

VISIONS

NOTES OF THE SEMINAR

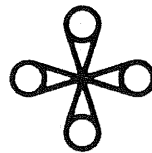
GIVEN IN 1930-1934 BY

C. G. JUNG

EDITED BY CLAIRE DOUGLAS

IN TWO VOLUMES

1



BOLLINGEN SERIES XCIX

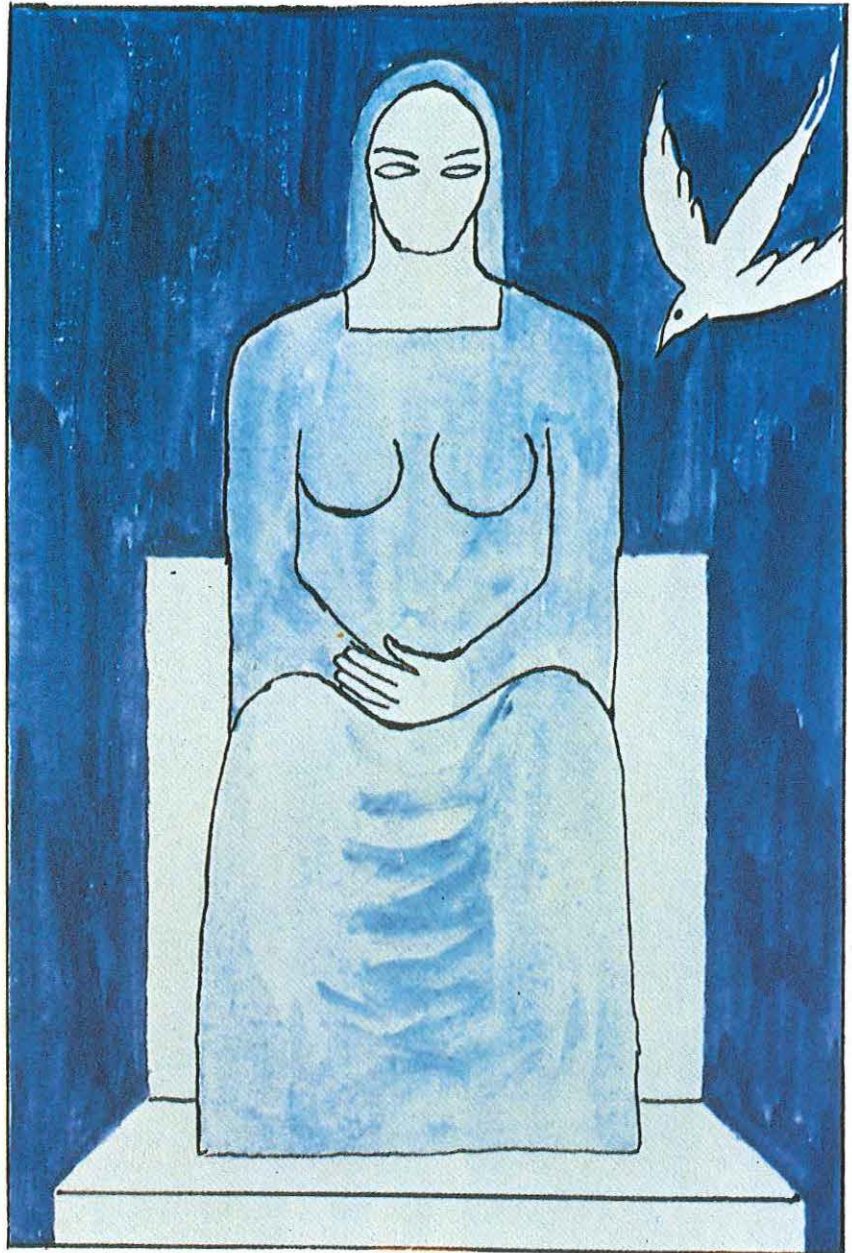
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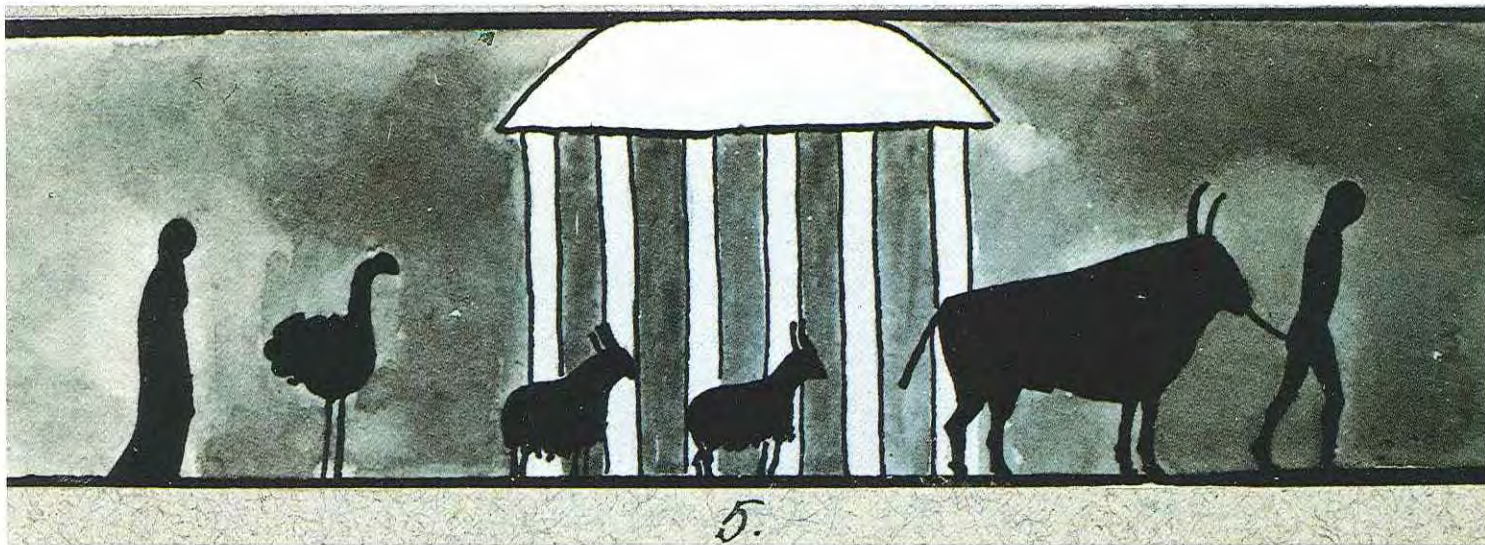
Christiana Morgan, 1926.
Morgan Family Papers.



Christiana Morgan. Portrait
by Mary Aiken, 1956. Photo
in Harvard Archives.

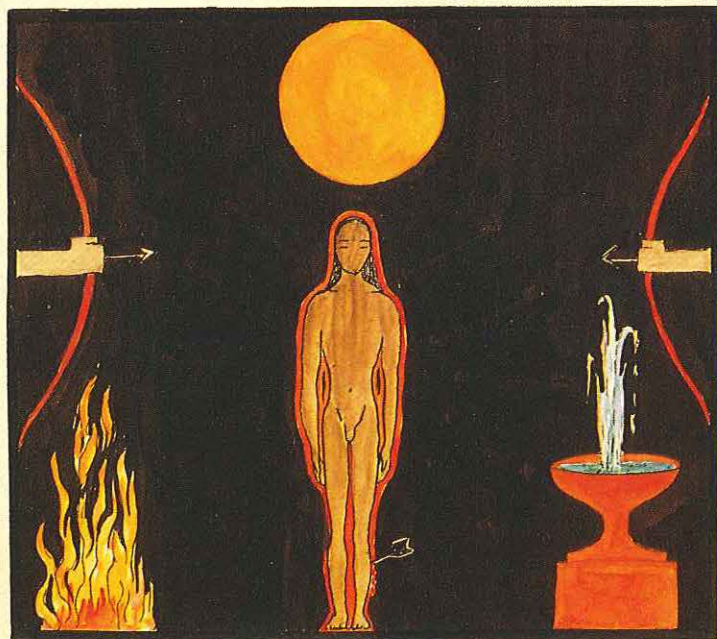


2. The Ancient Mother "held one grain of wheat which the bird took"

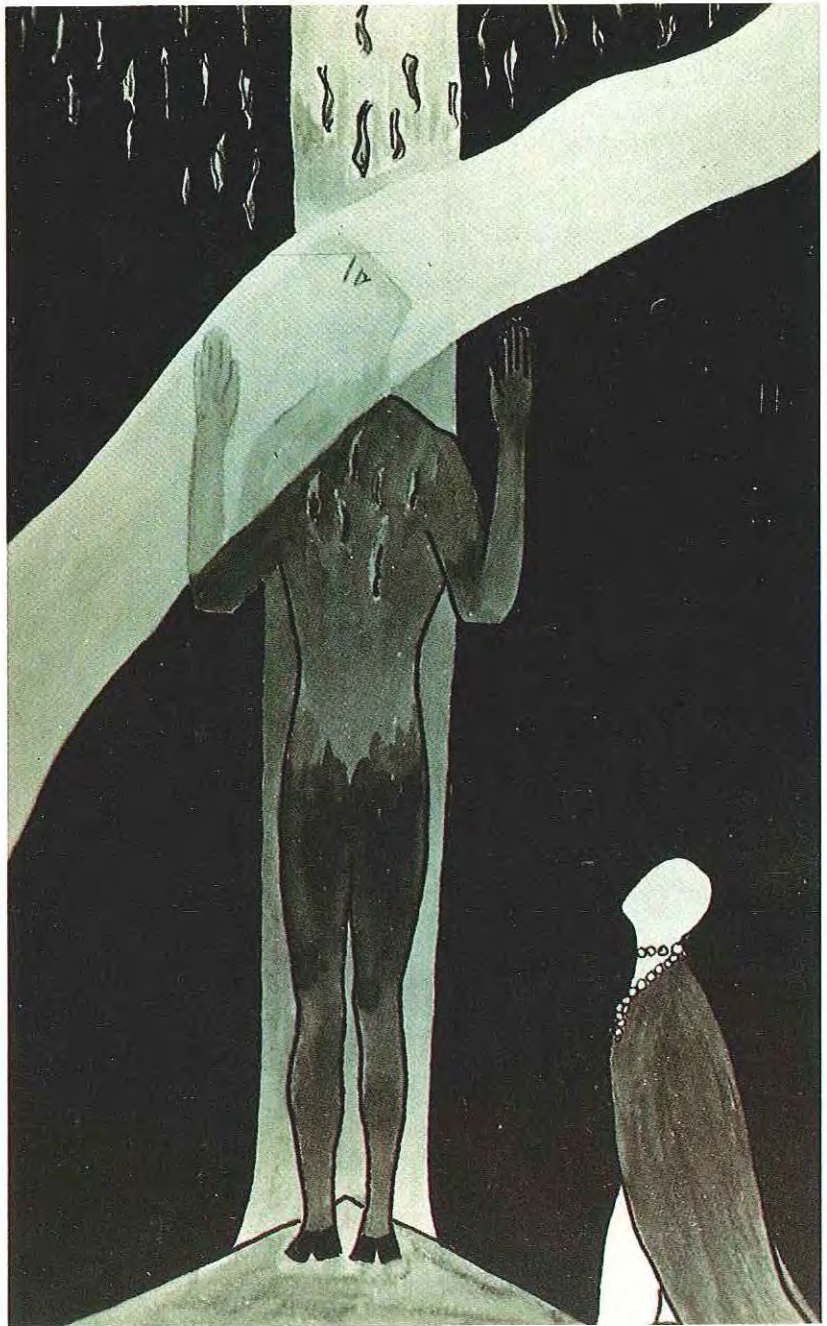


4. "Through Rome and past Grecian temples we walk with our animals"

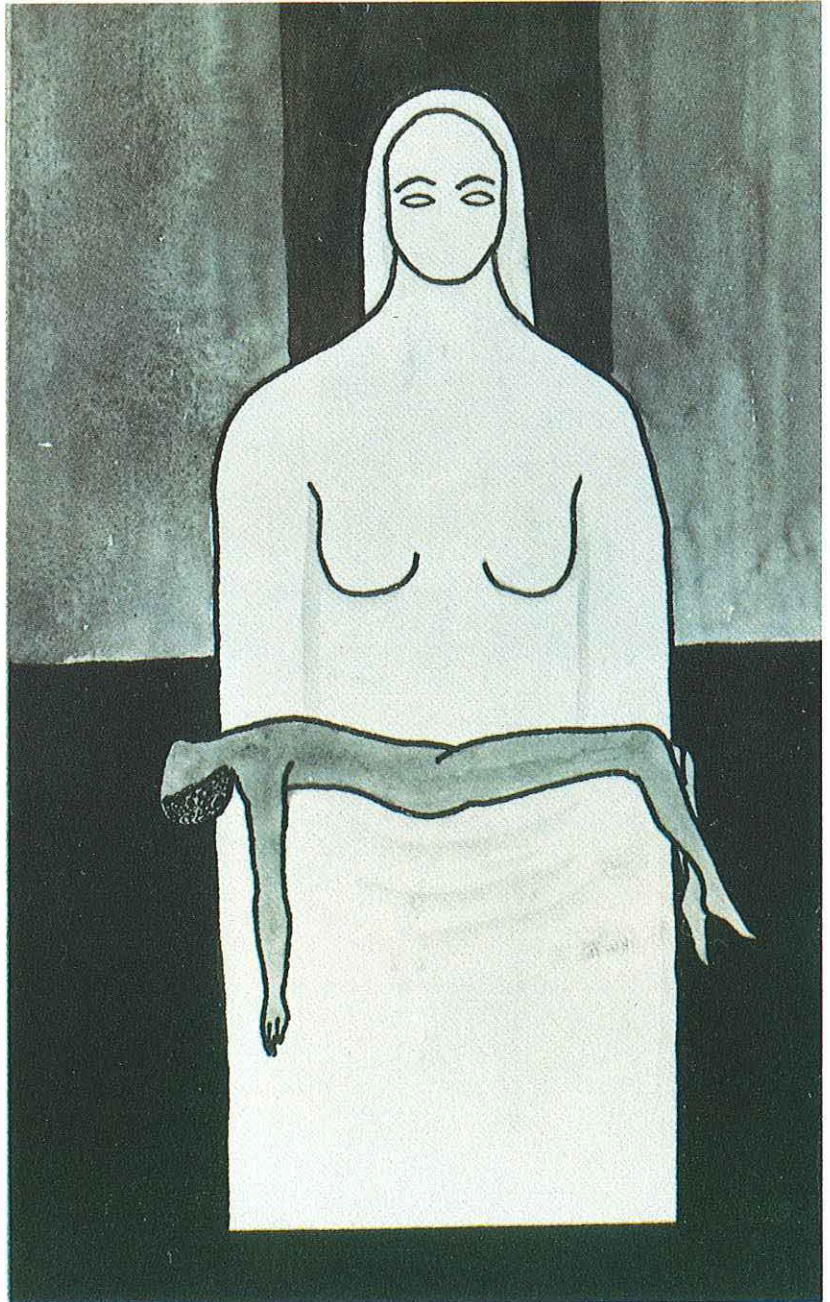
ENTERS THE TOWN. IN THE SQUARE ARE GATHERED A GREAT CROWD. THE INDIAN LOOKS UP AND SEES IN THE SKY BEFORE HIM A GOLDEN SUN. THEN HE SEES THAT THE CROWD IS WORSHIPPING THE SUN. THEY HAVE ALSO A RELIGIOUS FIRE AND NEAR THE FIRE A FOUNTAIN. THE INDIAN DISMOUNTS, KNEELS, AND GOING TO THE FIRE HOLDS HIS FACE AND BODY OVER IT, THEN STANDS UP UNHARMED. THEN THE CROWD SHOOT ARROWS AT HIM AND HE STANDS WHILE MANY ARROWS HIT HIM BUT DO NOT HARM HIM. FINALLY AN ARROW HITS HIM IN THE LEFT LEG BELOW THE KNEE WOUNDING HIM. HE PULLS IT OUT AND BLOOD FLOWS.



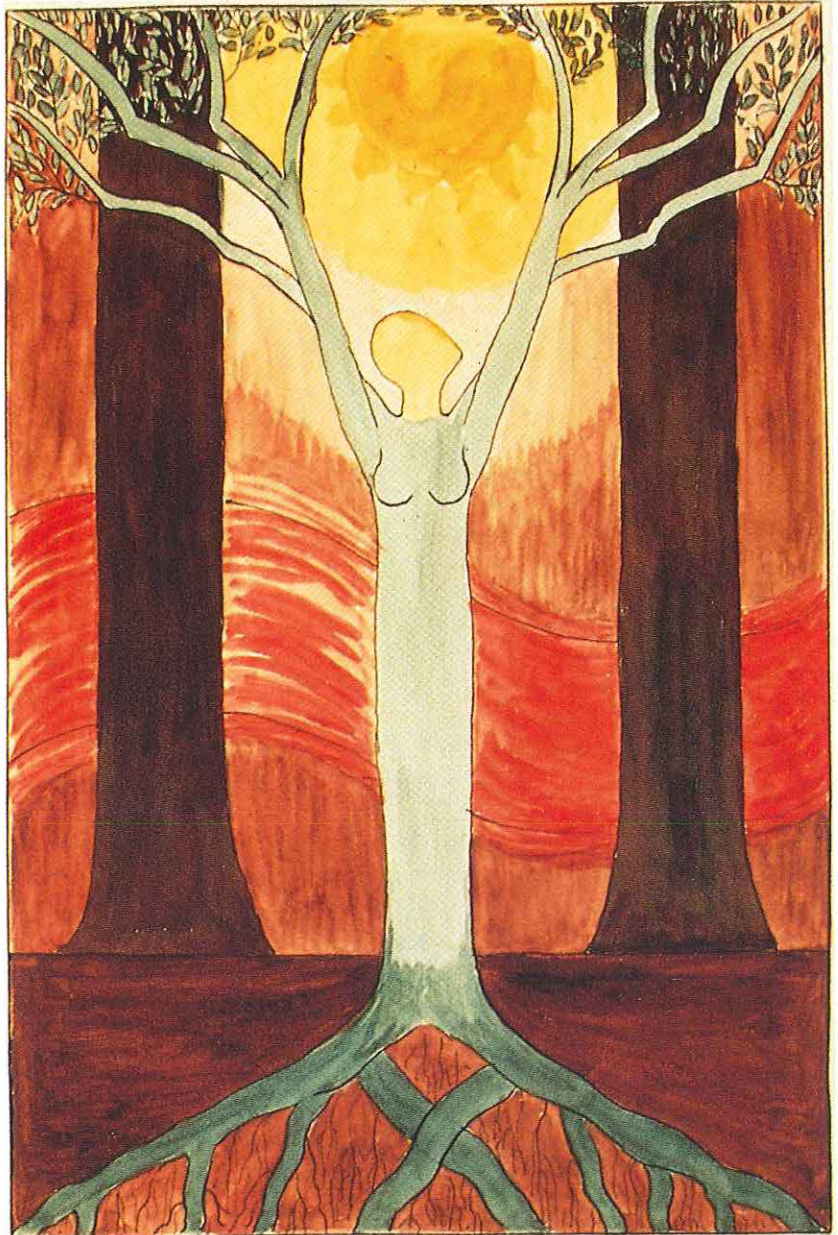
6. "Then the crowd shot arrows at him"



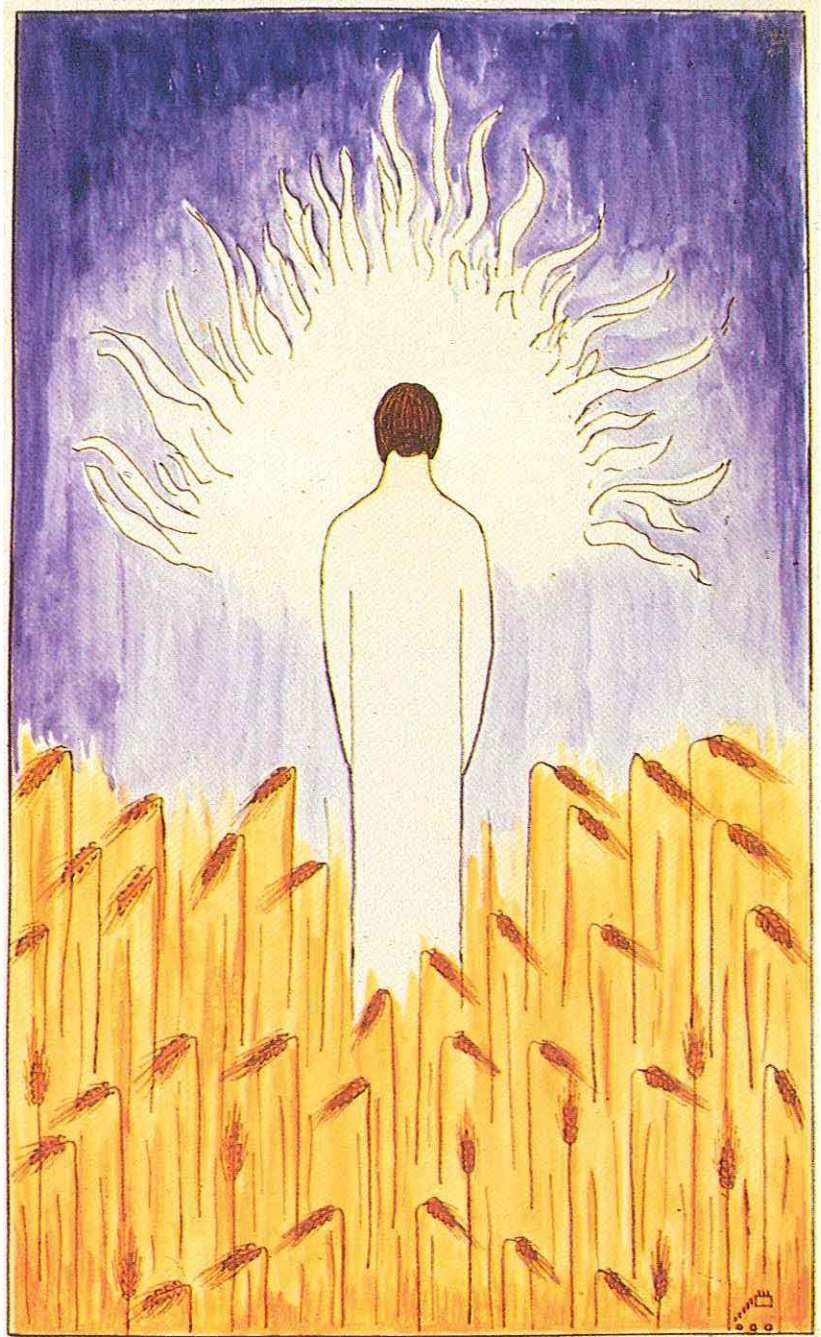
8. The satyr "put a blue robe upon me and pearls around my neck"



10. "The youth dropped upon the lap of an ancient mother"



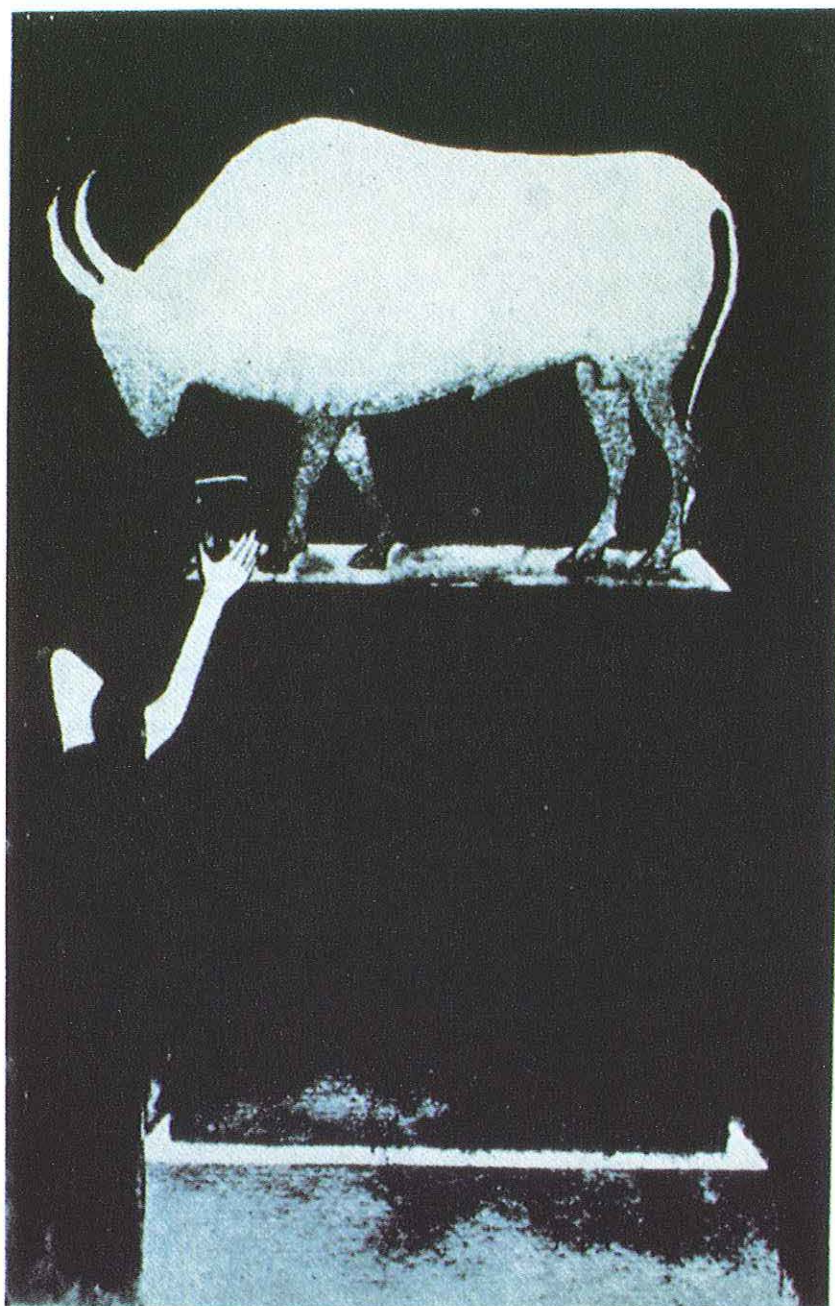
12. "I knew I had become a tree and lifted my face to the sun"



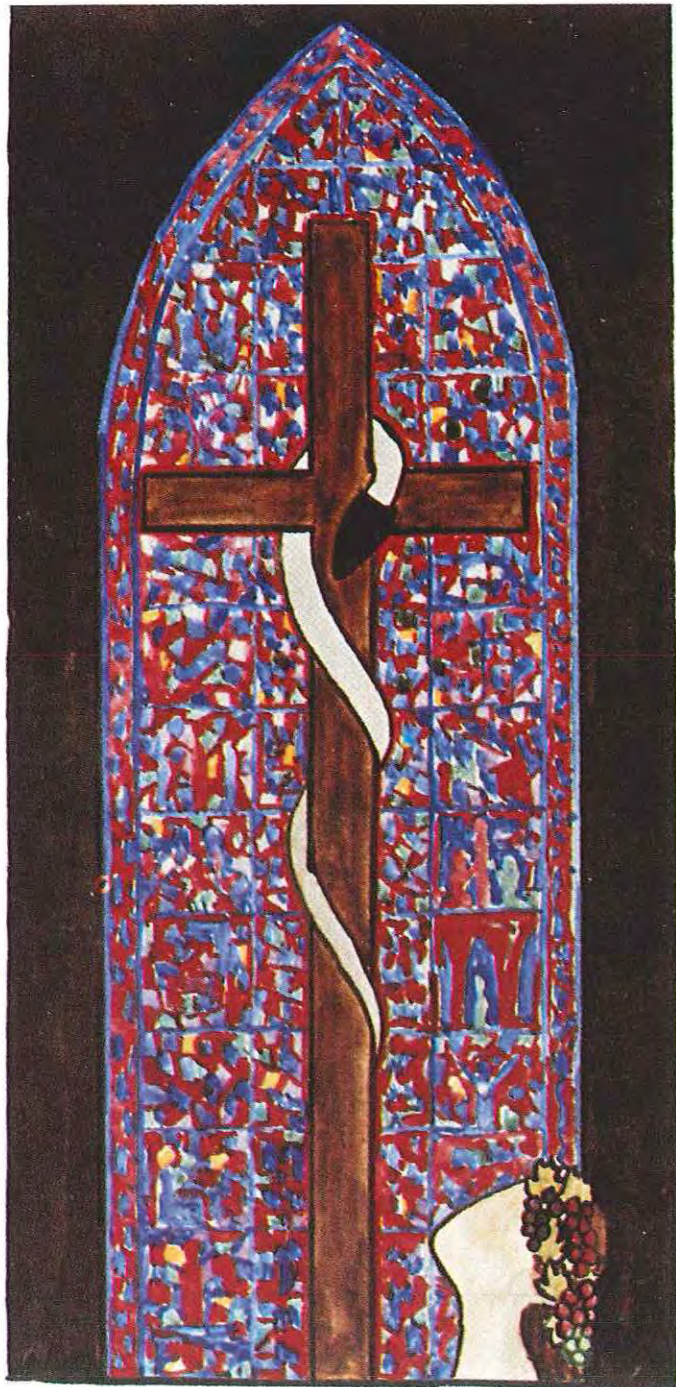
14. "I walked through waving fields of wheat"



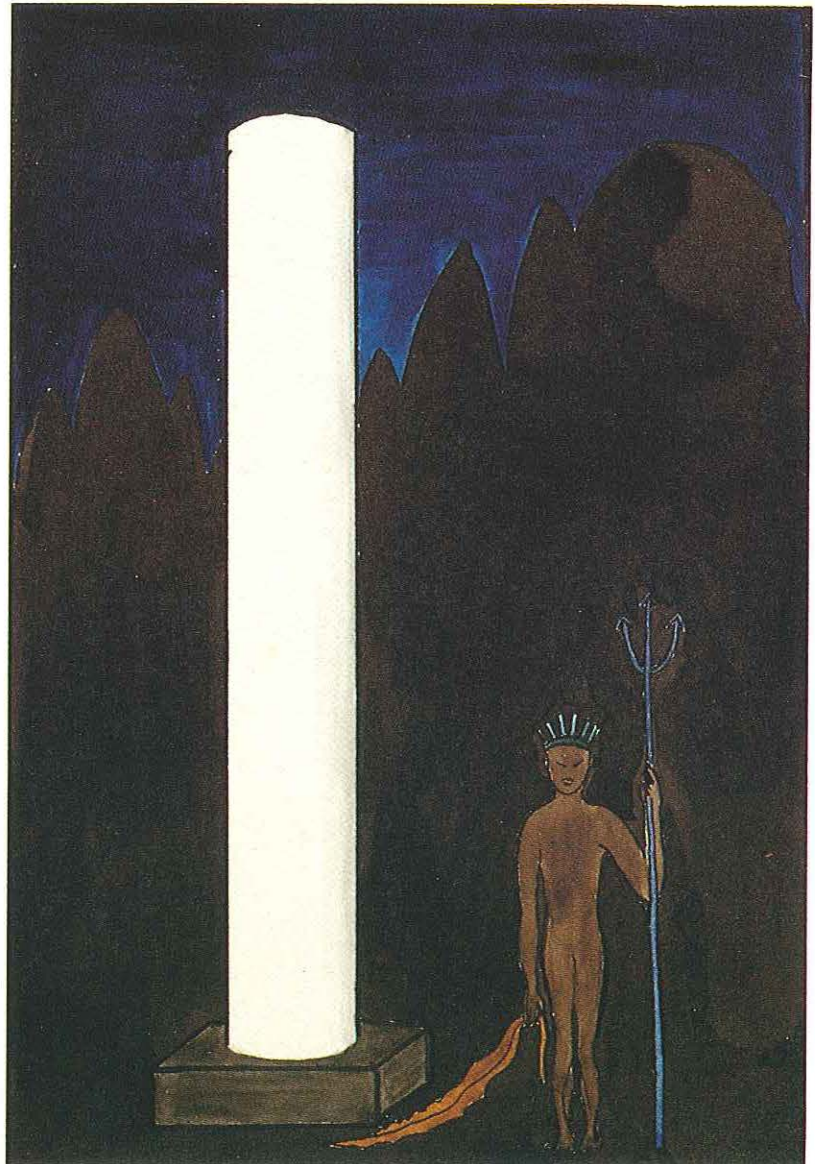
16. "Tongues of fire leaped from the lips"



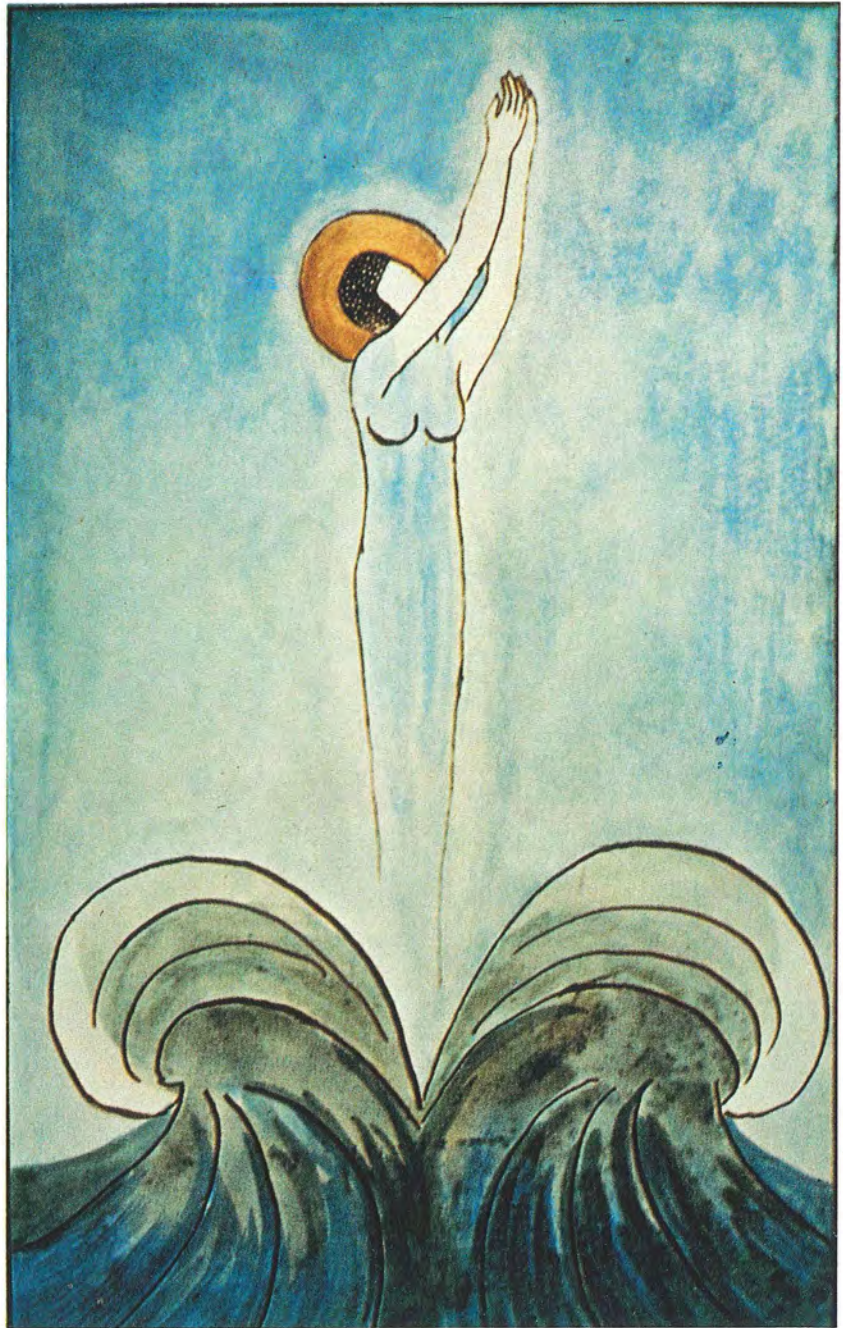
18. "The bull said . . . Drink again"



20. "A snake with a black hood . . . wound itself upon the cross"



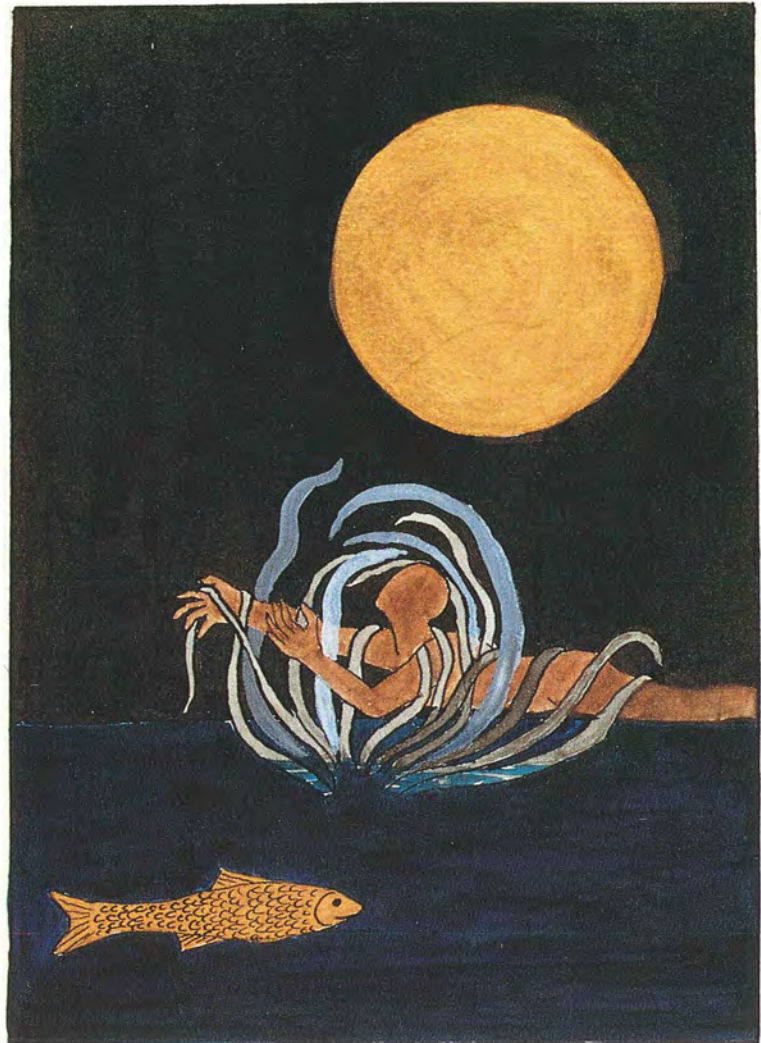
22. "By that column you shall lose yourself"



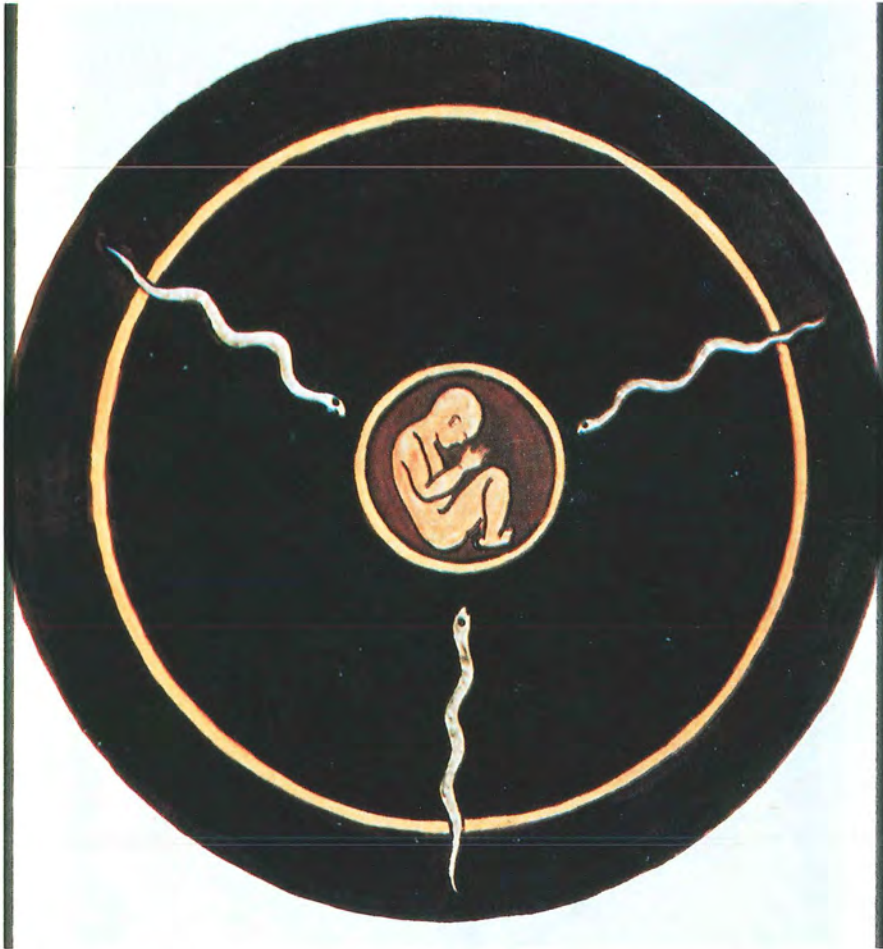
23. "The waters parted and from them arose a woman crowned with light"



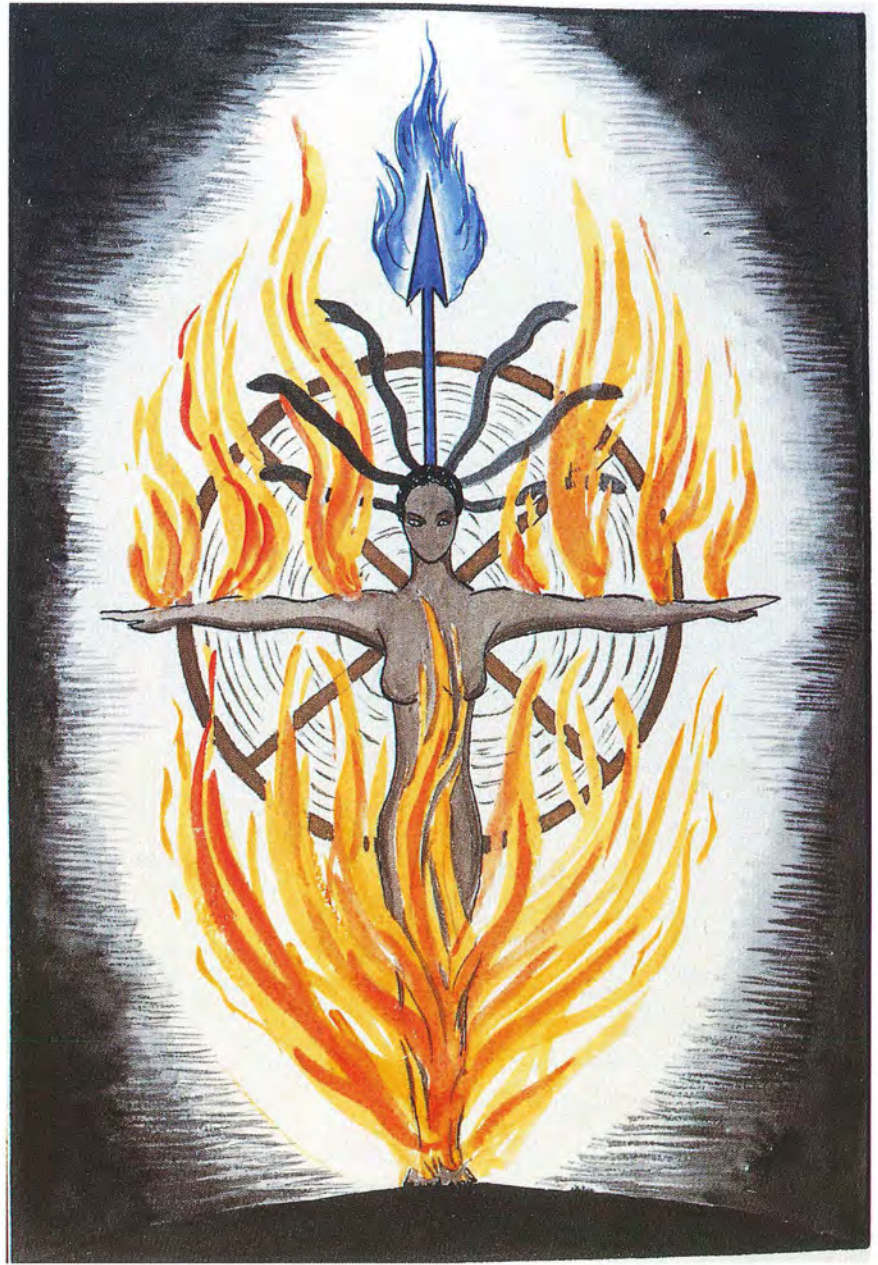
24. "The staff pierced the breast of a woman who lay crucified upon the ground"



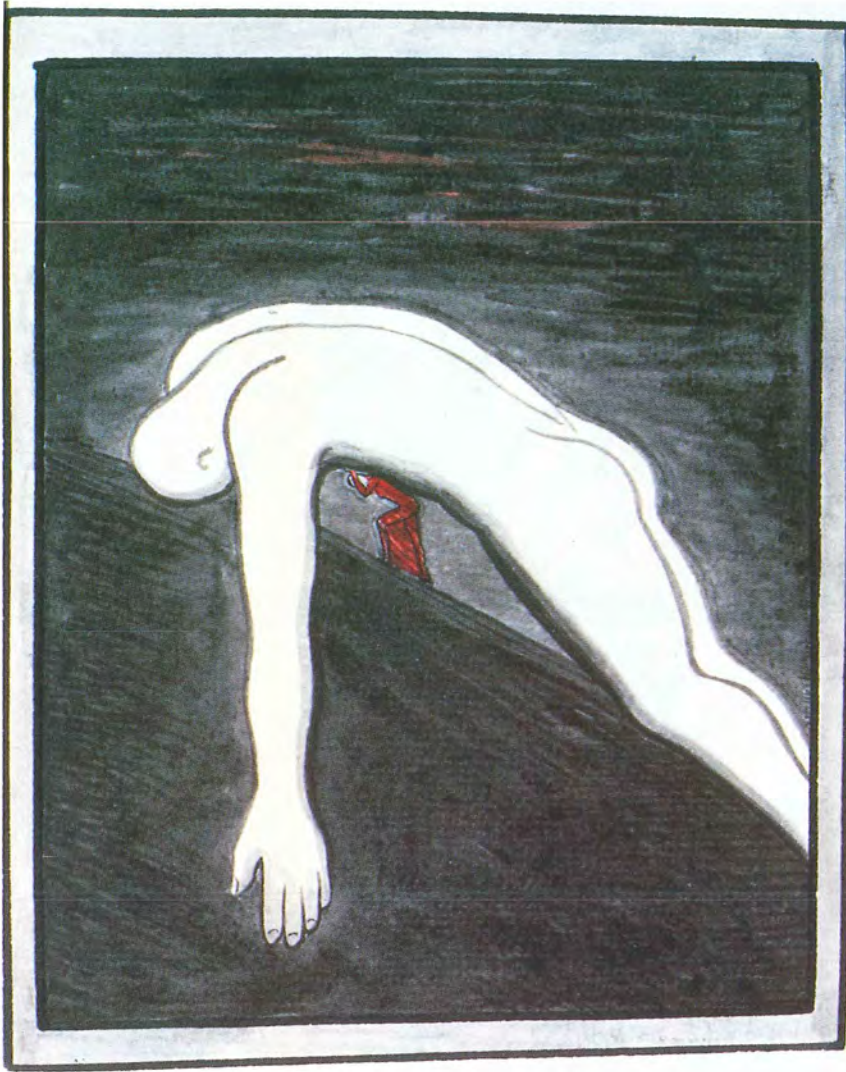
25. "They reached up great tentacles and sought to draw him down"



26. "I saw snakes gliding over the rings taking food to the child"



27. "I am God and the Devil. I am man and woman. I am love and hate."



28. He became a great giant "it seemed to me that I had a whole world on my back" (*Not discussed in text*)



29. Mandala



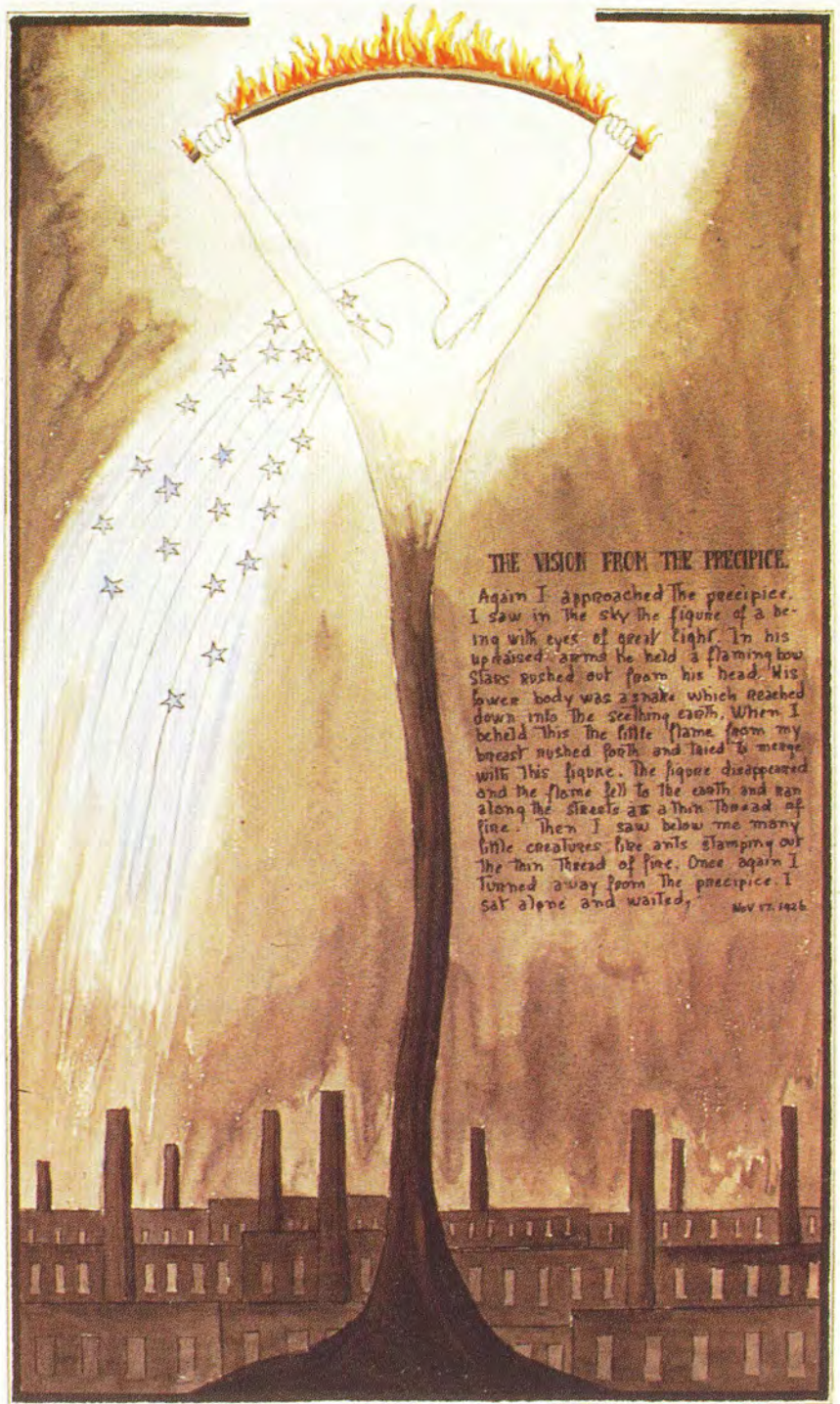
30. Mandala



31. Mandala



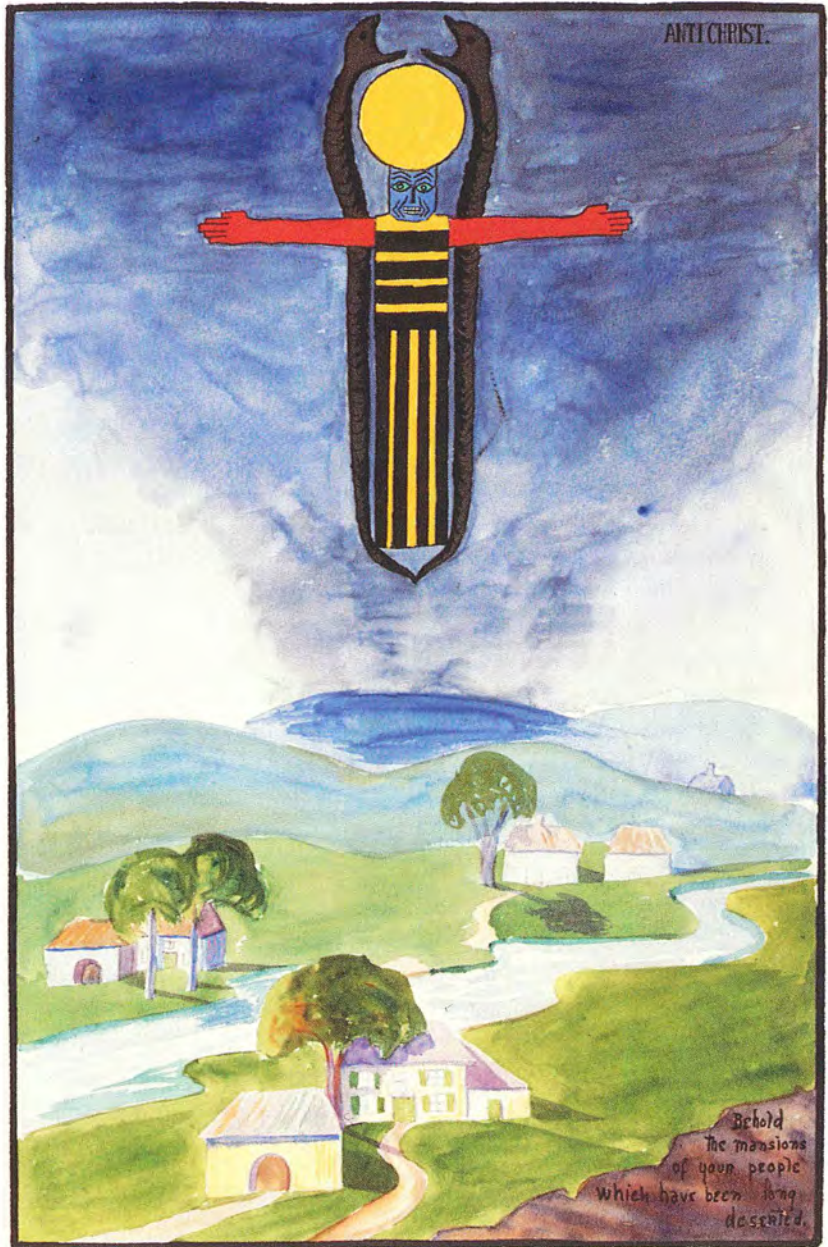
32. Mandala



33. "Again I approached the precipice and looked down into the valley of factories"



34. "I came to a great wheel which blocked my way"

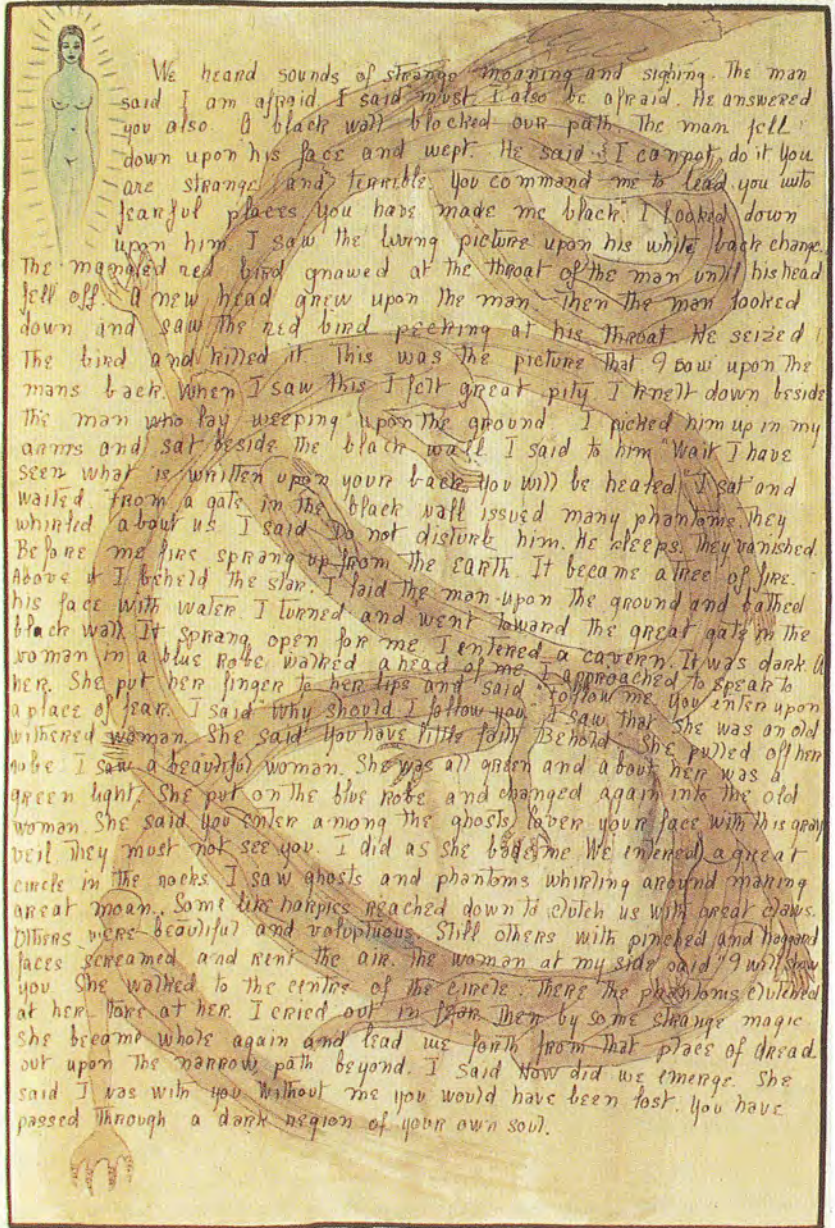


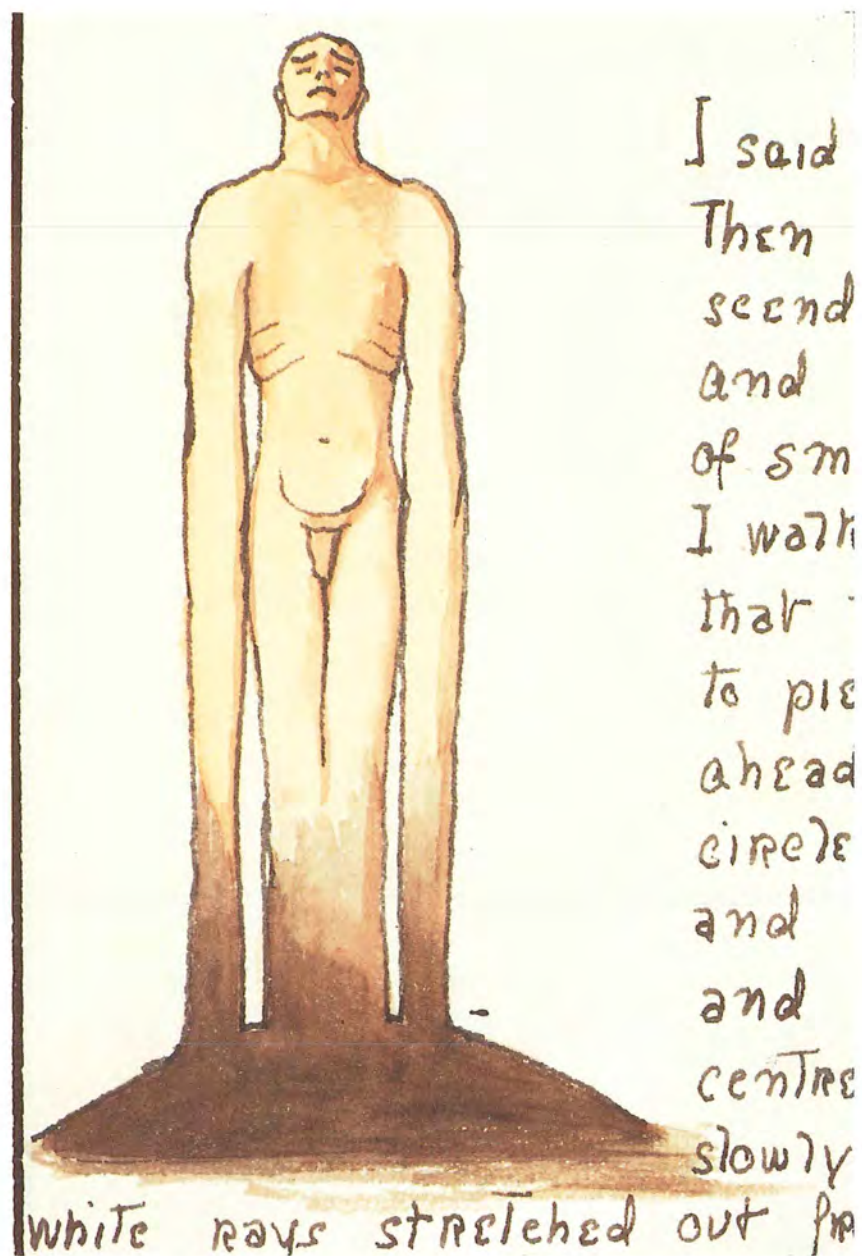
35. "I beheld in the sky a great Mexican image"

wound yourself in the breast and women have wounded your back. He said we must be strong there is much to seek. Blood will give us strength. I answered Oh you fool. Do you know nothing. Heal your wounds in the fire and become strong. He said I have put my head in the fire and behold it is without wounds. To destroy the body is strength. I asked why do you wound the women. He answered me. To take from them their poison. I said But their poison must be taken from their back. He said in indignation oh no. The back is pure and sacred in woman. He stopped speaking and I saw brought into the market place a great bull. Its feet were tied and over it was a strong net. They gave it milk to drink and threw white flowers at it. The sky became dark. I beheld in the sky a black sun. I felt I could stand the market place no longer and I sought to escape. I entered the door of a house and descended into a dark cellar. Sitting around a fire was a circle of old men. They said to me Have you seen the birds. I said yes they wounded me but I was healed. Is there no healing fire in the city. All seems blood and destruction. The old men answered In many caves beneath the earth there are fires such as this. There is much blood but it is necessary. The fires are fed by lumps of blood brought in from the market place.



36. "A black sun with fire coming out around it and a red outstretched arm on each side"





I said
Then
seend
and
of sm
I walk
that
to pie
ahead
circle
and
and
centre
slowly

white rays stretched out for

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INTRODUCTION

From the autumn of 1930 until the spring of 1934, Jung gave a series of seminars in English entitled *Interpretation of Visions* to a shifting group of his analysands and pupils. The meetings were held weekly, at the Zurich Psychology Club, with occasional seasonal recesses of a month or more. A stenographer took notes which were then transcribed and edited by Mary Foote, an American pupil, who arranged to have the edited transcripts multigraphed and issued in bound volumes, eleven in all over the years. A proviso appeared at the beginning of each volume, "Strictly for the use of members of the Seminar, with the understanding that it shall not be circulated and Dr. Jung asks that it *shall not be loaned*." In 1939 Mary Foote undertook a revision of the seminar text, for which she had regular consultations with Jung in order to clarify the more difficult passages. The revised version, still in eleven bound volumes, was issued in 1939-41 with the same proviso. It is this version that is published here. It is published despite the proviso because Jung was finally persuaded of the seminar's value to a wider public in depicting the evolution of his theory and because it gives a priceless view of Jung himself, as a teacher and as a man. Therefore, in 1957, Jung allowed their publication.

The proviso accepted the fact that the seminar portrayed, and was meant for, a particular time and audience. It was delivered in English to a mixed, primarily English, American, German, and Swiss audience by a man, Jung, whose native language was not English; and it was very much a work in progress, an open-ended process given for the benefit of the seminar participants. As William McGuire, the editor of the *Seminar on Dream Analysis*, has noted,¹ the C. G. Jung Institute of Zurich in 1954 proposed that a professional writer be hired to rework what they considered troublesome areas in the seminar.

Jung refused, adding:

I am fully aware of the fact that the text of these seminars contains a certain number of errors and other inadequacies which are in need of correction. Unfortunately it has never been possible for me to undertake this work myself. I would therefore request the reader to read these reports with the necessary criticism and to use them with

¹ C. G. Jung, *Seminar on Dream Analysis*, ed. William McGuire (Princeton: Princeton University Press, 1979), p. xiii.

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circumspection. They give in general, thanks to Mary Foote's descriptive skill, a lively and faithful picture of the actual proceedings as they were at the time. (p. xii)

Those who read the seminar today reflect the outlook of a far different era than that of the 1930s. It would be as foolish to hold Jung and the seminar members accountable to our sensibilities as it would to hold us to theirs; yet at the same time a thoughtful and feeling response to the material allows us to evaluate its psychological interest and worth today. What remains constant, however, is the graphic impression of Jung the man as he lectures to a group of perhaps thirty to forty patients and students, and his extraordinarily vivid, fresh, personal, and extemporaneous style. The seminar contains some of Jung's most psychologically revealing work. The effect of Jung's manner on the subject under discussion, as well as on his listeners then and his readers now, makes this seminar one of the most problematical and interesting segments of Jung's work.

Jung used the Visions Seminar to bring his emerging theory of archetypal psychology to life through the clinical material of an analysand, Christiana Morgan. She was an American woman who, at twenty-eight and during a period of personal crisis, set out on an imaginal quest similar in many respects to the one Jung had undertaken after his traumatic break with Freud. In comparing Morgan's feminine twin to his own more masculine inner journey, Jung was able to demonstrate for the first time how the archetypal image becomes humanized in analysis and also how he works concretely with the problem of typology and the development of the inferior function. Perhaps nowhere else does Jung so dramatically illustrate the redeeming power and affective intensity of the collective-unconscious imagery that was both the center of his patient's preoccupations and the gateway to her healing and development.

The history behind the seminar needs to be understood in order to value it appropriately. Jung had first sketched out his theories about archetypes and the collective unconscious (though without yet using this later terminology) in 1911 and 1912, by analyzing the fantasies of another creative woman, Miss Frank Miller,² who was not personally known to him. The resulting book, *Wandlungen und Symbole der Libido* (translated as *Psychology of the Unconscious*, later revised as *Symbols of Transformation*, CW 5) not only signaled his approaching break with Freud, it provided Jung with a rationale for investigating his own fantasies while ex-

² See Sonu Shamdasani, "A Woman Called Frank," *Spring* 50 (1990), pp. 27ff.

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ploring the depths of his unconscious.³ Thus in 1913, still deeply shaken by the rupture of his relationship with Freud, Jung was willing to explore his inner turmoil as he searched for a way to facilitate his recovery. He dropped into an altered, almost hypnopompic state of consciousness not unlike that of Miss Miller and of the mediums who had so fascinated him in his youth.⁴ Jung stayed awake, however, with part of his ego always present to monitor and then record what emerged. A self-analysis ensued by means of this examination of his archetypal imagery; it was Jung's analogue to Freud's famous self-analysis. As visions of previously unexplored realms of the unconscious emerged, Jung transcribed his active imaginations into two elaborate parchment books, his Red Book and Black Book.⁵ The privately issued bound volumes contain paintings and text that are almost hieratic in their archetypal intensity.

Thirteen years later, at the age of fifty-one, Jung was on firm ground again with a theoretical platform in place, a large practice, and many demands on his time. Yet in 1926, there was still no formal program to explicate his psychological theories for his growing number of followers, no training center, and no instruction other than analysis and what students could glean from his books, his occasional lectures, and the weekly seminar series that he had started. When Jung no longer had as much time to give each analysand as he had previously provided, he began searching for something the analysand could do independently that would intensify analysis and expand its range. Looking back to his own dreams and fantasies for a clue to what might now help his patients, Jung decided to encourage the greater use of active imagination—what he also sometimes referred to as “trancing” or “visioning”—as a clinical and therapeutic tool.⁶

Christiana Morgan, her husband William Morgan, and a few of her friends who were in Zurich at the time showed a marked talent for this new method; each would enter a meditative, self-hypnotic state and then afterwards write and illustrate his or her vision and discuss it with the others. Jung delegated one of the group, Robert Edmond Jones, the scenic designer and colleague of Eugene O'Neill, to teach this new technique to the other analysands then in Zurich. By the following summer

³ Barbara Hannah, *Jung: His Life and Work* (New York, 1976).

⁴ See Claire Douglas, *The Woman in the Mirror* (Boston, 1990).

⁵ For illustrations from these books, see A. Jaffé, ed., *C. G. Jung: Word and Image* (Princeton: Princeton University Press, 1979), pp. 66ff.

⁶ See Jung, “The Transcendent Function” (1916/1957), CW 8, for Jung's first complete description of active imagination. See also Claire Douglas, *Translate This Darkness* (Princeton: Princeton University Press, 1997), pp. 154–56.

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the use of active imagination had caught on, reaching its peak of popularity in the next few years as a basic method for expanding the psyche and putting it in touch with the archetypal and healing images behind the individual complex. Though used far less often now than in its heyday, active imagination remains a useful adjunct in Jungian analysis for those patients who have a solidly developed ego and are sufficiently grounded in their own day-to-day reality.⁷

Morgan not only described and drew her visions, she also made extensive notes after each analytic session with Jung,⁸ as well as recording his instructions about active imagination. Jung told her to turn inward, clear her mind, and concentrate intensely. She wrote that he said:

Only use the retina of the eye at first in order to objectify. Then instead of keeping on trying to force the image out you just want to look in. Now when you see these images you want to hold them and see where they take you—how they change. And you want to try to get into the picture yourself—to become one of the actors. When I first began to do this I saw landscapes. Then I learned how to put myself into the landscapes, and the figures would talk to me and I would answer them.⁹

The most difficult part of active imagination lies in allowing the unconscious images to reveal themselves with the least conscious intervention. Once Morgan started to “vision,” Jung found she possessed something he had only met before in himself: the equivalent of perfect pitch, a gift enabling her to enter the realm of the collective unconscious with accurate immediacy, to open herself to its images, and afterwards to translate them coherently, in words as well as by drawing and painting.¹⁰ Jung’s own path in his self-analysis and his similar gift for visual thinking made him able to understand Morgan’s analogous journey and thereby help her embark on a series of archetypal adventures that dazzle in their virtuosity. According to Morgan’s notes, although Jung downplayed and sometimes seemed to deny this in the seminar, he spent many of her analytic sessions dealing with these fantasies, initially warning her of the

⁷ See August J. Cwik, “Active Imagination Synthesis in Analysis,” in *Jungian Analysis*, 2d ed., ed. Murray Stein (La Salle, Ill.: Open Court, 1982), pp. 137–69.

⁸ Douglas, *Translate This Darkness*, pp. 155–63.

⁹ Ibid., p. 153. (This passage is from Morgan’s unpaginated Analysis Notebook, 1926, Unsorted Murray Papers, Francis A. Countway Library of Medicine, Harvard Medical School, Harvard University.)

¹⁰ Donald Sandner describes this process in “Symbols of Feminine Development in Jung’s *Visions Seminars*” (*APC Bulletin*, San Francisco, 1983).

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enormous power of the unconscious and its many dangers. As Morgan's visions started to become more detailed and more powerful, Jung urged her to refine her renderings of them in a way that paralleled his own.

I should advise you to put it all down as beautifully & as carefully as you can—in some beautifully bound book. It will seem as if you were making the visions banal—but then you need to do that—then you are freed from the power of them. . . . Then when these things are in some precious book you can go to the book & turn over the pages & for you it will be your church—your cathedral—the silent places of your spirit where you will find renewal. If anyone tells you that it is morbid or neurotic and you listen to them—then you will lose your soul—for in that book is your soul.¹¹

Morgan responded not only to Jung's affectionate interest in her but also to his providing an analytic container for her material. Soon the visions began to take on an epic quality, becoming more elaborate and detailed, and appearing almost daily. Jung translated the phantasmagorical flow into recognizably conscious and generalizable archetypal elements for her. His interpretations, though brief, served as guideposts and provided equilibrium for Morgan. Jung valued these images even more than dreams. Morgan recorded that he told her:

They are more than dreams because they represent the mixing and fusing of the conscious with the unconscious. This is the solution of the opposites, the middle way that all great philosophers have known. Through this you can find direction. You can find the way. Of course it tires you because you are doing a terrific piece of creative work. You are creating yourself by this. You are creating the moral solution for yourself. Go on . . . follow along with them and soon they will bring you to the fitting form for your unconscious.¹²

At this time in her analysis, during the summer of 1926, Jung became almost maternally solicitous of his patient. He gave her more frequent analytic appointments, cautioned her not to force her visions, and urged her to rest, take care of herself, and be content with recording her dreams when the fantasies no longer came. Christiana Morgan's active imaginations grew to be a series of over one hundred fantasies that led her through a personal but also archetypal feminine rite of initiation. Through her visions, Morgan confronted unexpected ideas about women, a feminine imaginal world including women's mystery rites and impres-

¹¹ Morgan, *Analysis Notebook*, 1926.

¹² *Ibid.*

INTRODUCTION

sions of herself as an assertive and active feminine heroine. Morgan may have been the first woman to journey thus on an inward heroic quest that engaged the darkly potent side of women's psychology. Many of her images offer a view of women's psychological development that is only now becoming generally recognized. In 1926 it was not one for which either Morgan or Jung seemed quite ready.

Four years after Morgan had returned to the United States to embark on a creative personal life and a professional life as a lay analyst and psychologist at Harvard, Jung took up her visions again as a document for his own reflections. He gave a seminar on them in German in October 1930 and, at the end of the month, began the much longer English series. From October 30, 1930 to March 21, 1934 Jung discussed parts of forty-four of Morgan's initial visions in eighty-seven sessions, leading the group about a third of the way through her vision quest. Morgan's material had elicited Jung's profound (and profoundly ambivalent) interest in the feminine imaginal realm but, in the end, he subordinated her visions to his theory. Jung chose to explore the initial segment of her visions, through specific and detailed analysis, as an illustration to his followers of the way in which the collective unconscious reveals itself in a patient's material and leads toward individuation. Nevertheless, Jung continued to be fascinated by the specifically feminine message in the visions. He was to return to Morgan's imaginal grasp of women's initiatory path as illustration of the archetype of ancient feminine mysteries under the aegis of the Demeter/Persephone myth in "The Psychological Aspects of the Kore."¹³

Over the course of the seminar, Jung demonstrated Morgan's cyclothymic pattern of inflation and deflation as she wrestled to value herself accurately in relation to the powerful archetypal images unleashed by her analysis. Together, in the uncertain safety of Jung's consulting room, they examined dark areas of the psyche and penetrated archetypal secrets that stirred and changed them both. In the seminar, Jung tracked Morgan's visions toward their resolution, indicating the signs of her psychological healing as she brought together fragmented pieces of her psyche.

Their courage in their mutual endeavor is manifest, as is Jung's compelling argument for the psychological benefits of confronting evil and submitting to the accompanying pain. This constitutes the enduring strength of his message. However, the subject matter of the darkly powerful feminine proved too potent for the Jung of the early 1930s. His

¹³ CW 9 i (1941), pars. 306–83; Morgan appeared as Case X, pars. 321–39.



INTRODUCTION

hermeneutics, as well as those of the seminar members, were constrained by the societal convictions and the *Zeitgeist*. Although Jung recognized the value of Morgan's quest, its force was difficult to convey when his analysand was no longer present. Jung's subject ultimately escaped him and fell victim to a parochialism all too evident in the seminar. In the 1930s Jung's tendency to play the role of the genius he was required to be sometimes led him to overgeneralize and pontificate, because his listeners expected a genius to be an expert on everything. This situation was exacerbated by the fact that so many of Jung's auditors were also his patients; their negative response to Morgan's material, as well as the inevitable competition and envy, seemed to dampen Jung's affective response, which could be so much more acute in one-to-one encounters. Apparently, in order to protect the authenticity of the analytic encounter, he attempted to separate Christiana Morgan from her visions by removing personal details and discussion from the seminar. It was an impossible task: the aura of secrecy around the visions only whetted the participants' curiosity about her.

In the seminar, Jung responded to and at times championed the ardently independent feminine figures that appeared in Morgan's imagining, but increasingly he retreated from them in favor of his idea of what would be better for his patients: a more traditionally passive, feeling, and related feminine nature. Here he was using Morgan to illustrate his idea of the healthy anima, not the independent adult woman. Jung's purpose was not so much to explore what Morgan had to teach him about the female psyche as to instruct his students in his own theory and method. Jung told his seminar that Morgan's mystery play represented

the development . . . of the transcendent function out of dreams, and the actual images which ultimately serve in the synthesis of the individual, the reconciliation of the pairs of opposites, and the whole process of symbol formation. . . .

You see, we are concerned here with a living symbolism which is not historical or archetypal, it is new, something just created. This woman is seeking an attitude which will help her to meet the problems of her life; she has not found the conviction or the attitude which would help her to accept life as it is—one cannot say life in general, but her own individual fate; for that she needs a sort of religious attitude which she can find nowhere else. My reason for dealing with these visions is that they give us a really marvelous insight into the secret workings of the unconscious. They show us how the unconscious works out certain symbols by means of which

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she may acquire an attitude that enables her to live, not conventionally as we understand it, but her own specific individual life.¹⁴

Jung's struggle to reclaim his feminine and feeling sides generates the subtext of the seminar. In the early lectures, Jung valued the initiatory quality of Morgan's visions and described her feminine path as "downward" and through "suffering." He cheered Morgan's reconnection with earth, nature, and the soil, and allowed himself to be moved by the power of the sometimes terrifying archetypal feminine figures she encountered. However much Jung felt the importance of these powerful aspects of the feminine and understood the healing potential in the wild and fiery parts of the fantasies, he could accept them only with ambivalence. As a man of his time, Jung knew the importance of his own ego and distrusted the feminine voices, both inner and outer, that sought to instruct him about the nature of his own feelings. His strong, if equivocal, attraction for the feminine turned again and again into its opposite: suspicion that he was being led astray. This intrapsychic duel adds deep poignance to the seminar.

Though it seems that during the analysis Jung had been stirred by Morgan's quest and was shaken by the complexities of the transference and countertransference between them, during the seminar Jung focused on only those aspects of his patient's material that fit, or strayed not too far afield from, what he had already officially formulated as feminine. Using Morgan as a paradigmatic woman analysand, he spotlights her initial plethora of inner masculine—what he terms *animus*—images, as well as those visions where Morgan is involved in descents, sacrifices, and passive suffering; he also uses her fantasies to stress the hazards for all patients of confronting archetypal energies, on which basis he explained the pattern of inflation and deflation Morgan experienced. Yet in these visions, Morgan engaged in assertive and aggressive activity that sometimes troubled her interpreter: he tended to describe this behavior as too strongly masculine. Thus he neglects Morgan's greatest contribution, her depiction of a fully engendered woman reclaiming all the possibilities inherent in her psyche. This was a gift that Jung and his group of listeners were not yet ready to accept. We are left, therefore, with an incomplete rendition of Morgan's visions, and with a sense that Jung and the seminar members have accompanied Morgan only part way in her exploration of a feminine territory.

One of the delights of the seminar is its portrayal of a more leisurely age

¹⁴ See below, p. 372.

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than ours where there was the luxury of time, as well as the interest, to follow each symbol to its source. It is fun to wallow with the class in soaking up Jung's immense erudition. He spends a good part of the time on amplification—his method of tracking symbols and images to every conceivable origin and parallel. The brilliance of Jung's off-the-cuff associating to archetypal images may not come through to the more narrowly educated (and impatient) present-day reader, but most members of the seminar gratefully harvested his scholarship.¹⁵ So much of what was fresh then has since entered the Jungian canon. Now, it is hard to realize the effect of Jung's magnetism as he illuminated new vistas of the mind with pioneering virtuosity. Jung could be viewed as having just returned from mapping an unknown continent where Morgan and he had traveled; sitting in some Explorers Club of the psyche, he regales fellow enthusiasts with stories of the incredible sights he has seen, riches he has found, and the amazing similarities he has discovered across time, space, and culture. As he speaks, Jung forms this lore into astounding parallels for himself and his listeners. His robust joy in making arcane connections warms one's heart to him even as the swerves and meanders of his analogies sometimes evade his subject and threaten to lose both the reader and the seminar itself.

One cultural pattern that Jung adopted as a recurring theme underlying his amplifications needs some personal and historical grounding: this is the hermetic form of Tantric yoga called Kundalini, which Jung often used to elucidate Morgan's visions. Jung's interest in Eastern mysticism was very strong at the time of the Visions Seminar. Some of this interest derived from his colleague and intimate, Antonia Wolff, who was well read on the subject, and some was inspired by his friendship with the sinologist Richard Wilhelm, for whose book on Chinese mysticism Jung had recently completed a sixty-page assessment.¹⁶ However, Jung's curiosity about India's mystical tradition was increased by his discovery of the connection between the distribution of a problematical patient's mysterious somatic complaints and the nodal points of the Kundalini energy in the subtle body. The patient, a Miss de Witt, from Java, was attending the Visions Seminar concurrently with her analysis. Her com-

¹⁵ Elizabeth Shepley Sergeant recollected this seminar, writing: "Doctor Jung never does anything by halves. When he walks up and down the floor at the Psychological Club, expounding a dream to his advanced students, every cell and fiber of his physical being seems to participate; every resource of his great learning, his medical and scientific knowledge, his psychological insight, and his native wisdom is turned in a single living stream upon the question in hand." "Doctor Jung: A Portrait in 1931," *C. G. Jung Speaking*, p. 51.

¹⁶ "Commentary on *The Secret of the Golden Flower*" (1929), CW 13.

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ments in the seminar are quite revealing in the light of Jung's later discussions of her experience in case histories where she is, of course, anonymous.¹⁷

In formulating the idea of the Self and its dynamics, Jung had long been drawn to the East's emphasis on inner life and its methods of integration; some of its means and goals were remarkably similar to his own analytic process of individuation. A more problematic personal influence at the time was that of a German seminar member, J. Wilhelm Hauer, a professor of Sanskrit at the University of Tübingen, who became a proponent of National Socialism.¹⁸ In the early 1930s, Hauer was one of the few scholars who were examining Kundalini yoga. A note in Jung's essay "Wotan" (1936) describes Hauer as the founder of the German Faith Movement, which aimed "at the religious renaissance of the nation out of the hereditary foundations of a German race."¹⁹ Through Jung's interest and Hauer's coaching, the entire group began to use Kundalini symbols as a map and guide in which to set Morgan's visions. Unsatisfied with Hauer's often protonationalistic and skewed report on Kundalini yoga (June 24, 1931) and the confusion it evoked in his listeners²⁰ and also inspired by the analytic possibilities of his work with Miss de Witt on her physical manifestations of Kundalini energy, Jung interrupted the seminar in the fall of 1931 to delve further into the relationship of Kundalini yoga to analytical psychology. He gave a commentary on this subject in four lectures on October 12, 19, and 26 and November 2, 1932²¹ which caught the essential psychological nuances and parallels that his audience needed. In those lectures and in the present seminar, Jung points out that Kundalini imagery involves a spiritual yet body-centered ascent and descent that is analogous to Morgan's journey in the visions. Jung perceived this embodied spirituality to be essential to feminine development. The yoga itself concerns a meditation—similar in many ways to active imagination—on, and an opening

¹⁷ See *General Index*, CW 20, s.v. cases: case 6 in CW 7; case 10 in CW 9 i; case 3 in CW 13; case 4 in CW 16; case 10 in CW 18. Miss de Witt was the sister of the woman in case 30, CW 18.

¹⁸ Jung finally broke with Hauer in 1937 after he learned that Hauer had joined the Nazi party; after the war, Jung refused to resume correspondence with him (Thomas Kirsch and E. C. Whitmont, personal communications).

¹⁹ CW 10, par. 397, n. 15.

²⁰ See Hannah, *Jung*, p. 206.

²¹ *The Psychology of Kundalini Yoga*, ed. Sonu Shamdasani (B. S. XCIX: 4, 1996). Though these lectures are not included here, they form an essential adjunct to the Visions Seminar and merit being read with it for a better sense of the energies and theories informing the discussion.

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of, seven chakras: that is, energy centers within the body that correspond to levels of the spinal cord. Within this yogic energy system, specific shapes, colors, sounds, animal images, and psychological states belong imaginally to each center, and are sometimes manifested there physically, as they did symptomatically in the case of Miss de Witt. Jung envisioned the Kundalini energy as a serpent's journey upward along the spinal column in a progressively more spiritual direction, just the way Morgan's visions took her from the chthonic to the sublime. Jung used the yogic view of the circulating and expanding spinal energy as a hermeneutic to inform his psychological understanding of the meaning of the tree in Morgan's visions. Jung described both images as referring to conduits of vitality, energy openings, that mediate between heaven and earth to bring about transformation through the union of the opposites.

Explanations of the Kundalini by two other scholars present some of the multifaceted complexity behind the thought system and the chakra levels on which Jung's group was focusing:

The Sanskrit word *kundalini* is . . . a metaphoric term. Literally translated it means "of a spiral nature," and the implication is that of a double spiral moved up into three dimensions. Such a spiral has as its origin and end the opposite poles of a central axis on which each point of intersection, metaphorically termed *chakra* "wheel" and pictured as lotus-petals, is suggestive of horizontal planes which yet remain dynamic regimes permitting energy exchange and ensuring evolutionary progression. It is only by grasping the dialectical interplay between "top and bottom," "head and tail," "apex and base" within this scheme that one avoids the splitting-off of the one pole from the other. . . . Fortunately, *kundalini* proper has little to do with these distortions by deterministic-reductionist thinking. What is termed *kundalini* and *chakras* is, in a sense, a multi-echelon system, whose dynamics is experience, which may move in the direction either of subjectivity or of objectivity, but itself is neither. *Kundalini* is, to use metaphorical language, the source and mainstay of all life which, if we want to stay alive, we must tap.²²

The Kundalini Sakti or "coiled feminine energy" is the vast potential of psychic energy. . . . The *Satcakra-nirupana* (v. 3) describes Kundalini almost tenderly, saying: "She is beautiful as a chain of lightning and fine as a [lotus] fibre, and shines in the minds of the

²² H. V. Guenther, foreword to S. S. Rhada, *Kundalini Yoga For the West* (Boulder, 1981), pp. xviii-xx.

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sages. She is extremely subtle, the awakener of pure knowledge, the embodiment of bliss, whose nature is pure consciousness."²³

The seminar members oriented themselves within each of Morgan's visions through reference to a specific *chakra*'s psychological energy and symbolism. They placed Morgan's early visions and her subsequent descents in *muladhara*, the first *chakra*, a sort of prespiritual earthy center at the base of the spine. Subsequent visions seemed to belong more to the next *chakra*, *svadhisthana*, which is located in the pelvic area and is a watery, chthonic, and sexual center of energy. *Manipura*, the third *chakra*, at about the level of the navel, governs visions of worldly needs and desires, as well as visions of anger and active conflict. Jung spent much time describing the heart *chakra*, *anahata*, which attracted him as a center for the development and opening of the heart in relation to the visions and for its feeling connection to his theory. (One reads this today as a moving description of Jung's own struggle for an embodied feeling for the Self which he was so avidly exploring through his intuition and thought.) Jung perceived the heart *chakra* as the first center for real consciousness, and perhaps even the center out of which his analytical psychology could develop. This was because psychologically it was the place where feeling, thought, and mindfulness could harmoniously combine and work in synergy to enable a balanced apperception of one's own inner reality. In individuation, it was the center for the play of love between the Self and its Creator. In her visions, Morgan yearned for such a place as the goal of her quest; she functioned most creatively and harmoniously when she found herself there. The class spent far less time examining the ethereal clarity of the throat *chakra* of articulated creativity, *vishuddha*, or the *chakra ajna*, the pineal seat of light and pure bliss at a third-eye center between the eyebrows. Jung envisioned the topmost *chakra*, *sahasrara*, the thousand-petaled lotus blossoming at the center of the head as the conduit for the merging of Self and Creator; the place where the Divine in the personal and archetypal Self stream into each other. It was left undescribed in these lectures, even though, in his Kundalini lectures, Jung had specified *sahasrara* as the center of complete individuation. Both seminar series give a decidedly Western spin to what is a far more subtle, many-layered, and differentiated Eastern concept, but it is clear that Jung grasped the essentials of the system with great acuity and feeling, so that the ideas became psychologically vivid and helpful to his Western audience.

²³ Ajit Mookerjee, *Kundalini* (New York: Destiny Books, 1982), p. 10.

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Jung's use of Kundalini imagery is not arbitrary; it added valuable resonance to the discussion of Morgan's visions and enabled his group to situate the various visions psychologically in relation to a reliable symbol system for developing consciousness. However, when the seminar members bandy about Kundalini terms and speak of straightforward ascents from negative to positive, judging one *chakra* better than another, the reader of the seminar should be aware of the Western bias. In its own context of Eastern thought, progress is viewed as a single aspect of an esoteric system that emphasizes the circulating interplay of energies on many different levels even within each *chakra* and does not overvalue linear ascent. Jung's westernization of some of the essential ideas of Kundalini yoga, nevertheless, formed a brilliant amplification of his patient's psychic journey that evoked much enthusiasm from his listeners. Jung's ardent embrace of the Kundalini symbol system also reflects a secret link to Miss de Witt's analysis, which increased the Eros connection in the seminar and must have added its own singular energy to the proceedings.

Jung thought Kundalini imagery was especially apt for women, and for Morgan in particular, because of the way it linked earth to sky and body to spirit; he believed that men could afford to split these opposites, but that women could not. Jung understood, moreover, that in both the visions and this yoga, spirituality could be as inherent in the chthonic as it was in the ethereal. Jung valued Morgan's recovery of her spirituality and demonstrated in the visions that it regained its orientation within her, not through sublimation, but within her corporeal body itself. He showed that an essential part of Morgan's vision journey was her discovery of an embodied, sexually resonant spirituality that could unite the split in her psyche. Jung's recognition of the link between sexuality and spirituality had been profoundly healing for Morgan as well as compelling to those women in Jung's seminar who comprehended its significance in their own psychology. One of the main therapeutic results of the visions for Morgan, as Jung noted, was her recovery of a sense of embodiedness and a deep acceptance of her own sexuality, which her puritanical background had denied. Jung's insight into this aspect of women's psychology was remarkably foresighted. No wonder, too, that this seminar greatly fostered the unusually strong transference of his women analysands toward him: here was a man who seemed to truly understand their sexual psychology!

Jung's pioneering work in this seminar champions the recovery of a feminine self through a reevaluation of the chthonic, the body, and the instincts by means of an earth- and body-centered worship of the divine.

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This was an immeasurable gift, especially to the women in his audience. In his analysis of the visions, Jung noted that the Judeo-Christian split of soul from matter, which labeled one good and the other evil, caused a particular problem for women. This was because men arrogated the divine realm for themselves and tended to cast women, the earth, the flesh, and the devil all together indiscriminately. Jung realized that Morgan was confronting one of the major dilemmas of the age and striving toward the chief goal of Jungian psychology: how to be responsibly alive to all aspects of one's self without restriction. He understood that, in their religious aspect, her visions led her beyond Christianity's denial of the body and repression of evil to a far more perilous and complex integration. Indeed, this integration paralleled the one Jung was attempting for himself, one that integrated the problem of evil into consciousness. This is, of course, the theme of his most profound works, *Answer to Job* and *Mysterium Coniunctionis*.²⁴ As he told his seminar audience, "Such symbolism brings up tremendous problems. Here it is the problem of what one could call the morality of evil, the question of the usefulness of evil."²⁵

Through exploration of the Kundalini energy, Jung was led beyond good and evil as opposites into a study of Eastern, especially Tibetan Tantric, philosophy, which emphasizes a nondualistic middle way, the withdrawal of projections onto others and the world (attachment in Tantra), and mindfulness, all of which Jung equated with the process of analysis and individuation.

As the seminar progressed, however, Jung seemed increasingly equivocal about Morgan the individual. As he starts to reject her part in their mutual endeavor, his feeling response to the visions turns progressively negative. Possibly Jung's empathy was affected by his audience's strong aversion to Morgan's increasingly unorthodox and heroic feminine quest. They had been trained to see this sort of energy in a woman as "animus possession." Another possible reason was the influence exerted by several people who knew Morgan personally and were present in Zurich as Jung's patients and/or as seminar members or corresponded with him during this period. They brought Jung conflicting but biased views of Morgan's current state of crisis, four years after the visions themselves.

During the seminar, Jung was consulted by mail and in person by Henry A. Murray (who had been Jung's patient in 1925). He was Mor-

²⁴ *Answer to Job* (1952), CW 11, and *Mysterium Coniunctionis* (1955-56), CW 14.

²⁵ See below, p. 136.

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gan's co-worker and lover and now wanted to meet with Jung to discuss his tangled relationship with her and his desire to be rid of her in order to marry a young colleague with whom he had become deeply involved.²⁶ Furthermore, incredible as it may appear to our current sensitivity about conflicting interests and dual relationships in analysis, it was also at this time that Ralph Eaton, a brilliant though unstable young colleague of Murray's at Harvard and a spurned lover of Morgan, arrived in Zurich to consult Jung about his failed love affair as well as to attend the seminar based on his former lover's visions! The anguished Eaton recognized their authorship; Morgan had briefly shown them to him when he spent some time at her retreat in Rowley, Massachusetts, a few hours from Harvard. Thus Eaton, with his already wounded psyche, was thrust into his lost love's teeming imaginal realm and inundated by the potency of her archetypal imagery. In the middle of the seminar, Eaton fled Zurich and returned to Cambridge, where he attempted, unsuccessfully, to meet with Morgan. Entirely overtaken by what was now a full-blown psychosis, the young philosopher was hospitalized, only to escape and bring an end to his life in the woods near Murray's summer home.²⁷ Morgan's analyst during these crises was Frances G. Wickes, who at this time was spending several months each year in Zurich, being analyzed by Jung and also taking part in the seminar. Also present at the seminar was Morgan's husband's former analyst, Toni Wolff. Jung was therefore reimagining Morgan's material in a very incestuous field; her psyche is inevitably reflected and distorted through the lenses of these lovers, their and her analysts, and their enmeshed relationships.

Jung tried to insist that the personal did not affect the seminar and should not be brought into the discussion of objective, archetypal material. It was the archetypal material here, not the personal, that interested him. But to deny the influence of all these personal currents was naive. Under the circumstances, they crept into the atmosphere as shadow material that corrupted the very heart of the seminar. Jung the analyst was privy to secrets that darkened and diminished the vision of Jung the seminar leader. During Morgan's analysis with him, Jung had praised Morgan and valued her visions highly, telling her that they held "material for the next two or three hundred years. It is a great *document humaine*. It is the rushing forth of all that has hitherto been unconscious."²⁸ In the early part of the seminar he had also praised her as "a

²⁶ See Douglas, *Translate This Darkness*, pp. 210–11.

²⁷ *Ibid.*, pp. 209–10.

²⁸ *Ibid.*, p. 161.

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woman of vivid imagination and great intelligence"²⁹ and as a woman "of quite unusual consciousness and personal courage,"³⁰ but as the seminar progressed, he started to call her visions irritating and boring.³¹ Jung kept to his former view of their value in the short course on Morgan's visions he had just completed in German (October 6–11, 1930); now (perhaps partly in an attempt to deflate Morgan and her material because of Eaton's presence and to help him) he denigrated them and began to fault the visioner.

In the material that follows Morgan's initial descent into the unconscious, Jung falls out of harmony with his former patient. Although at the start of the seminar, Jung stays close to the text and the images as he had done in the German seminar, increasingly he lets the English seminar group wander into discussions further and further away from Morgan and her visions. The class itself appears more and more restive, even at one point wanting to pursue a study of ghosts and spirit possession as if concretizing somehow the undiscussed shadows haunting their subject. Finally, someone overtly breaks confidentiality about Morgan's identity and the seminar ends abruptly.³² In a sense, the disclosure of Morgan's identity comes to the present-day reader as a relief after the pretense of a transcendent archetypal objectivity in an imaginal exploration that is all about specific incarnation.

Jung avowed that he omitted "personal details intentionally, because they matter so little to me. We are all spellbound by those external circumstances and they distract our mind from the real thing."³³ But Morgan, her struggles, and her associations to her own material were all essential to the understanding of her visions. By repressing the personal and dealing with Morgan's visions as if they were universals, the seminar itself began to take on the disembodied quality that Jung projected onto the visions and explained as Morgan's animus problem. And the further Jung departed from his patient and her material, the more he imposed abstract theories onto them, until, finally, the abstractions themselves and their theoretical implications obscured the visions and blotted out the visioner.

²⁹ See below, p. 39.

³⁰ See below, p. 329.

³¹ E.g., see below, p. 667: "one is impressed by their subjective character which is boring beyond description. I cannot tell you how bored I was, how terribly uninteresting I found them. For a long time they got on my nerves, I couldn't touch them"; p. 1258: "hellishly uninteresting"; p. 1310: "Now we will go on with the visions, which are in part annoying, or worse, they are boring . . . exceedingly uninteresting."

³² Douglas, *Translate This Darkness*, pp. 214–15.

³³ See below, p. 7.

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One of the important psychological facts of the case was that Morgan, like Jung, was an intuitive-thinking type and had her feeling and sensation in the unconscious. In Morgan's analysis, Jung had grasped the importance of her typology and the way his unconscious and hers functioned like twinned brother and sister in the world of mythopoeisis. In her analysis, Jung told Morgan that her visions were the channel to her inferior function: "Now this is the way that your inferior function, feeling, speaks to you. It speaks to you like an oracle and you must listen to it as though an oracle spoke . . . and these visions show now that your feeling can meet it and will help you."³⁴ Jung also acknowledges this in the seminar but then seems to forget it. Instead, and in spite of their openness to the possibilities inherent in Jung's brilliant theory of psychological types, he and his audience stereotyped Morgan as a woman who functioned only through feeling and relationship while her animus did an inferior sort of thinking for her. Jung ignored here what his own theory might have easily led him to appreciate: that it was the masculine figures of her visions that guided Morgan toward the development of her feeling function. These figures value rather than theorize; they take things to heart in a personal way, play music, dance, and express a Dionysian and chthonic sensuality that rounded out what Jung had termed Morgan's Apollonian and "exceedingly rational" mind.³⁵ As first carried by these animus figures, Morgan's primitive feeling, just because it had not been developed or civilized into the conventional cultural mode, still had the ability to serve as a bridge and connect Morgan to the dynamic feminine missing for so long in her culture.

It was here that Jung must have been faced with a profound enigma. Neither Jung, the man, nor the Romantic psychological theory from which he drew had expected this sort of power and this sort of feeling unconsciousness in a woman. Jung—at least in the seminar—could not accept what the visions were plainly showing him; instead he cut himself off from Morgan, ceased taking part in the drama, and cloaked himself in his authority³⁶ in asserting that women are feeling/Eros types and that Morgan's material had taken a "wrong" turn and become merely "an individual reaction."³⁷ Where Morgan and the visions seem to be on a new path in search of a more comprehensive feminine identity, Jung and the seminar members reassert what they have been taught to believe is appropriate for a woman in her individuation.

³⁴ Douglas, *Translate This Darkness*, p. 157.

³⁵ See below, p. 6.

³⁶ Douglas, *Translate This Darkness*, p. 164.

³⁷ See below, p. 1249.

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For a woman, this seminar can be painful to read, especially when Jung begins to misunderstand Morgan's astonishing variety of animus images and to ascribe them to woman's opinionating—an example of inferior thinking. If Jung had kept in mind Morgan the intuitive thinker who was developing her feeling through the visions, he would not have lumped her into a category of traditional, extraverted, feeling woman. The man who had written *Psychological Types* clearly knew better. His unjust critique of these soul-stirring figures that demonstrate the primitive vigor and passion of a newly developing feeling function seems to ignore what is really important to his patient. Equally disturbing is Jung's insistence that Morgan's animus serves Logos rather than Eros, when her material so clearly points to Eros as the principle behind so many of her animus figures. Again, Jung seems to be playing to an audience with collective expectations rather than hewing to the rigor of his own unique approach to psychological reality.

Another problem in the seminar itself is structural. The lectures are swollen with sometimes spellbinding but excessive digressions that crowd out the visions themselves. Continuity is choppy at best, with Jung taking bits and pieces of Morgan's visions, seldom, if ever, reading a vision straight through. He changed the order of the visions, skipped whole sections, and never presented them as an entirety. In feeling tone, Jung shifted from perhaps overvaluing the visions at first to devaluing both them and the visioner so that, toward the end, he spent almost as much time in faultfinding as in elucidation. Concurrently, after being so open to this upsurge of the feminine, Jung became less comfortable with it and finally stopped listening to what the visions had to say about the feminine and women's mysteries, substituting his theories about what they *should* be. A negative animus of his own, magnified by that of his listeners, seems to sit in judgment on the visioner finding her creative imaginal realm not representative of general tenets and thus deficient. To a reader in the late twentieth century, it feels as if Jung had reached the limits of his era's masculine understanding of the feminine. It is a place that allows the shadow side of Jung's explorer stance to break through in the raw; Morgan is treated as an alien, more primitive, *other* in the same unconsciously patronizing way that male explorers of Jung's era tended to treat any gender, race, religion, or culture different from their own.

Jung should not be blamed for falling into this trap; no one can view his or her own time and culture from a place outside its confines. Consciously and at his best, Jung was filled with awed wonder at the psyche in all its forms and was able to correct his biases rapidly when he found

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someone sufficiently secure to enlighten him. The seminar members could not, as they were caught in the same historical moment as well as in their roles as students and analysands. At that time, women had no theoretical model in place and no words to articulate their psychology; those in Jung's circle therefore looked to him to define feminine nature for them. In the Visions Seminar, Jung makes a heroic effort to do so. He also had studied his own anima, his inner feminine aspect, and from this personal experience of the inner feminine he interpreted women analogously. In the seminar he declared his willingness to listen and asked for feedback about his theorizing, saying, for instance: "Here again it is a man who does it, so I beg your pardon—I mean of the female part of the audience—if I am intruding upon a field which is not entirely my own. You are quite free to suggest a different classification, so please do consider my point of view only as a proposition."³⁸ Jung had helped each of the women present at the seminars to reclaim part of what the culture had so repressed in the feminine. In analysis, he heard their secrets and did not turn away, while in the seminar he acknowledged that "women often pick up tremendously when they are allowed to think all the disagreeable things which they denied themselves before."³⁹ In gratitude for this much understanding and for giving them access to a larger self, the women created a circle of adulation around him. Rather than listening to themselves and suggesting different ideas, they seemed to accept Jung's tentative definition of what it was to be a woman.⁴⁰

Jung attempted, prematurely, to codify for his devoted audience what was still vague and undefined but which presented itself in the visions through a multitude of aberrant and confusing images. Jung's interest encouraged these tumultuous images of the feminine but then, in the seminar, he pronounced Morgan's efforts at self-construing these revelations right or wrong according to his ingrained ideas as a man of his time. The "Old Man's" investment in his personality theories, abetted by the expectations and demands of his audience, tended to involve him in a *mana* role; this course skewed the seminar increasingly against the deviant and powerful visioner.

As one of the seminar members, Elizabeth Shepley Sergeant, has emphasized in a magazine article published in 1931, the seminar served many of the participants as an extension of private analysis. Jung was not speaking to the reader but addressing a particular group of individual

³⁸ See below, p. 489.

³⁹ See below, p. 1105.

⁴⁰ J. B. and J. H. Wheelwright, "A Personal Experience of Jung," *Psychological Perspectives* 6, 1:64-73, and personal communication.

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analysands.⁴¹ It is of utmost importance in reading the seminar to keep this fact in mind. Sergeant commented that Jung spoke to the needs of each person in the room and directly to their complexes. She felt that he tailored the seminar to his analysands' individual psychology far more than he focused on Morgan's text. I would hazard a guess that the opinionating negative animus that Jung claimed to find so irritating in Morgan's visions really belonged to some of the women in the room, and that his more irritable and negative comments about Morgan might have been directed at those present. Many of the women then in analysis with Jung had been academically trained in a form of scholarly "opinionating." Many others were, for the first time, *encouraged* to think but had untrained minds. As their analyst, Jung must have felt the importance of helping them regain the full scope of their feminine selves and thus stressed its access to the earthiness and instinct that their culture had so denied.

A final suggestion about the marked change in Jung's tone—from praising Morgan's vision journey during her analysis and in his letters to her to his increasingly negative assessment in the seminar—is that, though Jung taught from a typewritten copy of the original text that Morgan had sent him, the images of the visions he used were not the originals but very poor copies.⁴² Christiana Morgan painted them for him in late 1929 or early 1930 when she was suffering from a prolonged bout of clinical depression.⁴³ The watercolors are muddy; the lines blurred; the feeling coarse and heavy. They have none of the ecstatic vibrancy and clarity of the soul-filled originals (which provide the illustrations for the present edition). Jung, who so resonated to images, must have been affected by the loss of archetypal numinosity and the dejected feeling tone in Morgan's sad little notebook that became his companion and reference point during the time he was teaching the seminar.

Perhaps on account of the flaws in the seminar, Jung's profound contribution to the understanding of the feminine, as elucidated in the Visions Seminar, has not received enough attention. Jung makes explicit the analogy between some of Morgan's visions of the chthonic feminine and the situation in Germany, and notes the "tremendous storm" brewing,⁴⁴ as this aspect of the unconscious threatens to overcome the conscious personality:

⁴¹ Sergeant, "Doctor Jung," p. 53.

⁴² Notebook in the Jung Institute Archives; Küsnacht, Switzerland.

⁴³ See Douglas, *Translate This Darkness*, chap. 10.

⁴⁴ See below, p. 1149.

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one's own political and cultural sensibilities as well as with those of Jung and the seminar members.

The Visions Seminar is a remarkable work where Jung animatedly brings to life and fully amplifies his concepts of archetype, Self, anima and animus, shadow, persona, typology, and complexes. He maps the process of individuation for his followers and clearly demonstrates the way symbols function in the human mind as he explores with them both the personal and the collective unconscious, Jung's extensive excursions into Eastern and Western mysticism, philosophy, anthropology, and sociocultural history may be too rich for our more Spartan tastes, yet each topic demonstrates Jung's interest in his material, his devotion to the psyche, and his generosity to his students and analysts.

Jung often insisted that the shadow was where the anima, or soul, was likely to be found, and it is here that Jung's deepest insights into the nature of the feminine imaginal are to be found. Just in those places where he seems about to lose his way, one finds a startlingly humane appreciation of a forgotten psychological reality. For instance, in reference to Morgan's image of herself as black:

She is saintly in her blackness. . . . So the blackness of this woman's face means sinfulness from the Christian standpoint, because it is the color of the Yin, of the black soil, and that was understood to be of the devil. . . . For a long time Christianity was exclusively a religion of the light; in other words, the Yang, the bright quality, the male substance. And everything that was Yin, or female, was necessarily sinful. This explains the negative attitude of medieval Christianity towards women; they doubted very much whether [a] woman had a soul. Women were usually suspected, particularly when they were at all pretty, of being servants of the devil; it was a woman who listened to the serpent in Paradise and thus brought sin into the world. So now that the Christian point of view is no longer indubitably valid, we see that woman increases in importance and in psychological dignity. It is the prerogative of our times to discover that woman has a psychology, and that there is another viewpoint outside the masculine world. The whole domain of psychology has hitherto been masculine, it was an entirely new discovery that the world could be looked at from quite a different angle, from the Yin angle.⁵⁰

In many other places, it seems that Jung needed to use what he has called a less developed feeling function, tinged as it can be with unex-

⁵⁰ See below, pp. 526-27.

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amined value judgments, to release his empathy for the oppressed feminine soul, as if by allowing himself to chatter a bit like an "inferior woman" he found his way into women's unexplored depths of psychological concern and longing for community.

Perhaps no other of Jung's works contains greater insight, nor brings Jung's own complexed material into a clearer light. I have kept the text as I found it in the original multigraphed edition transcribed and edited by Mary Foote, except that I have omitted repetitions where they seem unhelpful (these have been noted in the appendix) and tried to remedy an absence or overabundance of punctuation; in rare instances, I have made minor changes in words when the English word Jung chose obscured his meaning. In notes, especially on Kundalini yoga and Tantric philosophy, I have used translations from Tantric and Tibetan primary sources that were unavailable to Jung in the 1930s, but, nevertheless, show him in profound alignment with their deeper meaning. Above all, I have tried to preserve the liveliness and spontaneity of Jung the man surrounded by and animated by his group of students. In 1954, Jung forbade a "professional writer" to alter his text; one would be doing Jung's work and his heritage a disservice by trying to clean up after him and thus rewrite history according to the lights of one's own uncertain time.

I cannot resist, however, giving the visioner's response to Jung's treatment of her visions. Christiana Morgan found a place in the world and led a flawed yet productive life⁵¹ centered around her great romantic love for Henry Murray and her work as a psychotherapist and researcher at the Harvard Psychological Clinic. Throughout her long life, Morgan returned again and again to the visions. She respected them as the core myth of her life, but never succeeded in fully plumbing their meaning. At the time of her analysis with Jung in 1926, she wrote about her reaction to Jung's interpretation of her visions:

A strange oppression has been on me for the last two days. It seems to be overwhelming and sad and awe inspiring. It is different from pure depression. It is as though it were the breaking of the last shell of consciousness. It is like gazing at something full in the face—the fact that to my child to my husband and to H. I must be mother and that nothing will ever stand between me and the forces which are around me—that I will be eternally alone—looking at these naked things [the visions] always unprotected, and then measuring them

⁵¹ See Douglas, *Translate This Darkness*, pp. 11–16.

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to the capacity of these several individuals—veiling them and transforming these things that I see to meet the needs of each one—while I see them in the raw. I have the feeling that this may be the real awakening consciousness of woman. It makes me feel appallingly alone.⁵²

This may be the supreme compliment to Jung, that Morgan was forced to own the pain and loneliness as well as the originality of her vision of what it meant to be a woman conscious of her own Self.

⁵² Ibid., p. 152.

ACKNOWLEDGMENTS

I want to thank the Bunting Institute of Radcliffe College for the support provided during 1991 and 1992; without the Institute's resources and encouragement, the editing of this seminar would not have been possible. And my thanks to William McGuire for his inspiration, knowledge, and generous help in all phases of this project, so much so that he should perhaps be listed as consulting editor; to Doris Albrecht at the Kristine Mann Library for her indefatigable assistance and deep familiarity with Jungian literature; to Spring Publications which, in 1976, published a two-volume abridged edition of the seminar with illustrations and a postscript by Henry A. Murray that led to my discovery of Christiana Morgan and the original visions. I thank Caroline Murray, Hallee Morgan, and Houghton Library for permission to use Morgan's illustrations of her visions. I also thank my first analyst, Mary Lee Fraser, for giving me her Visions Seminar notes to read in 1980 and supporting my reaction to them; to George Hogle for giving me the set of the second edition of the seminar notes annotated by Frances G. Wickes who had given them to him. I would like to thank John Beebe for his invaluable editorial suggestions on the introduction, for editing and printing my first article on the Visions Seminar in the *San Francisco Jung Institute Library Journal*, and for allowing me to draw on it here. I would also like to thank Ulrich Hoerni for his very helpful and sensitive comments. My thanks to Doris Albrecht, Michael Fordham, Marie-Louise von Franz, C. T. Frey-Wehrlin, Joseph Henderson, Robert Hinshaw, Thomas Kirsch, William McGuire, C. A. Meier, Sonu Shamdasani, Ellie Stillman, and Jane and Joseph Wheelwright for information on the seminar members, and to my research assistant at the Bunting Institute, Zhiqui Yu, for her help in tracking down various religious sources, and to Betsy Halpern for checking my understanding of Kundalini yoga. I also thank Swami Premananda for my early instruction in Kriya and Kundalini yoga, and various friends and teachers among the Tibetan Tantric Kagyupa lineage, including especially those at Karma Mahasiddha Ling and my own teacher, Khenchen Thrangu Rinpoche, for, among many other gifts, profoundly deepening and vivifying my experience of the Tantric path and of Kundalini energy. My thanks to James Yandell and to Barbara Koltuv, who guided me on my own journey to the dark feminine. Finally to my editors, Elizabeth Powers and Deborah Tegarden, who encouraged my own voice and allowed me to present the humanity of Jung in his.

MEMBERS OF THE SEMINAR

There is no formal list of seminar members and thus no record of people who attended the seminars but did not speak. The following is a list of those who did speak or were referred to by name, or were reported by others to have been in attendance. In the transcript only surnames (with title: Mrs., etc.) occur; here the given names, country of residence, etc., have been supplied insofar as possible. An asterisk indicates a member who, according to present knowledge, was or later became an analytical psychologist.

- | | |
|---|--|
| *Adler, Gerhard, Ph.D.
(Germany/U.K.) | *Brunner, Mrs. Cornelia
(Switzerland) |
| *Adler, Mrs. Grete
(Germany/U.K.; Dr. Adler's
first wife) | Case, Mrs. |
| Allemann, Mr. Fritz
(Switzerland) | Crowley, Mrs. Alice Lewisohn
(U.S.) |
| Bahadurji, Dr. (India) | Curtius, Dr. Otto Friedrich
(Germany) |
| Bailward, Mrs. (U.K.) | Deady, Mrs. Charlotte H. (U.S.) |
| Bancroft, Mary (U.S.;
writer) | Dell, Mr. W. Stanley (U.S.) |
| *Barker, Dr. Culver
(Canada/U.K.) | Demos, Raphael, Ph.D. (U.S.;
professor of classical
philosophy at Harvard) |
| Barker, Mary (U.S.) | Dick, Mrs. |
| Baumann, Mr. Hans H.
(Switzerland) | Dürler, Frau Helen |
| *Baynes, Dr. Helton Godwin
(U.K.) | Eaton, Ralph M., Ph.D.
(Assistant professor of
philosophy at Harvard) |
| Baynes, Mrs. Cary F. (U.S.; Cary
and H. G. Baynes translated
works of Jung in the 1920s
and 1930s) | Egloff, Mrs. |
| Bekinsale, Miss Elsie (U.K.;
social worker) | *Escher, Dr. med. Heinrich H. |
| *Bertine, Dr. Eleanor (U.S.) | *Fierz-David, Mrs. Linda
(Switzerland; referred to as
Mrs. Fierz) |
| Bretherton, Mrs. | Flower, Mrs. Elisa M. C. |
| *Briner, Mrs. Mary
(U.S./Switzerland) | Foote, Mary (U.S.; recorder and
editor of seminar notes) |
| | *Fordham, Dr. Michael (U.K.) |
| | Froboese-Thiele, Dr. Felicia
(Netherlands) |

MEMBERS OF THE SEMINAR

*Gordon, Dr. Mary	Ott, Dr. Evelyn (U.S.)
*Hannah, Miss Barbara (U.K.)	Perkins, Mrs.
*Harding, Dr. M. Esther (U.S., orig. U.K.)	Pickering, Miss
Hauer, Professor J. W. (Germany; professor of Indology, University of Tübingen)	Reichstein, Prof. Taddeus (Switzerland)
*Henley, Dr. Eugene H. (U.S.)	Rey, Mrs.
*Henley, Mrs. Helen (U.S.)	*Rogers, Miss
Heyer-Grote, Mrs. Lucy (Germany/Switzerland)	*Sawyer, Mrs. Carol Fisher (U.S./Switzerland; after 1933, Mrs. Hans Baumann)
Heymann, Mrs. Honzenzollern-Sigmaringen, Princess Marie-Alix von (Germany)	*Schlegel, Dr. Jur. Eugen (Switzerland)
*Howells, Dr. Mary (U.S.)	*Schlegel, Mrs. Erika (Switzerland)
Howells, Miss Naomi (U.S.; biologist, sister of Mary Howells)	Schmidt, Miss Marie-Jeanne (Jung's secretary)
Hutchinson, Mr.	Schmitz, Dr. Oskar A. H. (Germany)
*Jaeger, Mrs. Manuela (Germany)	Sergeant, Miss Elizabeth Shepley (U.S.; writer)
Jerome, Mr.	*Shaw, Dr. Helen (U.K./Australia)
*Jung, Emma (Switzerland)	Sigg, Mrs. Martha Böddinghaus (Germany)
de Laszlo, Dr. Violet Staub (Switzerland/U.K./U.S.)	*Strong, Dr. Archibald McIntyre (U.S.)
Leon, Mrs. Frances Goodrich (U.S.)	Stutz-Meyer, Frau Lucy (Germany)
Martin, Mr. (P. W.?)	Taylor, Miss Ethel S.
Maylan, Mr. (Germany?; Charles E., author of <i>Freud's Tragic Complex?</i>)	Taylor, Miss N. (sister of Ethel S. Taylor)
*Meier, Dr. med. C. A. (Switzerland)	Wharton, Dr. Adela
Moffet, Miss	Wharton, Miss (sister of Adela Wharton)
*Neumann, Dr. Erich (Germany/Palestine/Israel)	*Wickes, Mrs. Frances G. (U.S.) de Witt, Miss (Java/Netherlands?)
*Nordfelt, Dr. Margaret D., (U.S.)	*Wolff, Miss Antonia (Toni) (Switzerland)
Norris, Mrs.	Zinno, Mrs. Henri Fink (U.S.; sister of Cary F. Baynes)

LIST OF BIBLIOGRAPHIC ABBREVIATIONS

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B. S. = Bollingen Series.

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FALL TERM

October / December 1930

LECTURE I

15 October 1930

Dr. Jung:

Ladies and Gentlemen: My plan was to go on with the series of dreams that we have been dealing with these last two years.¹ But I have just given a course of German lectures about unconscious pictures,² and as a consequence I have been asked to repeat that course here. So I had to make up my mind to interrupt the Dream series and to give the same lectures in English which I have just given in German. Now, naturally, I have been asked by only a few persons, and since we are living in a democratic country, I should much prefer to have you vote on this plan. I must explain to you that the lectures are about the development, one might say, of the transcendent function out of dreams and visions, and the actual representations of those images which ultimately serve in the synthesis of the individual: the reconciliation of the pairs of opposites and the whole process of symbol formation.

(The Class voted for the pictures.)

I have not always applied that "picture method," as it is now sometimes called. People always try to make a method of everything that seems to work, but I much prefer to treat the subject not as a method, but as a series of events which we observe, without drawing too many and too far-reaching conclusions from it. We don't know enough about it to call it a *method*, a word which in natural science means an absolutely certain way which must yield certain results. It is not that. It is a point of view, a sort of hypothesis, and I don't even want to give the impression that it is a *usual* procedure. As I said, I prefer to deal with that subject as just a case which we observe and on which we pronounce no opinion or

¹ The Dream Analysis Seminar had its last meeting on 25 June 1930. See above, List of Abbreviations, under *Dream Analysis*.

² *Bericht über das Deutsche Seminar*, 6–11 October 1930, held in Küsnacht/Zurich; report compiled by Olga von Koenig-Fachsenfeld (multigraphed, Stuttgart, 1931). A second session was held 5–10 October 1931 (Stuttgart, 1932).

judgment, whether the thing is advisable or not advisable. It is certainly not a method in the sense of being a necessary procedure, that one *ought* to draw pictures. People take it up because it is a natural expression, as when one's words do not suffice to explain a point under discussion, one makes a drawing or a diagram to explain it.

For there are certain happenings in the development of the human psyche where things become particularly confused and dark, and people become incoherent and cannot express themselves. Situations come up in dreams which seemed to be very clear, but as soon as you are back in the conscious state, everything is blurred and you find it exceedingly difficult to describe what you actually experienced; you have no words to explain those intricate situations. There are many thoughts which cannot be thought clearly; and there are many inner experiences which are apparent only to the inner eye or heart—whatever you like to call that organ. It seems perfectly simple there, but human language is inadequate, and then people take to drawing. Also, certain experiences in dreams or visions are so expressive, so full of color and plastic life, that they recommend themselves to the dreamer, and he naturally yields to the temptation to reproduce what he has seen. So there are all sorts of reasons why people take to it. Of course, when I see that the quality of my patients' experiences suggests representation, I encourage them, because I have learned through long experience—about fourteen years—when to encourage the people to whom it is useful. It helps them to concretize inner events. For most people are suffering from the prejudice that they are not real because they cannot be handled, or even talked about in a logical way. In such a case the drawing is invaluable. It concretizes; it makes a statement so that other people can see it. It is there in reality as if painted on the wall; they begin to think that it does exist.

You see, we are still so foolish in our psychology that quite intellectual people are unable to admit the reality of psychical facts. I see that in practical analysis all the time. For instance, a person speaks reverently about a venerable old man though he has a grudge against him and thinks he is a damned fool. But he denies the thought, he insists that he would never say such a thing. Then I ask: "But *who* has said it?" We have not enough objectivity to admit that we have had a certain thought, that it has been present. I am not speaking of idiots and liars, but of perfectly reasonable everyday people with good and logical minds. I have to train people with logical minds. I remember a professor of psychiatry who had a dream in which he showed tremendous emotion about a certain man—he was beating him up—and when he told it to me, I remarked

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that it was obvious from his dream that he had some personal emotion or resentment about Mr. So-and-So. "Oh no, I have not, I never had such a feeling." Then I said: "Now tell me, have *I* had that dream?" But he could not acknowledge the fact that such a thought had been present. It is as if a very strange bird should turn up in this room—a flamingo, for instance—and then fly out of the window again. One might say that it was impossible that such a bird had been here; it was a hallucination. But as a scientist I would say it was a fact that a certain vision had taken place, and there was no getting away from it. People deny their thoughts and visions till they become so flimsy that they simply evaporate into thin air and it seems as if they had never existed. Again and again, patients have had quite definite experiences, but they could not hold them because they were inner experiences; they exposed them to conscious criticism, which poured in and lacerated those facts till after a while nothing was left.

I remember a case of compulsion neurosis, a man who ought to have taken up his studies again at the University. We had made the agreement, after long and tedious work, that he would do so if the analysis showed that it was necessary. The moment came when I said: "This is what you are to do, provided you can make up your mind." And he acknowledged it, he said it was perfectly logical. Next day he came and announced that he had had an interesting dream that night. I was about to ask if he had registered his name at the University when he told me the dream, which showed me that he had made a regression. I said to him: "Tell me, are you not receding from something into the past?" "Not at all," he said, "I feel perfectly all right." I said: "But what about our plan—the plan we agreed to yesterday?" "What plan? I can't remember." It was all gone—entirely gone! So I said: "Oh, if it goes as easily as that, then you go as easily as that—there is the door!" That case was finished. No use continuing an analysis under such conditions. What happened there was simply that he had submitted that psychological fact to the disintegrating process. He allowed it to go on till no trace was left. And that happens all the time with inner experiences; they are disintegrated by actual facts and criticism.

But when such an experience is put into drawing and color, it is as if it had taken form. It works like magic sometimes, as if it had been born into reality; people cannot deny it, having seen it externally. For instance, if you tell a man that you have discovered a goldmine, he doesn't quite believe it; there is doubt in the background of his mind, and after a fortnight he thinks it was a funny illusion. But if you pull out a handful of gold dust or nuggets of gold, that makes an impression on him, that

convinces him. We are as primitive as that. So in order to hold an inner experience, it is almost a necessity for certain people to see it expressed in external physical form. That is such an important point that one really might be tempted to call it a method, but I do not feel quite safe because these things are very delicate and complicated. You will see from the way I handle this case that I take it as facts which we observe. And in order to see how such a procedure develops, I am giving you first a series of dreams in which the events that ultimately led to pictures are demonstrated.

Our patient is a woman of about thirty years of age. She is highly educated, very intelligent, a typical intellectual, with an almost mathematical mind. She is a natural scientist by education and exceedingly rational. She has a great deal of intuition, which really ought to function but is repressed because it yields irrational results, and that is very disagreeable to the rational mind. Such a case, a mental attitude of such a character, is likely to come up against a situation early in life where that attitude becomes useless. If fate is benevolent, one soon gets into a tight hole. If fate is not benevolent, it allows one to live a long time with such an attitude, and so one loses a lot of opportunities in life. This woman got into a hole at about thirty. That is pretty decent; obviously her fate is benevolent, it has given her a chance at thirty. Other people only have their chance at forty-five or fifty. I have seen people even at sixty who finally discovered that they had seen only half of the world, that they had lived only half of their life, which is of course a very sad discovery at that age.

People with such a one-sided development of their thinking function have on the other side an inferior feeling function, because feeling is opposite to thinking.³ The feeling is then archaic and has all the advantages and disadvantages of an archaic function. The inferior function is generally characterized by traits of primitive psychology—above all by *participation mystique*—that is, it makes one peculiarly identical with other people or with other situations. Our patient had the feelings that circumstances gave her. She could think hypothetically, but she could

³ Jung's typology is elaborated in *Psychological Types*, CW 6 (orig. 1921). Briefly, Jung classifies people according to two attitudes, introversion and extraversion, and four functions: thinking, feeling, sensation, and intuition. Introverts look within themselves, their reference point being interior reality; extraverts reach out to define reality through their connection with exterior objects. Thinking names and categorizes; feeling gives value and nuance; sensation conveys concrete, material reality; while intuition focuses on possibilities. Though a person needs access to and development of each attitude and function, Jung most often saw the personality dominated by a single attitude and function.

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not feel hypothetically. As a matter of fact, her intelligence was so highly developed that she thought things that the people in her environment did not think; she even made it her ideal to be unlike other people. And because her thinking was so differentiated and so different from other people's, it put her into a strange position with everybody. There was no approach, no bridge to her. She was secluded, a *tour d'ivoire*, and she naturally suffered from that ice-cold isolation.

Now, her inferior feeling is in the foundations of that *tour d'ivoire* and has secret passages, underground ways where it can escape, and because it is blind like a mole one does not know where it will turn up. But you can be sure it establishes connections somewhere. If you are absolutely isolated, like a lighthouse in the sea, so that nobody can approach, if you are perfect in your perfectly differentiated function, then underneath something escapes in the night. It digs underground passages and bores into other people, perhaps. This woman is rational, married, propagating the species, everything is quite all right, yet she is completely isolated. Of course many people who are married are not particularly connected, and others who are not married are able to connect very well. People often marry because it is an institution, it is the rational thing to do, but there is no real union. So it is quite inevitable, when not living in relatedness, that feeling simply cannot climb to the heights of the head; it is overwhelmed by the intellect apparently and disappears, but reappears projected upon a man who, of course, is not the husband. That is a woman's case, and there are similar cases with men. The lack of relatedness is then compensated by a sudden magic relationship, a fascination, a *participation mystique*.⁴ Therefore it is usually love at first sight and the most compulsory form of love. It is natural that our patient suffered from such a problem, which means the ultimate conflict between her rational thinking and primitive nature.

I omit personal details intentionally, because they matter so little to me. We are all spellbound by external circumstances, and they make our minds deviate from the real thing, which is that we ourselves are split inside. Appearance blinds us and we cannot see the real problem. Quite naturally, being in such a red-hot conflict, this young woman did not know what to do. She tried all the usual things, squashing it, insisting

⁴ In *Psychological Types*, CW 6, par. 781, Jung defines *participation mystique* as a "psychological connection [in which] the subject cannot clearly distinguish himself from the object but is bound to it by a direct relationship which amounts to partial identity." Jung derived the term and the idea from the French philosopher Lucien Lévy-Bruhl (1857–1939); see his *Les Fonctions mentales dans les sociétés inférieures* (1912; tr. *How Natives Think*, 1926).

that it did not exist, trying to put the whole thing out of reality, and it did not work. Naturally it would not work. It became a moral conflict, conjuring the Ten Commandments and God knows what, but nothing would work, not even the wrath of God, because it was a superior fact which really was not a destructive element. It was the very best thing that could happen to her, the kindness of nature that wanted to make a whole of her and not half an egg. When she had made every attempt to squash what she understood to be the most amazing nonsense, she finally gave up and collapsed. Then she heard of my existence and thought I might be a fellow who knew some magic word, so she came to me, very much in the attitude of the primitive woman who goes to the medicine man and says: "Here is a hen and a beautiful black pig as an offering, and now kindly perform your miracles upon me." I had no trouble in showing her that such an attitude was a mistake. She was soon on the right track. She understood that it was entirely up to her, and there was no question of a miracle. I said: "I don't know what to do, I have not the slightest idea how to solve such a problem, I am an ordinary human being, and if ordinary human beings knew what to do, they would not have laws."

The law makes the statement that it is wise to keep within a certain row of poles—laws always make the impression upon me of a row of telegraph poles set out in the desert. You can travel where you like, but you may go astray. If you are not a perfect fool you will follow that line, a simple way marked out in chaos. I can only say that millions and millions of human beings have most certainly gone through the same situation. It is a typical situation—you know these love situations are most banal, and in every generation the conscious answers differ. You would be terribly shocked at the way Luther solved the problem. "If your wife is no good," he said, "take your servant." We have entirely different views now, but that was a holy man. His friend Bugenhagen⁵ had three wives, all perfectly legitimate, and Luther himself had two; they still show his bedroom with the three beds. That is what people in those days did. And there are old civilizations now where they have no trouble at all in knowing what to do in such a case. Sure enough, that situation has repeated itself innumerable times, and man's mind or consciousness or psyche is a system of methods of adaptation, ways of dealing with the facts of life. For instance, we have eyes because there is sun; our eyes and ears are

⁵ Johann Bugenhagen, a Catholic priest who then followed Luther in his reform movement.

systems of adaptation, and our psyche is exactly the same, adapted not only to exterior conditions but also to conflicts within.

Mythological motifs contain many typically human situations—such as the fairy-tale motif where a man is trapped somewhere or caught by dwarfs and put into a place where he cannot escape; then in the night a little mouse comes and tells him if he does so-and-so, he can get out. This is the motif of the helpful animal intervening when all is lost and only catastrophe lies ahead; it is help out of a tight corner. Now these animals in fairy tales are merely representatives of lower instinctive forces in man. One might observe the flight of birds, for instance, in order to be shown where there is water. Or a man might leave it to his horse to smell the water. Or if there are no helpful animals around, he might take to magic—make a sand-drawing, or try a magic rod over the ground—and his unconscious will tell him where the water is.

Now these are facts, and I say, if the unconscious can help in such cases, why not in this woman's situation? I am pretty sure that the unconscious contains a solution, so I propose to my patient to watch its activity as given through dreams. For we do not make the dreams, they simply come up from the unconscious; we don't know whether they are true or not, and it is a matter of our experience to find out whether they are merely nonsense. She agreed to this idea and so we started in with her analysis. At first, as is usually the case, the dreams contained more personal stuff, all sorts of little resistances and wrong attitudes; but when all that was settled, they began to touch the fundamental things and to prepare very carefully an attitude favorable for the production of the symbols which would bring about the solution of the problem. We begin now with the dreams which occurred when the first part of the analysis, all the personal part, was practically over.

I was trying to play some music and all the different members of my family were interfering. I was on a terrace looking out over the sea, when a rich Jew at the next table began to play also. The music that he played was so beautiful that I stopped playing for a minute myself to listen to him.

This is a very simple dream. Do you know what the music means?

Mrs. Baynes: Feeling.

Dr. Jung: Yes, since she is very intellectual it is most probable that we would encounter most of her feeling in the unconscious. The dream brings up that problem. She is playing with her feelings, compensating her chiefly intellectual attitude during the day. Even in analysis she takes

the whole thing chiefly from an intellectual viewpoint and uses her feelings very little, because they are not manageable, not disposable in reality. Therefore she uses them in the dream.

For example, old Socrates was a very rational man, and he had a sort of humorous daemon that whispered very wise advice to him. On one occasion he was walking through the streets of Athens in deep conversation with a friend, rationalizing the world as usual, when suddenly the daemon made him go into a side street; and no sooner was he there than a large herd of pigs came down the street he had left, trampling down every passerby (a nice light on the Athens of antiquity—herds of pigs on the main streets!) as he would have been trampled down had he not followed his daemon's advice. Then on another occasion, probably after a strenuous night of rational talking, the daemon said: "Thou shouldst make more music, Socrates."⁶ He couldn't get it, but after a great deal of thought he finally bought a flute! I am not denying his justification in doing this, though to us it is funny. Music in those days meant the Dionysian element, which was very much a feeling affair, quite the reverse of the usual rational attitude of Socrates.

So my patient was admonished to play music, but what is hidden in the unconscious does not exist in the conscious—or not sufficiently—and she observes that while she is trying to play, the members of her family continually interfere.

Mrs. Wickes: The conventional family is interfering in the love life.

Dr. Jung: When she tries to play her feelings—use her own feelings—it suddenly becomes evident that the entire family is against it. "Such a terrible thing must not happen in our family!" Yet despite this holy family, she insists upon playing. Then a rich Jew nearby plays very much better than she and therefore she gives up. But how can these feelings develop if she cannot use them? She must pathetically admit that she has to exercise them just to keep them alive, and naturally her family and everybody in her surroundings will be dead against it and advise her not to have any feelings. But then something rather subtle happens: the opposition of the family does not kill her, but the fact that somebody plays better than she kills her. Now just what the rich Jew means is a bit cryptic. Do not forget that this woman is a Protestant of Puritan extraction. We must go a little more deeply into the psychology of the Protestant religion.

⁶ Jung cites anecdotes about Socrates' daemon in CW 3, par. 308; CW 10, pars. 843, 853; CW 11, par. 995; CW 17, par. 300; *Dream Analysis*, pp. 11, 58–59; and *Zarathustra*, p. 133. Cf. Plato, *Phaedo*, 60e.

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Mrs. Norris: The Jew stands for authority.

Dr. Jung: Of course, anyone who plays better than she would have a certain authority. He might be a great artist.

Miss Sergeant: He stands for beauty and love of art.

Dr. Jung: Well, there is a far more immediate connection. His religion is not the religion of the New Testament; he has never heard of St. Paul. And in the unconscious of the Protestant one finds a Jew; the worldly success of the Protestant comes from the fact that he is a Jew inside. For instance, my great-grandfather on my mother's side was a very pious Protestant, and he believed that the language spoken in Heaven was Hebrew.⁷ Therefore he became a professor of the Hebrew language; he wanted to make ready, in order to be a sort of guardian angel who understood the language of that company. On the other side he was a Jew. That is the reason why children in those days were given Jewish names; it had nothing whatever to do with the New Testament. So the whole mental makeup of the Protestant showed that he believed in authority, he worshipped the law, he did not worship the God of love, he did not believe in a God of tolerance. There is no comparison between what is called Christian love in the Protestant church and what the Catholic church can do in that respect. The Catholic church can stomach anything, but the Protestant church can stomach nothing. The Protestant has a very hysterical stomach and easily gets upset; they are a terribly scrupulous lot.

That Jew is this woman's unconscious mind, the unconscious man in her. I suppose everybody here knows about the animus in woman, namely, a figure personifying the opinionating of a woman. I cannot put it better—unrealized, ready-made opinions spoken with authority. I know women who have an opinion about everything; yet when I say yes, that is so, they are disappointed. They want me to say no. But if I said no, that unconscious man would come up and have a terrible row with me. For that opinion in a woman is a man who wants to fight, who makes enemies; she is very often a victim of that unconscious figure. Of course, a man has a corresponding female figure, the anima, but that manifests itself differently.

This Jew is an animus of great wealth, which means great power, great

⁷ Despite "great-grandfather" in the text (both versions), the description is of Jung's maternal grandfather, Samuel Preistwerk (1799–1871), a noted Basel theologian, Hebrew scholar, and proto-Zionist. See Aniela Jaffé, "Details about C. G. Jung's Family," *Spring* (1984), pp. 35–43 (tr. from an appendix in *Erinnerungen, Träume, Gedanken. Jung*, Zurich, 1962).

authority, and he is in possession of her feelings. Naturally everything which falls into the unconscious of a woman is possessed by the animus. He is there with open mouth and catches everything that falls down from the table of her consciousness, and the more she is unaware of the other side, the more powerful he is. For instance, it is practically a rule of thumb in analyzing a woman that, after I have gotten along quite smoothly with her for a while, suddenly everything goes wrong; she begins to argue and everything has capsized apparently. And it is all the work of the animus; suddenly the animus has overridden her and made a complete mess of the whole thing. I ask how all this has come about, and she doesn't know. So I say: "Well, your animus has been starved, he is very hungry, and he then becomes particularly attentive. You were apparently not conscious enough, you didn't watch your treasures; you didn't watch a feeling, let us say, for a while. Some infinitesimal part of yourself has been left unconscious and instantly the animus seizes it—and having eaten it, he is strong again and begins to argue."

For instance, it sometimes happens that a woman shows me her feelings in a particularly nice way—gives me flowers or something of the sort. But then again, when such an expression suggests itself, up comes the thought, Dr. Jung knows so many women who have transferences and send flowers, so why should I?—and they let it go. That is food for the animus. It may be a very inconsiderable thing, a *quantité négligeable*, but they should have *expressed* a feeling, thanked me for something perhaps, and they neglect it. Instantly it turns round into the unconscious, and that neglected little feeling duty develops into a most murderous discussion if one is fool enough to allow it. The only thing a man can do is to agree with her opinions, to punish her by a disappointment. Then she suddenly discovers that she has been the victim of an evil spirit.

There is a very nice German folk song about a little hunchback who follows a girl; everywhere she goes there he is, always saying something evil which spoils the pleasure, a sort of whispering ghost inserting his poison. That is the animus.

In this dream, then, the subtle fact happens that she is not stopped in her music by actual obstruction through her relations or her ideas as expressed by her relations, but by a factor in herself—that figure who turns up playing far more wonderful music than she ever could. That comes from the fact that psychologically she is not master of her inferior function, as a man with differentiated feeling is never completely in possession of his thinking, but is suddenly possessed by a thought. A thought alights upon his brain like a bird, and it won't go away when he wants it to go away, and it won't come when he wants it to come. The differentiated function is at one's disposal; it is identical with one's will

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and within one's reach. But the inferior function is nature. It may partially obey one, but it is never entirely under one's control. For instance, I may talk to this lady of her child, or of the books which interest her, and she has an identical feeling tone. There the feeling is allowed—inasmuch as it is guided by the intellect and feels in the right way. But the feeling which is allowed in the conscious you could compare to that part of nature which is cultivated in your garden. It is nature, but nature chosen by yourself, by no means the unrestrained, uncontrollable force of nature in a primeval forest. The rest of the function, which is by far the most wonderful part really, is not under your guidance. It belongs to nature, to the nature of the soul, to all those realms which you cannot possibly control, because they are unconscious and as if under the power of that mysterious figure.

The animus, or the anima, is felt by the primitive, or by an unprejudiced man who does not think intellectually, as a most powerful presence—like a daemon or a god. So one could say that a god began to play in her, and therefore she had to stop. But in using the word *god* I may arouse prejudice, for I am not using it in a particularly favorable sense—if you understand the word rightly, in the antique sense, it means a *power*. She must make the attempt to play herself, and nothing should discourage her, even if the gods do it better. And if the god, the power, takes the form of the animus, then especially she must not allow herself to be stopped, inasmuch as the interference of the animus here would be completely negative. So if I am allowed to use the word *god* at all, I use it naturally in the antique sense which may be quite negative. You see, the gods had too many scandalous love affairs, they made themselves ridiculous and lost their authority. The primitive man could stand it because he only looked on and naively marveled. As nowadays, when a white man gets into a tight corner, the natives just sit around and wonder what he is going to do next. So the primitive man watched his gods, and if they did something particularly immoral, it was yet admirable; the greatest obscenity was regarded with awe. But to a higher civilization, they were ridiculous when they became disreputable, so they finally collapsed and new gods entered the scene. The new attitude of the patient ought to be that of the more civilized man. She should criticize her animus, she should say it was outrageous that he should stop her playing, she should not allow him to stop her. That is what I told her.

The next dream came the same night:

I was going to see a doctor who lived in a house by the sea. I lost my way and desperately asked people to put me on the right path so that I could get to him.

Naturally when she dreams of the doctor, everybody is inclined to think he is myself; since she is under my treatment that must refer to me. It is only funny that the unconscious does not say so more definitely. Of course anybody who analyzes dreams according to Freud's point of view would say that it was I, but I am not so sure. If the unconscious wanted to convey the idea that it was Dr. Jung, it would say so; the dream itself, which we cannot criticize, would have brought me in.⁸ But the dream says a doctor who lived by the sea, and the lake of Zurich is not a sea. Therefore there is some change in the whole situation, and we see that behind the impressions of daily life, behind the scenes, looms up another picture, covered by a thin veil of actual facts. In order to understand dreams, one must learn to think like that; one should not judge dreams from realities only, because in the long run that leads nowhere. The dream lives in an atmosphere which is not our atmosphere in this hard conscious world, where if one does not pay attention to realities as such, they simply drag one under. But on the other side such realities mean little. Sometimes the veils are so thin that one perceives at once the greater picture behind the veil of facts.

So what we call important here, the stupendous fact that she is now actually under my treatment, that I have a house on the bank of a lake where she comes almost daily to hear disagreeable news, all that becomes like a mist. One can look through it to another picture, to that dream doctor whose house is by the sea—a different, big, sort of heroic landscape by the sea. Here we have a view of a few miles, no view at all, but in the dream there is a tremendous horizon, the vastness of the ocean, an extraordinary view. Also, a house placed on the shore of the sea is quite different from a villa on the bank of the lake of Zurich; one gets into an entirely different atmosphere. Moreover, there is no question in reality of her losing her way. She would not lose her way in finding my house; she has been two months under my treatment, and even if she lost her way there would be no desperate asking for it. But if that house were a strange house, if that doctor were a strange doctor, then she might lose her way; it is vast country, and she might have to fight desperately to find the way to that place.

Now that is the kind of archetypal image which puts one right back

⁸ This is a revision of Jung's standpoint in his Deutsch Seminar, where, in Lecture I (6 Oct. 1930), he interprets the doctor as himself. He says: "Although the patient has been in treatment for two months with Dr. Jung, inwardly she has still not yet reached him. She must seek the house of the doctor. . . . It is namely Dr. Jung who must represent the part of the heart vis à vis her" (tr. Thomas Alberti, ms., Kristine Mann Library, N.Y.).

into prehistoric ages. She is in terrible trouble, she feels cheated by a daemon or, say, by a hostile god. In such an archetypal situation, under such conditions, what can she do? What can a mortal do against the interference of the gods? But primitives know that there are certain doctors, medicine men,⁹ who have mana, prestige, healing power—whatever you like to call it—and are therefore supposed to stand between the gods and the ordinary crowd. The medicine man is the guardian of all those unknown and uncanny things which ordinary people don't know about. This woman is in the position of the primitive cave woman who is haunted by a hostile god, so she seeks the help of the medicine man who has been there since eternity. Usually he lives alone and in an inaccessible place. You find excellent descriptions of such men in Rider Haggard's stories,¹⁰ that famous big-headed man who lives in an uncanny gorge, for instance. Not only is he himself a queer bird, but the place where he lives is queer, far away, magic and fascinating, which adds of course to his prestige. Since the place chosen is expressive of his own psychology, the medicine man always chooses an extraordinary place, and the more difficult to find the better, for of course the medicine man is never here, he is always in some strange corner of the world—beyond the seas.

For instance, we have perfectly good doctors here, but in a case of serious illness, we have a consultation with a doctor from abroad because good medicine is always far away. In Africa, there were medicine men who were general practitioners, but in any extraordinary case they got an authority from Uganda.¹¹ He was the head sorcerer, because they assumed that the people living beyond the mountains had the authority, since great men are always living somewhere else. People are so impressed by the ordinary quality of their surroundings that they never suspect that Mr. So-and-So is a great genius. They can't imagine that he would live on such an ordinary street; that does not appeal to their feelings. Of course, this fact is used by medicine men as a device to build up their prestige, as is done in all the countries of the world—like the aca-

⁹ Having learned the word "doctor," primitives apply it freely to their medicine men; certain animals are doctor animals, and there are also doctor birds (Jung's note).

¹⁰ H. Rider Haggard (1856–1925), English author of romantic novels set in South Africa, where he had lived as a young man. Jung often cites the eponymous figure of the novel *She* (1887) as a classic anima figure, earliest in "Mind and Earth" (CW 10, pars. 75ff.; orig. 1927). In the Analytical Psychology Seminar (1925), Jung assigned *She* for reading and group discussion of the anima archetype (*Analytical Psychology*, pp. 118f., 136ff.).

¹¹ For Jung's visit to East Africa in 1925–26, see *MDR*, chap. IX, iii, and *C. G. Jung: Word and Image*, pp. 158–69.

demical diploma which a doctor must have for prestige. And successful doctors must have a certain cock-sureness, the patients expect it; otherwise it isn't good treatment. Therefore also we have all those terrible words—we prefer the Latin language. If a fellow is mad, one must say, "This is a paranoid form of schizophrenia." I have known people to pay five hundred dollars for those words!

So this woman who is now seeking the great healer would make a great mistake to see the great healer in me. To find the medicine man, she must travel far, she must toil, she must ask her way desperately to that far and unknown place. Naturally her first leap was at me, but I said no, thank you, for she would hang me later on if things went wrong. That doctor will most certainly be hard, very difficult; those primitive medicine men do terrible things, they torture people! And then she will cry: "You said you were the great Medicine Man—you led me on that way!" So I don't make for that moment; right from the beginning, I decline the great honor of being called the medicine man. If a dream should say that someone was going to Dr. C. G. Jung living on Seestrasse, Küsnacht, then I would admit it referred to myself. But if the police should ask her who that doctor was who had led her such a hell of a way, and she explained that he was the doctor who lived by the shore of the sea, they would never have heard of him, any more than I recognize myself from that description. The problem is much greater than I, and it is wise to hold fast to the words the dream gives, because one cannot expect to be wiser than nature. Freud would say wish-fulfillment—a resistance; she wishes not to find her way to you because things are getting disagreeable. And that is the truth too, there are doubts in her; it is such a novelty to her that the unconscious should find a solution where she does not. For we are bored by the unconscious, and we have tremendous pride and imagination about ourselves, about the power of our consciousness, because we really are efficient. Who has built those powerful machines? Our conscious of course, and so we believe in it, and we think of that unconscious self as nothing, a more or less disreputable appendix to the wonderful light up in our heads.

Therefore if I said to her: "Apparently you have great difficulty in getting to that doctor. What are your resistances?" I would be on the wrong track. For she would gladly accept that personal aspect, she would see a loophole, she would say to herself: "That man likes to assume the role of the Great Healer. I will hand all my stuff to him and if he does not succeed, woe to him!" She would have somebody to make responsible if things did not turn out as they should. So I have learned from painful experience to interpret dreams correctly.

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The healer is again the animus. This time he is no longer a musician, he appears in the guise of a doctor, and you will see later that he takes on many different forms. Now on that occasion I explained to this lady what I understood about the animus, and the relation between the animus and the unconscious, as I explained it to you. And it happened that when she went home she felt very sleepy and lay down, expecting to fall asleep. Instead, she merely got into a very drowsy condition and saw with her inner eyes two hypnagogic visions: A beautiful peacock was perched on the back of a man, and the beak of the peacock was pointed at the man's neck. Then this picture disappeared and another one came up where she was just seeing herself, she was looking down at a large hole in her shoe, and she thought that it was so worn that she could not wear it any longer.

Now these two visions were her first ones, and they came quite spontaneously. She happened to notice them, and naturally she did not understand them at all. As the first picture, the peacock, was exceedingly symbolic, I asked for her associations, and she said it was a most beautiful bird when it spread out its tail, it had gorgeous colors, blue eyes, and all that. I felt what she meant; it is again an experience difficult to describe but if you have a feeling heart, you will understand. When that marvellous beauty of color and form and light appears, you have a feeling of unfolding lines, and that is what the peacock stands for in the history of symbolism: the spring and the sunrise. The idea was that his flesh was incorruptible. In the early Christian church, and in the sermons of St. Augustine and St. Anthony of Padua, for instance, the peacock was a symbol of resurrection. That was because with the approach of winter he loses his feathers and regains them again with the sun in the spring. So he symbolizes regeneration, and as such he is depicted in the early church, meaning the resurrection of the soul. He also symbolizes the Redeemer, because he brings back the divine childhood, rebirth.

In the East, the peacock plays a more unfavorable role. It is a proud Lucifer kind of bird there, self-produced, and disobedient to the creator. In the Kurd tribes there were so-called devil worshippers who worshipped the peacock as a symbol of the creative power, again the unfolding of spring. They worshipped him for the same reason that the French peasants in the thirteenth century worshipped the devil: there was a prolonged period of black plague, wars, etc., and since their prayers to the good God were perfectly useless, since he didn't help and disaster pursued them, they began to celebrate the Black Mass—they reversed the Christian rite for the worship of Satan. That was the origin of the

devil worship which still flourished in the eighteenth century. Three times the Black Mass was said for Mme. de Montespan¹² in order to keep the love of the king, and each time they sacrificed a living child. The Mass was celebrated on the abdomen of a living woman, and the cross was reversed. Instead of wine, the blood of the slaughtered child was in the communion cup. It was the Evil One, Sheitan,¹³ the creative principle, whom they worshipped, and it was under the symbol of the peacock. Naturally it is the same peacock, spring, the sudden vision of the unfolding of beauty and form. All this material was of course not conscious to our patient. She was vaguely aware that it had some religious meaning, but what it was she did not know.

In the fantasy, the peacock is perched on the back of a man, and the back always symbolizes the unconscious side. The unconscious bounds our field of vision, and therefore the shadow becomes the symbol of man's unconscious. The primitive man is always haunted by the feeling of a presence, as if someone were following him, and we can observe the same thing in ourselves. In the silence of the night on a lonely path you feel that someone is surely following you, and you look behind to see. And if you are quite alone in a house, after a while there is a noise, as if something had been said, and you get the feeling of a presence. The primitives sought for the cause of that feeling and have expressed it by the idea of the living shadow behind one, and that shadow, that power behind one, became a precious idea. The Greeks have a beautiful word for it: *synopadós*, meaning the one that comes with me and is behind me. But that is by no means what we would call shadow, a lack of light, but a living thing of great mana, great power. Therefore if you tread on it, or if a shadow falls upon you, it is most dangerous. If you are sitting in the sun and the shadow of a medicine man, walking past, falls upon you, you are dead in a fortnight. There have been many cases where people were accused of having killed a child in that way, the fact being that the child was playing in the sun when a man inadvertently passed; his shadow fell on the child and in two months, perhaps, the child died. Although the shadow has the simplest causes, it is mysterious, it has different qualities—it has no body or weight, for instance. Sometimes it reaches

¹² Françoise Athenais, marquise de Montespan (1641–1707). Highly educated and a brilliant conversationalist, she was one of a coterie of French nobility who dabbled in witchcraft. In 1666 a priest said the Black Mass over her to gain the favor of Louis XIV, whose mistress she became. She bore him seven children. See G. Montgrédien, *Madame de Montespan et l'affaire des Poisons* (Paris, 1953).

¹³ Sheitan, the Evil One. Koranic term for Satan, meaning the demon and/or obstructor.

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very far, from miles back, and sometimes it disappears altogether in a ghostlike way. They describe it as a cool wind. Ghosts are shadows and Hades is the shadow world, the shadows dwell there. It is also often symbolized as a bird that flies away. The idea is that when we die, we become shadows and put on wings, feathered garments. In the Gilgamesh epic there is a description of that sad place where souls wear feathered garments.

So here the peacock assumes the role of a sort of ghost that possesses the man. We must always cling to our original hypothesis that this is again the animus, this is the man in her; and the vision now says that behind that man is a new principle that possesses *him*. It is his genius that sits behind him like the king's hawk, or the eagle of Zeus; it is the peacock-ghost of unfolding, of beauty, of spring. This is an almost prophetic vision and it is very difficult to translate. Therefore I prefer to hold fast, quite naively, to the picture itself.

There is still one detail to which I call your attention—that the peacock is holding his beak to the man's neck. There is a slight menace in it. If the man should make a wrong move, the peacock might kill him from that position; he might stab him in a vital place, breaking his neck. It suggests that this man is controlled from the unconscious by that powerful being, which means that the animus we saw expressed as the rich Jew, or the doctor, or anybody else, is not only the animus really. The animus is himself controlled by something much greater, by the spirit of creation, or sunrise, or rebirth. And that means, too, that if this woman maintains the right relationship to the man, she might attain rebirth through the realization of the magical spirit that controls her, the *daimonion*.

LECTURE II

22 October 1930

Dr. Jung:

We were dealing with that first hypnogogic vision of the peacock last time, and you remember that was followed by another one: our patient was looking at a large hole in her shoe and thought it was so worn that she should not wear it any longer. The meaning of this was not clear to her at the time, but it is very ordinary and simple symbolism. For instance, people speak of putting away the shoes, or the clothes, of childhood to put on those that suit a more adult age. Shoes are a particular form of clothing, an invention which protects the feet and enables us to move easily over rough ground, so they symbolize an adaptation to the hardships which we encounter on our way, an adaptation to the immediate factors of reality—how we are dealing with, or protecting ourselves against, that immediate contact with reality. All forms of adaptation are psychical systems—I do not say psychological systems—of which we are ordinarily not at all conscious. For they are usually based upon inherited archetypal conditions, and when an archetype is functioning we are more or less unconscious. Then the psychical guidance or leadership is taken out of our hands, and the archetype, a sort of autonomous content—an instinct, for instance—takes the lead. That instinct, or archetype, is then producing something of which we are quite unaware or only to a certain extent aware; the ordinary adaptations are brought about by mere instinctive functioning of which we are but partially conscious. That fact leads sometimes to certain symptoms, namely, when an attitude or a system of adaptation becomes overdue, as it were, when it should have been dissolved long ago and yet lingers on, we cling to it without knowing to what we are clinging, and then we simply lose our adaptation to present circumstances. We are still going on in the same old way, not knowing that we should change, because we are unconscious of the way we adapt. If we only knew, we could give it up, but we cannot give up a thing of which we do not know. So we adapt to things as we always did, yet the circumstances are completely changed and our

system of adaptation no longer fits. Such a condition is expressed in this symbolism. One could say that the patient's standpoint was worn out and should be replaced by a new one.

Now we come to the next dream. Things are now beginning to move. When an old attitude is worn out, the unconscious, inasmuch as it has developed to that point, can bring in something new. Otherwise one would not have such a vision.

I am in a bedroom. A woman enters through the window and says, "This building is on fire, did you not know it?" I say, "No, all is quiet in my room."

That is the first part of the dream. Then after a sort of hiatus, a pause, such as often happens in dreams, a new picture begins. Here our patient is in a bedroom, she is probably asleep in bed, for she is quite unaware of the situation and suddenly becomes alarmed because a woman's figure is entering through the window. Now, if the bedroom is on the second story, what might that figure be?

Mrs. Sigg: Something that has been outside of her personality comes in.

Dr. Jung: Yes, but that is not quite dealing with my question, that is interpretation. I want you to think of dreams in a very naive way. To know what such a picture means, put yourself into such a situation.

Mrs. Jaeger: Something unusual and dangerous comes in and shocks her, as the usual way is to enter by the door.

Mrs. Wickes: It is magic.

Dr. Jung: It depends—there might be another hypothesis. If the door was locked, who would enter by the window?

Answer: Thieves.

Dr. Jung: Of course, a cat burglar. There might be a woman of that profession, I don't know, but at all events it is rather terrifying when somebody enters through the window while one is asleep. We must not be blinded by the very concise text. She simply made a record for my use, without bothering to put in emotional details, assuming that I was aware of the emotional values, so we must supply that part of the picture. But let us assume that the patient does not realize any particular emotion—she apparently takes it very coolly. As you know, extraordinary things happen in dreams without astonishing you in the least; having only partial consciousness, you have not the power to react. In the case of schizophrenia or *dementia praecox*,¹ such a fragmentary consciousness

¹ In his earliest writings—CW 2, 3, and 4, notably in "The Psychology of Dementia Praecox" (1907; CW 3)—Jung used the term "dementia praecox," introduced in 1852 by

can reply, but it cannot react properly because of the lack of full realization. So when people show a fragmentary reaction to things, one asks oneself whether it is a complex or *dementia praecox* which accounts for that peculiar distortion in the reaction. Whether the patient realizes the emotion in the dream is not sure, but she would quite certainly realize it in reality, as anybody would. She might think it was a murderer or a thief—or something else. Nowadays, even that is possible. What would that be?

Mrs. Crowley: A ghost!

Dr. Jung: Yes, if she were a spiritualist or a theosophist or a primitive, it would be a ghost. Now since the thing is not real, all these associations merely serve the purpose of establishing the emotional value of the fact. Whatever it is, whether a thief or a ghost, it is at all events alarming, and apparently it is quite aware of the fact of which the dreamer is not aware, that the house has been on fire for some time. This again is alarming, but apparently the dreamer again takes it rather quietly and says that in her room everything is quiet, as if that were an argument against the rest of the house being on fire. She obviously has not realized the situation, so the unconscious points it out to her. It is only about a month and a half since the beginning of the analysis, and we are just at the moment when obviously something new is beginning. The old shoes are worn out and here the new thing enters. Naturally the question of what the new thing may be is important to me as well as to my patient, and the dream gives the startling news that the house is on fire. Now what does that mean?

Mrs. Wickes: It means the destruction of her security.

Dr. Jung: And what about the fire?

Mrs. Wickes: Fire is the new danger that threatens the old values.

Dr. Jung: Or it might be an earthquake. Well, you say the house means security. Is there any other idea?

Prof. Eaton: The house is a system of adaptation like the shoes.

Dr. Jung: Yes, only on a much larger scale. The shoes are a protection against the dangers and risks of the ground on which one stands, while the house has a far more protective value: it is a sort of additional skin, a rain-cloak or something of the sort. It would have been a tent in the past, a protection from the cold wind and the rain, etc., and on a higher level, a protection against dangerous animals and enemies of all sorts. So

B. A. Morel, for any mental condition which deteriorated rapidly. Later Jung adopted "schizophrenia," which was proposed in 1911 by Eugen Bleuler, his chief at the Burghölzli Hospital.

surely the house is a symbol of a most complete system of adaptation. Therefore it generally means our whole situation in life, including our attitude of mind or consciousness. And we must also include the unconscious because a house has a cellar, as well as a roof where the birds perch. The roof would mean the top of the skull, and the birds which land on the top of the house would mean the external intuitions which are supposed to live up there. For example, the first symptom in another patient, a sensation type, which led me to believe that her intuition was on the way, was that she felt a softening in the region of the fontanelle,² as if a third eye were developing there, and in her next fantasy, a bird was alighting on her head and trying to enter through the new eye. Intuition has the peculiar quality of seeming somewhat outside of one. That is because intuition gives one information about things which one cannot properly see or hear. There is something peculiarly illegitimate about intuition and therefore it is usually symbolized by birds, who have seen something in the air perhaps and whispered it in one's ear. Then the house is often likened to the body in poetical language, the windows being the eyes, and in this case it probably has that meaning. Not only her shoes are outworn, but her whole mental system—one could say, her conscious system of adaptation—is threatened by destruction, and here it is evidently destruction by fire.

I just said that it might be destroyed by an earthquake just as well, but it must be something specific. It is always advisable to enter into the detail of the symbolism; it is by no means indifferent what symbol the dream chooses. In this respect I take a different standpoint from the Freudian school to whom the particular character of the symbolism is absolutely indifferent; ten thousand things can mean the same thing—the genitals, say. But I insist that what the dream actually says is all-important, rather than the interpretation which we put into it. We might go astray with our interpretation, but the dream is a natural fruit, a product of nature, and we have not organized or produced it. It is like a strange bird. We may say such a bird should not be. We may behave like the farmer from the Middle West who, when he saw for the first time that strange Australian bird in the Zoo in New York, scratched his head for a long time and said: "But there ain't no such bird!" But that is surely not a scientific attitude. We must take the dream for what it is. We must not assume that one thing is merely a symbol for something else, as if we controlled the sources of the dream. We must be grateful if we discover the sources of the dream, but we have absolutely no control over them.

² The boneless area of an infant's skull.

Dr. Schlegel: Is it true that a patient chooses the symbolism in the dream from experiences which he has had in reality? If she had experienced an earthquake, would the dream in that case choose an earthquake?

Dr. Jung: Yes, provided that the earthquake or the fire is the apt symbol to express what actually is meant. For instance, I have experienced fire, earthquake, floods, and bombardment, so if my unconscious wanted to demonstrate the insufficiency of a certain general attitude of mine, it would have a choice. But if an earthquake had destroyed someone's house and the unconscious chose a flood instead, I would know that it was a very specific danger and not only a question of destruction. A house might tumble down as the result of fire or of earthquake, and the earthquake would convey the idea of destruction just as much as the fire. So to know the real nature of the danger that besets me, I must know the specific destructive agent.

Dr. Schlegel: But if you had only one experience in real life, and that one of fire, would the dream then choose fire?

Dr. Jung: Not necessarily. We know that we can dream of all those things even if we have never experienced them. One dreams of amazing animals, for instance, tremendous serpents that one has never seen, horrible monsters that do not exist. One has all the fright and emotion of seeing a real dragon when surely one never saw a dragon. I remember dreams of Swiss patients, who were never in the war and had never seen a bombardment from the air, yet they dreamt about bombs falling and killing people. They had read vivid descriptions and seen photographs in the illustrated papers, so naturally they could use that material. I never dreamt of Africa when I was there. A nigger once appeared in my dreams and I thought, now at last Africa has gotten under my skin, but then it dawned upon me that that nigger was my barber in Chattanooga in the United States.³ People in the most amazing situations dream the most obvious banalities, with not a trace of all the powerful things they have lived through during the day; and people who are living very simple normal lives may have dreams which are full of horrors. So we can establish from all this that the unconscious is quite independent and has the most amazing faculty for picking its own material. There is abso-

³ See p. xxx in the Introduction for Jung's use of the word "nigger." In *Dream Analysis*, p. 4 (7 Nov. 1928), Jung also mentions the barber in Chattanooga, and the editor, W. McGuire, speculates that Jung may have visited that Tennessee city in January 1925; cf. also McGuire's article, "Jung in America, 1924-25," in *Spring* (1978). Subsequently, McGuire has reported evidence that Jung may have been in Chattanooga to see a patient in March 1910 (cf. "The Wrong McCormicks," *JAP* 40 [1995]).

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lutely no rule. The only rule is that extraordinary independence of anything to do with the conscious. You may be certain that you have no possible chance to influence the unconscious from the conscious. If the unconscious chooses to say something else, it will most certainly do so despite all your efforts. If you should succeed in dreaming a certain thing that you have suggested to yourself, I should say it was because it fitted the unconscious intention, that there was really something behind it. Suppose you decide, as an experiment, that just before going to sleep you will concentrate upon a certain image that is to appear in your dream. Then you come to the conclusion that it shall be the idea of fire; you have the expectation and will that fire shall appear in the dream, and it does appear, and you think, ah, now we have it! But you do not ask how you came to choose that particular symbol in the daytime.

You know how sometimes when you are talking a certain word leaps up and inserts itself into your sentence, or you forget a name already on your lips. From these disturbances you could almost reconstruct the dream that is going on all the time in your unconscious. The minute you are alone, you instantly sink down into that fabric of dreams which meets the surface of it. If you have an *abaissement moral*,⁴ so that the clear light of consciousness is lowered and there is a sort of twilight, you find yourself in that stratum in yourself where you are in the immediate neighborhood of dreams. Or when you are very tired, it often happens that your perception of reality becomes dreamlike. For example, it happened to me in a strange town in the Middle West that I forgot the name of the town I was in. It was very awkward. Those towns in America are very much alike, and I was going to a new one every day. It was late in the evening, I was terribly tired, and suddenly I had completely forgotten which town it was. I thought I was in the hotel of a former town. And when one is so tired as to be nearly unconscious, it often happens that autonomous phenomena come up—you see people that don't exist, you hear voices, you hear your name called perhaps, all of which simply means that you are in the vicinity of dreams where your whole psychical life begins to be objectified.

Now that also happens in your experiments, so when you choose a symbol you never know whether your unconscious has not chosen it for you. You may have chosen fire, but you are never sure that the unconscious will not say water. And if the dream repeats fire, the only safe

⁴ Jung does not use the term *abaissement moral* elsewhere. It may be a variation on Pierre Janet's *abaissement du niveau mental*, lowering of consciousness, a term which Jung used extensively. See CW 3, par.12, and numerous other citations in CW 3, CW 10, and index.

conclusion that I know of is to assume that the dream has also chosen it. My respect for dreams goes very far, and I am impressed again and again by the extraordinary independence of the unconscious, the most extraordinary mental independence that I know. The independence of the conscious is ridiculous in comparison. You know that any conscious matter is derived from such and such a source, that you read it in the newspaper for instance. But when it comes to the unconscious, you are safe only when you assume that to be a genuine production. It grows out of the soil like a plant, and you cannot say the plant appears only because a certain poet made a poem about such a plant growing in such a place. The poet had nothing to do with the existence of the plant—any kind of wind blew the seed there, and so it is with dreams. Dreams and visions are products of nature, and they are most amazingly uninfluenced, even if it looks quite otherwise.

I insist on that point, because Freud's point of view is just the contrary. He thinks that the unconscious is tremendously influenced and that certain dreams come entirely from some conscious fact in the life of the dreamer. But if you see a street accident, perhaps a most horrible and impressive scene, I am sure you will not dream about it. Or if you do, it will be distorted, so it is most certainly not a mere accident, but a symbol that expresses some psychological problem in yourself, the real accident having been used only as a sort of language, a means of communication. As if, in order to explain something to you, I could do it best by using an illustration, say two automobiles crashing together. If I had just come from such a sight, it would be most natural to use that as a parallel or a symbol, it might recommend itself. But I could also use it if I had not seen the street accident. And so the unconscious can use it if it suits its purpose or not at all if it is not symbolic. Therefore I have little confidence in the theory that impressions of the day are repeated. I have too often seen cases when people had received a tremendous impression and I knew they were drawing a certain conclusion, but the next dream would be of the old aunts and cousins just as before; it had made no impression whatever. People say: "Now I see it! Now I realize it!" Then the next reaction is quite the contrary, just the other way around. So I see that the unconscious is not yet touched, the reactions of the unconscious are as if nothing whatever had happened. The great importance of dreams, and the reason why we have to analyze them, is to see where we are in our unconscious. We can be God knows where in our conscious, on top of Mount Everest in our intuition, and in our unconscious not even out of the cradle.

Dr. Baynes: You would agree, would you not, that the character of the

dreams is dependent upon the general intensity of the attitude? Their character after analysis is different from before analysis, so would not the change of the conscious standpoint be a determining factor?

Dr. Jung: My point is the insistence upon the fact that no matter what your conscious attitude may be, the unconscious has an absolutely free hand and can do what it pleases. It naturally changes if large parts of the unconscious are assimilated. It is true that usually before analysis patients have perfectly nice and presentable ordinary dreams, but no sooner is their analysis underway than the whole thing is smashed up and they have terrible dreams, all the beauty gone. That comes from the fact that they are dissociated when they come, disoriented in every way. Then, from the first lesson, a sort of order begins to grow in their conscious chaos, they see a line; and then instantly the chaos is in the unconscious. I have compared my own later dreams with those I had in the beginning, and it is as if they had degenerated, they are so fragmentary. And I see that again and again in people who have done a great deal of analytical work. They cease to have dreams or they can hardly be remembered, and if remembered they are not very impressive, because all the energy that was in the unconscious is now in the conscious.

Now the information in this dream is that the house is on fire, meaning that the attitude or system of adaptation which this woman has had hitherto is threatened with destruction, and she slowly begins to realize it. She is too much shut up in her conscious; she says that in her room everything is quiet, as if that were an argument against the fire. Such an answer is typical of people who live only a secluded life up in the attic, in the intellect. She is an exceedingly intellectual and highly educated woman, but she is not aware of other things in her house, she is too much separated from the unconscious. Because no fire alarm has penetrated the upper room, she assumes that all is quiet below. Yet in other parts of her psychology a revolution may have started. Now fire is not an inundation nor an earthquake, it is just fire. What would you say about that?

Mrs. Sigg: It is a chemical process.

Dr. Schlegel: It is an oxidation process.

Dr. Jung: Yes, the cellulose of the wood, containing very little oxygen, assimilates oxygen with such rapidity that the whole thing flares up. I should assume that the patient would know of this chemical aspect, but I think that is a bit too scientific, because she is dreaming out of primitive impressions. The fire is as if breaking out of the material itself. It was an old belief that in everything there was a hidden substance of warmth which might break out under certain conditions; the theory was that if

touched with a match, the hidden combustible material in the substance was irritated or enflamed, and out it came, bursting forth like a sort of spirit that had been lying dormant. A god was lying dormant in the wood and was brought into existence by the fire. That primitive idea is the essence of the fire symbol. One sees what fire meant to primitive man from the Eastern texts on Agni worship in India. Fire was personified as the god Agni. *Agnis* is the Sanskrit word, and in Latin it is *ignis*. So from this symbolism we see that this form of destruction comes from the fact that in the very structure of her house, in the skeleton or framework that supports the house, there is a latent possibility of an outburst. The Hindu texts are full of that beautiful leaping forth of the fire demon. You may have noticed just now that, in speaking of the fire, I quite naturally used the same gesture that I used when I spoke of the peacock; the beautiful god leaping forth from his dormant condition gives one exactly the same feeling as the color and beauty of the unfolding feathers of the peacock. Now we must discover what touched the substance that has brought the fiery god up to the waking condition. The dream before tells us of the alarm, of someone who called her out of her sleep. But the fire had already broken out, so we must go back a bit further to find the moment when it was kindled. Wood must be touched by something fiery and hot for Agni to leap forth.

Mrs. Wickes: Wasn't it the instinctual awakening of love?

Dr. Jung: That was the conscious situation, of course, but we must have the unconscious connection. We might say that this fire was her passion, but that was there long ago. This refers to something else. Although it will be most bewildering to you, I must tell you now that these events which take place in the unconscious do not concern the conscious ego. They take place on a different level from the level of our consciousness. You are a different man in the attic from the man you are in the cellar, and an experience in the attic is different from an experience down in the cellar. So whatever happens in certain layers of the unconscious happens to a person with whom you are only partially connected. Of course, this is all metaphorical, we can only speak in symbols, but I mention this now and then later on we shall talk again of that whole problem. The primitives know about these psychological conditions—the most primitive Negroes, paleolithic people really, who have not yet discovered clothes. And when they celebrate their ceremonials, say their totem ceremonial, they do not celebrate them as if they were themselves; they must first identify or exalt themselves to the condition of their ancestors.

You know, the old families of Athens traced their origin back to the Homeric heroes, and then those heroes had their immediate ancestry in

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the half-gods, like Perseus, for instance. So the descent went in the following way: First the gods like Zeus, Ares, etc.; then semidivine heroes; then the Homeric age when the heroes were like Achilles, mortal, but very fine people, exceedingly strong and marvelous—not like Heracles, who drank the immortal milk of Hera but belonged to a lower stratum; and then came ordinary mortals, people like ourselves. (First, god, or totem animal. Second, heroes—semidivine. Third, Homeric age. Fourth, ordinary mortals.)

Now those gods on the highest level may be animals; with primitives it is usually the totem animal of the tribe, like the snake or the bird. And those people do not celebrate their rites in the ordinary way as we would assume; they do not take their top hats and long black coats and march themselves and their families to church to spend an hour and then come home, still ordinary men, knowing quite well that they are not in any way divine. The primitives before their ceremonials identify with their ancestors of the Alcheringa time,⁵ which exactly corresponds to the Homeric stage. Then *behind* that is the totem animal, the kangaroo for instance, who brings forth man, but man of his own kind; the kangaroo brings forth the kangaroo-man, who knows that his father has been a kangaroo, that he was in the pouch of the kangaroo; and these are the ancestors of the ordinary man. So the ordinary man identifies with the ancestors in order to lift himself up to the level where he remembers that his father was not Mr. Smith, but a kangaroo. You see, in this condition he is, of course, of an unusual and higher nature; he is beyond time, as it were, and he experiences the ritual on that upper level. Afterwards he is an ordinary man again, but he has benefited, he has gotten something out of it, some of the life of that kangaroo-man who has drawn it directly from the magic totem animal. But the ordinary man cannot approach the totem animal directly; he must go by the bridge of the Homeric heroes, the kangaroo-men. That is a particularly clear case to illustrate that the connection with the unconscious, the kangaroo, cannot be established directly, by will, or by a reasonable rational attitude. It demands a very peculiar condition, namely, that one experiences it as if one did *not* experience it. They themselves are in no connection with the kangaroo except as they transform themselves into the heroes; as such, they have the connection, but in that condition only, they must exalt themselves to that condition to experience it.

⁵ The Australian aborigine's Dream Time, the age of their ancestors before consciousness or history. See *General Index*, CW 20, s.v. Australian aborigines. Jung's source was W. B. Spencer and F. J. Gillen, *The Northern Tribes of Central Australia* (1904).

There is something similar in this dream. In the conscious, there is no danger, everything is quiet, a false alarm. And that is true; provided this woman is able to live on in her attic, there is no fire. The question is, can she stick it out? Can she remain quiet? For if the alarm reaches her, there will be a change, things will happen which really do not belong to her conscious personality, but to the deeper layers of her unconscious. That is a metaphor, one might say the higher layers just as well. It all depends upon whether you think of it as below your feet or above your head; it is paradoxical—as above, so below. The unconscious has the two aspects so one cannot help being paradoxical. You see, inasmuch as we are connected with, or a part of, the unconscious, we are, as I say, different people in the different layers of the unconscious, and what we experience on another layer does not properly belong to what we live here. It is of a different order, and it is impossible to experience it as long as one is only on this level. I don't know whether I make myself clear, but I must give you an impression, for certain things happen later on which you would not understand otherwise, things happen which are really taking place on a different plane. You live a different life from the one you live here. It does not interfere in the least; you even benefit from it. You are just what you are, and then you suddenly dive into another sphere and are the kangaroo's son.

Now the fire is not only a beautiful manifestation of light and color, it is also a destructive and disintegrating process; it dissolves structures into smoke and ashes. So it is a symbol which expresses on the one side utter destruction, a complete upheaval and disintegration, and on the other side a marvelous display of color and light; and on the primitive level, also the apparition of the divine. Therefore fire has played a tremendous role in all religious rituals. It was man's greatest discovery and therefore sacred from time immemorial.

The next part of the dream is entirely different. Instead of that shadow woman who appeared through the window, somebody else appears on the scene, a Swiss boy who comes to teach her to play the accordion. (We have many fine players in this country, especially among the people who live in the mountains.)

I kept a Swiss boy waiting a long time whilst I was dressing, and I was not quite dressed when I went into the next room where he was waiting. I say, "Now I will play the tune which I have learned." The boy says, "No, you have kept me waiting so long that now you will learn what I have to teach."

This is one of those scenes that belong already to that layer of her unconscious from which her visions later on will start. In this dream, however, there is nothing that would allow us to divine what is coming. It is a very modest beginning, symbolized by music lessons. As you know, anybody with a differentiated intellect has to pay for such an accomplishment, usually by inferior feeling; as people with a very refined, differentiated feeling function pay for the lack of development of the mind. People ask why feeling should exclude thinking and thinking exclude feeling. Of course we should all be angels and have golden wings, it would be much nicer.

Mrs. Norris: Is it not as if a plant came up?

Dr. Jung: That is an unfortunate example because a plant is wise enough to develop leaves on both sides, but we are in the unhappy position of developing only one side; we cannot develop everything at the same time. This differentiation of a function is one of the miracles of culture. Consciousness says: "This is very useful, now use your clever mind and you will have power." That is true; the deeper the differentiated function goes, the more you use it, and the more it works and brings success. But then the less you consider the opposite function—in this case feeling—so we are not like plants exactly in that respect. Only when we are unconscious are we like plants, or like very primitive man, or like children, who have practically no consciousness or only the very objective consciousness that is identical with whatever happens; then all the functions operate, but all in a quite unconscious way. Our actual willful consciousness, which claims to have free will, is a very disturbing factor; it can choose, it can build up what it finds useful. The primitive has a naturelike naiveté inasmuch as it is not distorted by consciousness. As soon as there is consciousness there is the possibility of choice, and that is the beginning of differentiation with the resultant one-sidedness. Once such one-sidedness of development reaches a certain culmination, however, there comes a break; then comes a sort of collapse, what you call in America a breakdown. The differentiated function collapses because the opposite function was wanted and could not be produced, either in an extraverted situation or a situation within. If one studies the history of such a collapse, one usually finds that the situation has evolved in the previous years, when things had become so entangled that only the inferior function could have dealt with the situation—if it had not been too inferior. People often think that inferior feeling means that it is weak in intensity, which is by no means true; it is terribly strong, but primitive, barbarous, animal-like, and almost impossible to control. It

controls *you*. Whenever a situation demands the inferior function, you are in for trouble.

This woman collapsed, she came to an end with her brain-box, and her feeling said only awkward unacceptable things, which she did not like to hear because they were too evil, too foolish; so she had to reject the feeling since she could not apply it. There was no question of applying it really, because the feeling would not obey her. Like the story of the old soldier, which I have told you before:⁶ in the '60s or '70s a colonel was in command of an army of three old veterans to defend against the enemy. He placed his *invalides* at different corners and he was in the middle, being his own general staff. Then he heard the voice of one of the veterans: "Mr. Colonel, I have made a prisoner!" "Bring him here!" And the veteran shouted back: "He won't let me, sir!" That is the inferior function. The assumption is: now I shall use my feeling. Touch it, and the feeling uses you. It cannot be used, it is too hot. So you drop it, you withdraw, and then you are at a complete standstill and nothing moves; you are on the side of the mind again, completely dry, sterile. Again you have to take up the feeling, and there is the whole problem. That was the problem of the patient when she came to me, and it is quite logical that after a while the unconscious should suggest music lessons. It is like the story of Socrates and his flute which I told you last time. And now the Swiss boy comes to teach her music, the art of feeling; but it would not be a very exalted type of music, it is a peasant type, by no means classical. It would be sufficient, however, if she could possess only that much, quite a primitive way of expressing herself, for she is absolutely inarticulate. Now I wonder how you would interpret that Swiss boy. Oh, don't laugh. I know what you think but you are all wrong.

Mrs. Jaeger: It is her new mind in Switzerland.

Dr. Jung: You are quite right. The orthodox explanation would be that it was myself under a disguise, but I have already explained to you that I would be a great fool to accept such an interpretation. I might get sugar in this case, but I would surely get pepper in another.

Prof. Eaton: It is a new attitude, is it not?

Dr. Jung: It is a new animus, but that is not an attitude, it is a function. The boy is a figure in herself. The best way technically is to handle it as it is presented by the dream. The dream says *a* Swiss boy, a more or less unimportant figure, she doesn't even know how he looks, he is just any youngish Swiss man. It would be a great mistake to say that figure was myself, for we would then be forced to the conclusion that her uncon-

⁶ See *Dream Analysis*, p. 692.

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scious was belittling me, which would mean that she was overvaluing me in the conscious. Such things happen, but then the dream would probably say: Dr. Jung is behaving very foolishly in trying to teach you the accordion, for as a matter of fact he doesn't know how to play the accordion himself. The unconscious is quite free to use my name or my personality, it is quite free to dream of myself or anybody else. So that Swiss boy is a subjective figure that has been created in her recently, since she has never been to Switzerland before nor known any Swiss people. Therefore we are quite safe in assuming that this figure originated just now, that it is a specific Swiss creation. Now, what has been created in her in Switzerland?

Answer: That she learned to think in a new way.

Dr. Jung: Learning to think analytically is the impressive thing to her, so the Swiss boy is a personification of that kind of thinking. But it is not quite that: it is opinionating, having views which are expressed by the figure of a man. For a man, being characterized by Logos, is also the symbol for the spirit in a woman. Now the spirit is not necessarily moral; it can be a lofty spirit or a low one. It does not express any moral quality or any particular achievement. It is only the figure of a man, which represents spirit to woman, as the figure of a woman represents Eros or relatedness to a man—which is of course an entirely different consideration. So that Swiss boy is a sort of mental visioning, a system of views, a kind of thinking, that originated in Switzerland and that advises music. As the dream expresses itself, one could say the analytical procedure hitherto has yielded the result that it would be advisable to pay more attention to her feeling. That is all, and by that interpretation I leave the honor to her own function. I leave it to *her* merit. I do not reduce her function to *my* merit so that she entirely forgets that she has a function of her own, because by such a procedure I would teach her to make projections. People already project enough. I am scared of too many projections. The dream thus far says, then, that the result of her own thinking process is that she should learn to play the accordion.

Now she *keeps the Swiss boy waiting*. This means that it is a long time before she can make up her mind to accept the fact that she should function with her feeling. She is afraid of it but she does not realize that she is scared. The inferior function is always in a state of unconsciousness or repression, so we are never able to realize its power to the full or what it really means. So it takes her a long time to get dressed, and she has not finished even when she enters the room, which means that her attitude is not yet what it ought to be, not quite adapted to that undertaking. This is quite evident because she enters saying: "I will play the

tune that I have learned." She touches feeling with that attitude—I will show you what *I* want—forgetting entirely that when she touches feeling, she does what *it* wants. You remember, the boy says she is to do what *he* wants. That is the inferior function. She can say: I will sit down and think over a certain matter, and behold the miracle!—she can produce thought. But she has the same attitude to her feeling, and then either nothing happens, or something takes her by the hand and puts her into a pot of boiling oil. So here she approaches the feeling problem represented by the music teacher with that attitude: *I* can do it, and then the boy says *no*. He takes the lead instantly, which shows that this Swiss boy is the kind of thought or spirit—the word *spirit* is apt here—which is by no means under her control, to play with it or to put it in her pocket. It is a living factor in her psychology that takes the lead. Now, we don't know whether this factor has always had the leadership or control of her, or whether it is just at this moment, or whether it will be forever. We only know that for the time being something is going to take her hand—to force her hand. She has to obey something within herself. It doesn't matter whether you call it an idea or a fantasy, the result is the same: her hand is led. The problem now begins to work by itself, spontaneously. She can run away yet it will reach her from within. For the fire is kindled and the process of disintegration is on the way.

The next dream came the next night. All that I am telling you here happened practically within a week.

I was in a boat with some man. He said, "We must go to the very end of the lake where the four valleys converge, where they bring down the flocks of sheep to the water." When we got there, he found a lame sheep in the flock, and I found a little lamb that was pregnant. It surprised me because it seemed too young to be pregnant. We tenderly took those two sheep in our arms and carried them to the boat. I kept wrapping them up. The man said, "they may die, they are shivering so." So I wrapped them up once more.

This dream has an entirely new character. She is already on the move, she is in a boat with an unknown man. The situation in the dream refers probably to the lake of Zurich, as the boy is Swiss, so it would be the actual situation here. And that unknown man with her is the music teacher; it is the same function, but this time he shows a new quality. He is now the man who sails the boat, the man at the tiller who takes the lead and says they must go to the end of the lake. It is a higher necessity, a *must*. And now comes something most amazing. The dream says, "where the four valleys converge." This is quite mythological. Also, traveling

with an unknown man in a boat has a mythological connotation. That one is in the same boat with someone means that it is an enterprise in which both are involved. We know that the man is the new spirit she has learned or created in Switzerland, and she now accepts his guidance and is taken along by him. It is a sort of enterprise, an undertaking, and it must be done thoroughly, to the very end. What mythological parallel does that suggest?

Mrs. Norris: The Quest of the Golden Fleece.

Dr. Jung: Yes, the Argonauts, though I am afraid there is no Golden Fleece among those sheep. The Argonauts took an exceedingly psychological trip, but the motif of the night sea journey would cover that. A lake or any sheet of water, even stagnant water, symbolizes the unconscious. That is because, when you try to look into the unconscious, you see only your ego, nothing else, because it is dark underneath and light above. Yet you know thousands of things are there. Monsters are down there in that eternal night. The whole world, the world of our ancestors, even the world of our childhood, is somewhere in those dark depths—like Atlantis—though we see nothing but our own image reflected in the shining surface.

Now this trip to the end of the lake is more than an amusing excursion, it takes you to the very end, and there you would expect to find something definite, something new. That is symbolized by the four valleys that converge. And the flocks of sheep coming down to drink the water of life is almost a biblical image. It does not exist in reality. At least, I cannot remember a place where four valleys converge, nor had the patient any memory of such a place.

Mrs. Norris: It is the four functions.

Dr. Jung: That is a bit too artificial here. You must not forget that this was the dream of a person who knew nothing about the functions. But it immediately suggests the four directions in space. In the Indian Pueblos, for instance, one hears of the four cardinal points of the horizon; and the orientation of temples and churches is according to the four cardinal points. Then this image is distinctive in that there is a dynamic element in it; it is not only a static figure: flocks of sheep are coming down from all the four corners to drink the water in the center. Do you remember something similar?

Answer: When Jesus was born.

Dr. Jung: There is a legend that when Jesus was born, instead of only three wise men, four were supposed to come from the four corners of the world, but the fourth did not come in time. Jesus is the source of life and his followers are the sheep, so one could say that this place where

the four valleys converge was the source of the waters of life where people seek their salvation. That is one analogy, and there is the reverse picture, where the waters of life flow out from the center in four rivers.

Mrs. Wickes: The Garden of Eden?

Dr. Jung: Yes, the four streams flowing out from Paradise. Then there is another picture where flocks of humanity are streaming into a certain city.

Mrs. Wickes: The City of the Four Gates.

Dr. Jung: Yes, in Revelations, the Last Judgment, where all the peoples of the earth stream together like sheep, and there the sheep are separated from the goats. The center is the heavenly Jerusalem where the Judgment is rendered. You have seen such pictures in illustrated editions of the Bible—all coming to the Last Judgment. And, you see, the unconscious contains such pictures. You may say it is the influence of our Christian teaching, but people from all over the world who have no connection with Christianity have the same basic symbol in their unconscious. You find it among the American Indians, in China, in India, everywhere the fourfold symbol. Even the Tetraktys of Pythagoras,⁷ where the four is a mystical principle, must refer to the same basic symbol of orientation. Now the four cardinal points do not exist in reality, so it is an entirely man-made projection, the projection of an inner sense of orientation which consists of four points, and why that is so I do not know. In the sixteenth century a Benedictine Father wrote three large volumes about non-Christian forms of the cross, and he had amazing material.⁸ For instance, in the Mayan culture of Yucatan, crosses were found everywhere, and there were even signs of bloody sacrificial victims hanging on the crosses. The Spanish conquerors didn't know what to make of it and came to the conclusion that since Christ never went to Yucatan, the devil must have taught them to make mock crucifixes. That was the old idea, which they must have taken over from Justinus,⁹ that old power of the church, in his attempt to account for the great resemblance between the Christian myth and the myth of Dionysus. He said the devil knew—his intuition, I suppose—that God was going to send his only son to rescue man, and that it must be checked somehow. So the

⁷ The sum of 1, 2, 3, and 4 equals 10, or a pyramidal arrangement of elements, one at the top, two below that, then three, then four. The Tetraktys held a mystical significance for the Pythagorean philosophers (sixth century B.C.). See *General Index*, CW 20, s.v.

⁸ See *Dream Analysis*, 6 Nov. 1929 (pp. 340–64), for a detailed discussion of the symbolism of the cross by Dr. W. G. Barrett and Jung.

⁹ Presumably Justin Martyr (second century), who in his *Apologia* held that traces of Christian truth could be found in pagan creeds.

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devil went to Greece and told them all about it; he arranged that the myth of Dionysus should be made known, in order that, when Christ came, they could say: Oh, we have heard all that before!—which would of course deflate Christianity. They used the same argument in Yucatan; the Mayan culture was completely destroyed, because it was supposed to be the work of the devil. But of course their crosses were really the expression of an eternal truth, the four arms of the cross and the idea of the sacrifice in the center. The sacrifice is not indicated here, there are only the converging four lines and the streaming together of the sheep, whatever that may mean. Next time we shall speak of the fact that one sheep is lame, and a lamb is pregnant.


LECTURE III

29 October 1930

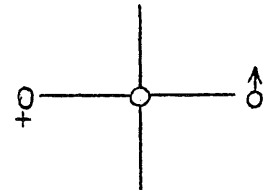
Dr. Jung:

We were dealing last time with that rather remarkable mythological dream of the four valleys that converge. Unless you have had a good deal of routine experience in reading dreams, you have no special feeling of discrimination concerning their symbolism—they all look chaotic in that case, whether they have one form or another. But anyone who was used to the language of dreams would feel immediately that the symbolism in this one was unusual. Whenever something turns up in a dream which has little or no connection with ordinary life, when there are no railroads or streetcars or houses, no parents or relations, but instead dragons or temples or something which does not exist in one's usual surroundings, then you can be sure that the unconscious has a tendency to convey the idea of something uncommon or extraordinary, its particular nature depending upon the nature of the symbolism. To dream of a dragon, for example, would most obviously indicate a mythological idea. And one feels that the symbolism is significant in this dream of our patient; one does well to contemplate such a picture.

One of the reasons why I let people make drawings is that it helps their imagination. The picture in a dream leaves rather a fleeting impression which soon vanishes, but when you make a drawing of it, it remains in your mind or in your field of vision, and that gives you a chance at more associations, more context. It is surprising to see how much associative material comes out in that way. Sometimes people who really cannot paint at all make a funny kind of picture which is peculiarly stimulating to their imagination just on account of the many mistakes they make. It looks like something entirely different, and then they suddenly are aware of its real meaning; through their very mistakes, the unconscious contents are associated with the picture. A drawing of a dream content makes no claim to be art, it is simply an aid; it is like making a diagram to explain a subject; it is a sort of visualization of your thoughts.

I did not suggest to the patient to make a drawing in this case. It was not necessary because she is a woman of vivid imagination and great intelligence, and she felt at once that this dream was significant; in comparison with the dream before, it is obvious that it is on a decidedly deeper level. Such a meaningful dream takes on an epic form, it sounds like a hieratic text. To be with an unknown man in a boat is perhaps not uncommon, but that they must go to the very end of the lake makes it a sort of quest, an adventure. Then at the place where the four valleys meet something exceedingly symbolical happens—the man finds a lame sheep and she finds a lamb that is pregnant. The symmetrical quality of this vision shows in itself that it is highly symbolic. When dreams have that symmetrical character, one can be sure that they refer to an archetypal pattern. Ordinary dreams are just dynamic, a wavy line, a motif which moves like this: 

The dreams which refer back to an archetypal pattern have a more static structure. In this dream with the four converging lines and the water in the center, the figure on the left would be the female and on the right the male—the dreamer and the animus or the unknown man, the guide. Then she finds a little lamb and he finds a lame sheep, which is in a way an opposition, but at all events it is again symmetrical. So one sees that the dream refers to a very definite archetypal idea. It has the characteristics of a kind of dream which we in our Western ignorance would not notice particularly, but which Eastern people or primitives would emphasize at once. The primitives don't call them by the ordinary word for dreams—they would hardly even speak of ordinary dreams—they call them great visions, and they assume that only great men have great visions. And if a child has such a dream, he must have a great destiny. The ancients also believed that. The mere citizen has no dreams, or his dreams don't count.



Now this dream conveys the idea of greatness, it is superpersonal. Small people are personal. Great people are more than one person, they are representatives, they are exponents, they reach beyond. This dream would mean that greatness had been touched. Here is size and width of horizon; one could assume that here would be destiny. When such an archetypal pattern comes to the foreground, one can be sure that fate is on the way. And fate is power, an instinctive power in man, for he creates his own fate. It is often quite difficult to understand such dreams because they have a far-reaching meaning—far-reaching in the sense of time. Such a dream might anticipate something which lies in the far

future, and then one would call it prophetic, but that is not necessarily so, and it would not anticipate the future literally; it simply shows the apparent line or pattern of the future. It is like a signpost on a road pointing out that it is four hundred miles to Paris, which means that Paris is potentially there; it is seen ahead.

Now, the man picked up *a lame sheep*. Have you an idea about that?

Dr. Schlegel: One associates the flocks of sheep with the Christian attitude.

Dr. Jung: Yes. But to deal now with that one sheep, one could say in connection with the idea of symmetry that this might be the old philosophical idea of *correspondentia*, as between above and below or between right and left. So the lame sheep would correspond to that man's figure, as the pregnant lamb would correspond to the woman's figure. In picking up the lame sheep, the man is picking up something that is in correspondence with himself, which expresses himself in a way, because these figures in the archetypal pattern are acting symbolically, exactly as the prophets in the Old Testament acted symbolically. Those Old Testament prophets did the most astonishing things to catch the eye, so to speak, to symbolically express an idea. The worst case was the prophet Hosea,¹ who married a prostitute as a symbolic act because the Lord ordered him to do so, expressing in that way that the people had prostituted themselves to the heathen—he showed the people what they were by marrying a prostitute by divine order. And in a dream of this kind, the actions or gestures are equally symbolical. When these two figures take up those animals, their action is a manner of speech. It is as if they would thereby convey a certain idea, as if they were saying: this I do in order to show you that one should feel compassion—or something like that.

I said last time that these sheep might be of Christian origin, because sheep, particularly the lamb, play a great role in Christian symbolism, and it is quite certain that Christian symbols would come up with our patient. Her inherited Christian attitude is responsible for the standstill in which she found herself, when development came to an end. She simply could not solve her problems with the typical Protestant point of view. In natural conditions, there would be no standstill and life would simply flow on; only if consciousness interfered by imposing a certain attitude would life be stopped. So naturally, it is our most developed attitude that accounts for our breakdowns. I have often been asked why I bother about religion, because people cannot understand how a neurosis can have anything to do with religion. It surely has nothing to do

¹ Hosea 9:1-3.

with religion as it is usually understood—an affair of the church. We have such a foolish conception of religion nowadays. People are Catholics or Jews or they belong to some other denomination, and they think that is religion, but that is only a sort of specialization of a certain creed which has nothing to do with the religious attitude. The religious attitude is quite different, and above all it is not conscious. You can profess whatever you like consciously while your unconscious attitude is totally different. For instance, many good Protestants have not the faintest idea about Catholicism because they are ignorant, yet they have absolutely Catholic convictions in their unconscious, which come from the fact that their ancestors were Catholics. So after a while, when the surface is more or less wiped off by the analytical treatment, one then has to do with the primitive Christian, and that is the problem here.

The patient was quite unaware of the meaning of those sheep—they meant nothing to her, they were just sheep, though of course she knew that in church hymns Christ was called a lamb. Naturally, she wouldn't hold the belief of the Hindu gentleman who traveled to Europe to study European customs and beliefs and was astonished to find in England an almost exclusively animal worship: he found everywhere in the churches a pigeon and a lamb. He took it quite seriously and said they called themselves Christians but were really animal worshippers. It is not taken seriously in these days, but formerly the lamb symbolism did play a tremendous role, as one sees in early Christian art. So this is a piece of Catholicism in our patient which is quite unexpected. Then what further analogy with Christian symbolism do you see?

Dr. Baynes: The shepherd.

Dr. Jung: Yes. The man in the dream guides the dreamer to the place of the four valleys and now assumes the role of the good shepherd; he comes to his flocks and picks up a lame sheep. He may be likened to a very interesting figure in the early church called the *poimēn* that has now vanished from ecclesiastical terminology. The good shepherd has remained but the other figure has vanished, along with a book which was almost canonical at the time, called *Hermas the Shepherd*.² When the New Testament writings were gathered together, that was omitted. I use the Greek word *poimēn* here because that was a pre-Christian figure. It was a pagan invention and in direct historical relation to Orpheus, another figure that was related to Christ. Orpheus was understood to be an anticipation of Christ because he tamed wild animals—symbolizing wild

² The apostolic father Hermas (second century) was author of *The Shepherd*, a work instructing Christians in their duties; see *Psychological Types*, CW 6, pars. 381ff.

passions—by his delicate music. He also was regarded as a shepherd, but was called the Fisher as well, and as such played a great role in the Dionysian mysteries. We thus find the Christ figure appearing in heathen cults. In certain inscriptions Christ was almost identical with Bacchus,³ on exactly the same level. Caligula, that famous perverted emperor, had a sanctuary where he kept the images of the Great Gods, and Christ was one of them. In those days the figure of Christ was quite hazy—our idea of him is a later invention. In very early times he was not personified at all, but was always referred to in symbols. The form of the *poimēn*, for instance, was a tremendous sort of angel of more than human dimensions, a great invisible spirit god, and that impersonal figure was never called Christ, that name was taboo. He was called the Shepherd of Men—*Poimandros*, the great leader of men, a mystery man, but directly related to the Shepherd of Hermas, which is a distinctly Christian figure and forms part of the early Christian literature until the fifth or sixth century. We have the pagan form in a very interesting Greek text, and the best idea I can give you of it is that it might have been written by an analytical patient about his visions. It was obviously written by a man because the mysteries were then chiefly a man's business (today they are a woman's business), and it is a description of the way the *poimēn* appeared to him, what his teaching was, and how he received guidance through that leader or shepherd of men.

Of course, our patient has not the least idea of what she is dreaming. There is just an unknown man who picks up the sheep, but as a matter of fact she returns here to the archetypal pattern of the spiritlike leader of men. It goes right back to the spirit-leaders of primitive tribes—where the medicine men are at times possessed by spirits, chiefly ancestral spirits, who tell them what is good for the people. A marvellous example is in a book by Rasmussen⁴ about his experiences among the Eskimos in the north of Greenland. A part of the Eskimos, foreseeing starvation if they stayed where they were, were led by a medicine man across Baffin Bay to the North American continent, where they found food. He had a vision that there was the Happy Land. Now that man had never been there, and nobody knew that they could get across the sea; yet he succeeded in convincing the tribe. In the winter when Baffin Bay was frozen

³ An early Greek form of Bacchus (*Encyclopaedia Britannica*, vol. 8, pp. 286–87). Jung cited this spelling as synonymous with Pan in *Mysterium Coniunctionis*, CW 14, par. 510, n. 392.

⁴ Knud Rasmussen (1879–1933), Danish explorer and ethnologist whose mother was of Eskimo ancestry. See his *Across Arctic America* (1927), chap. III, and Jung's retelling in *Dream Analysis*, pp. 5ff., and "The Symbolic Life" (1939), CW 18, par. 674.

over, they started to travel across. Halfway over, part of the tribe began to doubt. They decided that there was nothing ahead and returned, and they died of starvation. The other half he led safely across.

This exactly describes what the shepherd or medicine man means under primitive circumstances: it is an intuitive mind possessed by a vision, or farsight. That is the only function by which the life of a tribe can be safely led, there are no other possibilities or sources of guidance. It cannot be done by thinking because thinking is not differentiated, so he must have a sort of farsight, in order to let the people know where the flocks are, for instance, or when there will be war. The medicine man of the Elgonyi⁵ told us that he had no more dreams since the English were in the country. I asked him why, and he said it was because the chief man in power knew everything; he was in charge of the whole country and knew exactly what to do, and since then, his own political function, the spirit-leading of the tribe, had come to an end. Our *raisonnement* is done in a way by the primitive but only in his unconscious. His functions are not yet developed out of the unconscious, so it manifests in the form of a revelation; it is as if a voice in the night told him what should be done. There are countless examples of that in the Old Testament. The prophets were *poimēn*, spirit-leaders.

Now such an archetype still exists in us in the form of dream-pictures. We might dream of the spirit-teacher in many different forms, as an important person, a doctor or a professor or a managing director or even a board of directors. A medium, for instance, is very often directed by a so-called control who is the spiritual guide, or it may be by a group. In Hyslop's book about his own and William James's experiences with their medium Mrs. Piper, he describes her having a whole group of leaders, called the Emperor group.⁶ They were a sort of board of invisible directors who, from the other side, were running the most important jobs in the land for the spiritual guidance of the people. In normal circumstances people don't know of the existence of the spiritual leader, but in the analysis of their dreams they come across them. That man in the boat is one case; he says this woman must go through with her under-

⁵ For Jung's expedition to Mount Elgon (in Kenya) and Uganda during 1925, see "Archaic Man" (1931), CW 10, pars. 118ff.; *MDR*, chap. IX, iii; and *C. G. Jung: Word and Image*, pp. 160ff.

⁶ Leonora Piper of Belmont, Massachusetts, a medium with access to a vast number of spirits or sub-personalities. The parapsychologist J. H. Hyslop described his experiments with her in *Science and the Future Life* (Boston, 1905), as did William James in *The Proceedings of the English Society for Psychical Research* (London, 1896). See also CW 13, par. 60 and 60n., and *Zarathustra*, p. 512.

taking and reveals himself as a sort of good shepherd. It is not very obvious in this dream, but he comes again later on; you will see that this figure slowly develops into the primitive spirit-leader, a seer, who foresees everything which she is meant to go through herself later on. Exactly like that Eskimo who saw the way across to the mainland, who was there in spirit, experiencing the whole journey over the ice before it actually came off; only when he had succeeded in convincing his fellow beings, did the actual experience come. That is the way it goes. In this case the spirit-leader will foresee and experience by anticipation, and she will go the same way and will experience it in her own life.

Picking up one of the lame sheep denotes this man's quality as a good shepherd. There is something wrong with both those sheep; one is lame, and the lamb she picks up is pregnant, which is an abnormality, a thing which should not be, so both may die as the shepherd intimates: he says they are shivering, already quite cold. So if we take that sheep symbolism as indicating a specific Christian attitude in solving the great problem of how to live, we might say that it was demonstrated here in a twofold way that that would not live in her much longer, despite the fact that she is trying to keep it warm. It is quite possible that this specific Christian inheritance may die. Yet animals always denote instinctive forces, and it would be bad for her if they died, so there is a possibility of their living. But in that case those instinctive forces would need a different formula, or rather, a new spiritual guide.

For a formula is more like the word of power, like the Christian creed, or the mantra in India, a word of power that symbolizes the spiritual guidance, a word that will help us on our way. Therefore we sometimes speak of the Word that has brought salvation instead of the actual spiritual leader. A leader appears and leaves the Word behind, and so the function of spiritual guidance is often conveyed over to a word, a mantra; it becomes a form instead of the living spirit itself. Such a word is symbolic, a form that can express the tendencies of the blind instinct. Then the instinct quite naturally puts on that form, the spirit fits into it. The medieval Christian formula was satisfactory to all the instincts of medieval man: it appealed to him, he was indubitably caught by that formula, and very little went off on side-tracks. Therefore there was one universal Catholic church with the same form, the same style, from Norway down to Sicily. Practically the whole known Western world was then one and the same civilization, one and the same mind, and in the church one and the same language was spoken. It is an extraordinary confirmation of the fact that all the instinctual cravings of the human beings at that time were sufficiently expressed in that form.

But of course such a word, or formula, only lasts for a while and then it no longer serves. So when one compares the Christian of the seventeenth or eighteenth centuries with the Christian of the second century, there is all the difference in the world. Even if it were possible to confront Pius, the second Pope, with Professor Ritschl, the modern theologian,⁷ it would be impossible for them to understand one another. Professor Ritschl is one of the originators of the idea that Jesus was a real person, while the primitive Christian had no such idea. To them he was the *poimēn*, a living presence, an invisible spiritual leader. But Professor Ritschl said that Christianity was like an enormously long railroad train: when an engine suddenly pushes against the last car, then that push goes through the whole chain of cars until it reaches the very first, the present. So for two thousand years God has been irresponsible; he might have been locked up just as well. Perhaps he has retired, quite satisfied with the fact that he once gave a push to that chain of cars and that we still feel the faint repercussion. How could a man like Hermas, who knew of the great presence, understand such a point of view? And the Professor went on to say—a particularly sad remark—that we could still see that push in the church as well as in the school and in family life.

The early Christian would call that paganism, because to him the family meant nothing, the family had to be broken up; when the Lord called him, he dropped all relations of the flesh. There was no church, and the schools were heathen and had to do with the flesh. There was only one school and that was God. All that St. Paul knew was taught in *ekstasis* by God himself. The family simply did not exist. One of the reasons why the Romans persecuted the early Christians was that they interfered with the policies of the State which were based on the idea of the family. Jesus said: "I come not to bring peace but a sword."⁸ He meant to break up the policies of the State. One can understand that Pontius Pilate was not averse to handing him over to the Jews, for he was a political nuisance. To the early Christians, the life of the spirit was the main thing, but to Professor Ritschl it is all the phenomena of the railway station. So the formula changes from century to century, and now we need a new formulation. Of course, Christianity is still functioning, but an unusual number of people nowadays are *ex ecclesia*, and they are naturally seeking a new formula.

⁷ Albrecht Ritschl (1822–89), German Protestant theologian who denied the mystical element in religion. See Jung's student lecture on him in *The Zofingia Lectures*, chap. V.

⁸ Matthew 10:34: "Think not that I am come to send peace on earth: I came not to send peace, but a sword" (AV).

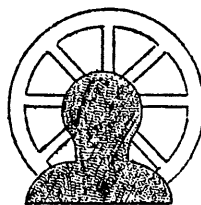
In this dream, our patient is one of the sheep inasmuch as she is still an instinctual member of the Christian church. Her mind is lame and she is pregnant. She is still too young to carry, and yet she is pregnant with the future. She is too young as a person, not mature; she is pregnant with the future but she cannot carry it. That is a general truth for the whole present epoch, one could say. Most people cannot stand it. Their minds are too lame and they just become neurotic, they cannot get up and bring it about. That is expressed by these two symbolical sheep, inasmuch as the dreamer's mind or psychology is still part of the Christian flock.

Now after this dream, she was attacked by an unusual feeling of lassitude and weariness which was quite inexplicable to her, but the reason is obvious in the dream. The lameness and illness of the sheep is a living fact in her. One has such a feeling of weariness, a sort of resignation, of despair, when one has lost a hope, a form in which one could live, for instance. When that possibility is gone, one is overcome by that psychogenic fatigue; it is a direct consequence of the realization that has taken place in the dream. And, mind you, this reaction came before we had analyzed it. She did not know what the dream conveyed, but she felt the effect of it, as is often the case. Now just at this time it happened that she came across a book by AE called *The Candle of Vision*,⁹ which interested her very much, it somehow made a deep impression upon her. The day after we analyzed this dream—when I gave her some general ideas about it without going so far into the interpretation as I have here—she still felt rather tired, so in the afternoon she lay down, and just as she was falling asleep she suddenly saw this sort of hypnogogic vision. It is the first picture and it sums up all that is to come, it is the whole truth in a nutshell—an amazing fact.

Then another figure appeared—a human head but dark as if in shadow, and around it a halo. What is that?

Answer: An early Christian nimbus.

Dr. Jung: Yes. You find that particular form in early Christian art and archeology, in the basilicas, etc., and also in the late Romanesque and early Norman styles. It is like the sun halo of the gods of the Mithraic cult. And it is like the nimbus



⁹ AE, pseudonym of George William Russell (1867–1935), Irish patriot, poet, and visionary mystic. In *The Candle of Vision* (London, 1918), he examined visions and fantasies as “windows in the soul through which can be seen images created not by human but by the divine imagination” (p. vii).

of the old emperors, but in that case it was often blue or green, while for the saints and angels it was always golden or yellow. I had said nothing to this woman about the *poimēn*, but this is a head one might find in the catacombs. That the *poimēn* interpretation is right is confirmed by the visions that follow. The patient did not recognize this cross form as a halo, she thought it was just a wheel; and she had never heard of a sun-wheel, which is one of the most ancient forms of sun symbol. Behind the head of a god or an emperor, it means that his head is like the sun.

The next vision is a double goblet. What do you make of that?

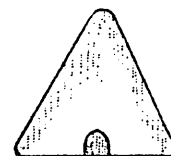
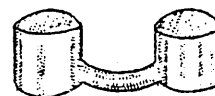
Prof. Eaton: It might refer to the Christian sacrament.

Dr. Jung: But a double goblet is not used there.

Mrs. Jaeger: In very old Greek times, such goblets were given as presents to guests.

Dr. Jung: Was that not a goblet which was intercommunicating? A very primitive form of goblet was based on this principle, two cups or bowls connected in this way: one person drank from one cup and another person from the other. That was done to be sure there was no poison in it. In order that the guest should have no fear that his hospitality might be poisonous, the host drank out of such an arrangement; it was to give the guest assurance. The primitive gesture of greeting is to hold out their open hands in such a way that it shows that they are not going to stab one another. It is bad form to hold one hand in one's pocket in shaking hands, because there might be a knife concealed there. Our polite forms were originally compensations for the contrary. This picture is highly symbolical—when the top is filled, the lower bowl is empty. It is paradoxical. Only one part at a time can be filled. It might mean that what is poured in from above is poured out from below. At the time I took it as symbolizing the transition from above to below; one could expect that what had been above would now be below.

The next symbol is rather unrecognizable. It is a wigwam. This is the dwelling place of the leader; in the next picture you see that the leader is the primitive seer. The good shepherd, the *poimēn*, above, is the primitive seer below. What is poured into the goblet of the Christian idea above becomes the instinct of the earthly seer below. There is a primitive idea of the sacrament poured on the earth as a libation. That interpretation would seem quite arbitrary if we had not



the chance to look at it retrospectively. At first I could not imagine what this picture could mean or how it was related to the former one. Nor could I make out what that arrow—or spear as she called it—shot at the moon might indicate. But in the light of subsequent events that all became clear. These initial visions anticipate the events which follow.

After these visions she fell asleep and had the following dream:

I was motoring to my native town, terribly anxious for fear I had not enough oil or petrol. I had great difficulty in finding the road. At last when I found it, a man said, "You should have known this was the way for there are other cars on this road, and you have been going along lonely lanes."

This was repeated in the same night in exactly the same form, which means that it expresses something particularly important for the dreamer. When you are in doubt whether someone has understood a thing, you say it twice, and in the same way the unconscious repeats this dream a second time to make it more impressive, less liable to be forgotten.

Now the dream says that she is on the road to her native town, the place where she came from and where she is at home. That is symbolical. She is returning to the home place, which is right, and one immediately associates this with the place where the four valleys meet. That is not particularly indicated in the dream, but you remember that the association with the four valleys was the town built on the number four, the heavenly Jerusalem in Revelations, which is of course the home of everybody. In this case it is her individual town where she belongs, not just the heavenly Jerusalem which belongs to all. This is a symbol for herself, her symbol of individuation; she is going home to herself. And that it is a goal explains why she is so terribly anxious about getting there. But she is in doubt whether she has enough oil and petrol, the means of getting there; oil and petrol are absolutely necessary for the life of the car. Petrol is condensed energy, it is liquid energy, and translated into psychological language there naturally might be doubt in her mind whether she will have enough patience or realization, enough will power or energy, to get there, whether her supply will be sufficient for that long road to herself. And besides that doubt, she apparently had great difficulty in finding the road to her native town. There are many ways and she might be side-tracked. She is inclined to lose her way, either because of the many opportunities to go the wrong way, or because she *likes* to go the wrong way and so avoid the main road to herself.

If you feel yourself into her situation, you will understand. The way to

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oneself is the longest and the hardest way, and everyone would pay anything, his whole fortune, to avoid it. Most people hate themselves, despise themselves, and for nothing in the world would they go to their native town. Mind you, the Christian idea is that man is bad from the beginning and the place of his origin is hell, so why should he care to go there? That teaching has been the highest formula for the conduct of our lives; we may think we are not influenced by it, but it is still our creed. Even if a man thinks the New Testament is all bunk, it seems to him quite bad and morbid to be alone with himself. If I ask him to spend even one hour by himself daily, he thinks I am crazy, for he considers himself a sort of dung heap or a wastepaper basket inside, and why spend time on that? According to the Christian teaching, man needs the intercession of the saints and the grace of God to get anywhere at all; left to himself he is a miserable worm just ready to go down to the eternal fires that he came from. The idea of a terrible punishment in hell does not appeal to us, but for seventeen or eighteen hundred years our lives have been part of that formula, and we naturally suffer from the psychological effects of such an education. There is no escape. We may be quite liberal in our point of view, atheists perhaps, but we cannot get away from it because it is in our blood. In our heads we may be liberated, but go a little farther down and we are right in the Middle Ages.

So the way to the self is most painful and shocking, and one does not wonder at these difficulties in the road of my dreamer, these many desires not to find the road. Therefore she hears the voice of the spiritual guide—he always appears as a man—admonishing her, “You should have known this was the way.” She half knows that, yet she would so much have preferred not to know. He tells her that she could have seen that other people were traveling the same way, so she had no excuse for going off on lonely lanes. She has taken to all sorts of other possibilities, bypaths, instead of sticking to the main road. Here that voice appears in its true form as a spirit-guide, a shepherd.

There was a great storm at sea. I entered the cabin and saw a young boy in the arms of a nurse. He looked very ill. I walked to the window to watch the waves, thinking to myself that it was the first time I had been on the water without being sick.

This dream comes after the one in which she is told that her uncertainty as to the right road is mere pretext; it might be disagreeable, but that does not prove that it is wrong. So one would assume that she would now choose the direct way. But then, naturally, she gets into trouble—that is why she avoids the right road. This is symbolized by the great

storm at sea, a tremendous chaos of wind and waves, a passionate upheaval of elemental nature. In the unconscious, wind means mind or spirit, so it is a real brain storm, which is exactly what she has always been afraid of. No sooner is she forced to take the right road than she encounters the brain storm, and then she enters the cabin and sees a young boy who is gravely seasick. She had been on deck, which is obviously dangerous, for if the brain storm is outside, it means that she projects it and is in a panic. There is then no difference between herself and the object of her emotion. She will say that other people are making the trouble, she will attribute it to the mana or magic power of someone else, and then the affect will be out of her hands, and that is the beginning of funk. If one thinks those people are animals with horns, one is just crazy, one is projecting one's own brain storm upon the surroundings. While if one realizes that they are very nice people and that the brain storm is one's own, one will presently come to oneself. When a child is in that state, he is put into a room alone, where he won't say someone else is to blame because there is nobody to listen, and after a while he discovers: it is *I* who am naughty, not mother or brother or sister.

So for our patient to recognize her own condition is tremendous progress. Hitherto she had thought it was her husband or the devil or circumstances. People always have some scapegoat. Perhaps it is the parents who died twenty years before but are still working against one: if only twenty years ago such and such a thing had not been said! That is exteriorizing oneself, seeing the brain storm outside. Therefore she goes inside, realizing that the storm is in the inner sea, and there makes the discovery that somebody else is sick. She had always been sick before in a storm herself and lost her morale completely. In this case seasickness means demoralization through the wrong psychology, the projection of one's psychology into other people, for one then has no point of view naturally; one doesn't exist, one is scattered. In this dream for the first time she is not seasick, because she recognizes, as her action shows, that the storm is in herself. So the evil consequences do not touch her but a little boy in the arms of a nurse. A little lamb was in her arms before, a female lamb, but now it is a little boy, and since the patient really has a little boy, he would symbolize what she has achieved or brought forth so far. It is something new, and that attempt at a new form of life is seasick, which means that she is shocked, demoralized. She attempts to go to her own town, and on the way she receives a severe shock which makes the boy, her honest attempt, seasick. For a while he is disintegrated; but she is not disintegrated. She knows that she is simply checked for the mo-

ment, and that is the beginning of objectivity, of a higher quality of consciousness. Therefore Schopenhauer¹⁰ says that the only divine quality in man is humor, because humor is a consciousness behind consciousness, an ego behind the ego, an observer on a different level who sees what you see and thinks what you think. And she makes the hopeful statement that this is the first time that she has not been seasick in such weather—the first time she has not been demoralized in a brain storm—which means, as I said, tremendous progress.

Now I don't know exactly what caused the brain storm, I can only say that it is generally very difficult and disagreeable to come to oneself. But that is in a way an academic statement; we can understand it theoretically but we have no specific reason here. I should have asked her: "But tell me, what did you encounter, what kind of monster was blocking your way when going to your city?"—and then perhaps she would have told me. People don't know the worst obstacles, however, and anyway, before I could ask her, she had a further bit of dream on the same night which gives us the exact answer: "I was motoring round the wall of a large estate, and I heard the voice of an unknown man saying, 'This is a lunatic asylum.'" That is what caused the brain storm. That voice says: "Look out!" On your way home you pass by the lunatic asylum. People often have to realize that the way may be close to it, and that is the cause of the worst brain storms. Nearly all the people who have to go that way are nowadays threatened with the lunatic asylum. That comes from our rational assumptions, from the fact that we are so convinced that the world is quite reasonable, just as it ought to be, that it consists of nice families and perfectly good organizations and lawbooks and police, everything on rails. And then they realize on their way home that that is not quite true. In this connection I should recommend you to read for your edification a book by Daudet, which I have quoted before, *Tartarin sur les Alpes*.¹¹ It is a most marvelous example of the man of today. Tartarin went off to the Rigi with tremendous equipment, thinking he was going

¹⁰ Arthur Schopenhauer (1788–1860), German philosopher, who celebrated pessimism and blind will. In *The World as Will and Representation* (orig. 1818; tr. E. F. J. Payne, London, 1958), he wrote "because of the lack of the faculty of reason . . . the animal is incapable of laughter as well as of speech. Laughter is therefore a prerogative and characteristic of man" (vol. II, p. 98). Jung acknowledged Schopenhauer's influence; see *General Index*, CW 20, s.v., for his frequent citations, and his *Zofingia Lectures*, II and IV (1897, 1898). Cf. also J. Jarrett, "Schopenhauer and Jung," *JAP* 26(1): 193ff. (1981).

¹¹ Alphonse Daudet, *Tartarin sur les Alpes* (Paris, 1885), one of several burlesque novels about a small-town braggart inclined to act unconsciously. Jung repeats the anecdote in the *Dream Analysis* and *Zarathustra Seminars*.

to get into a dangerous wilderness, and then he landed on a dancing floor, a fine hotel, with a railway to take him up, and every comfort. So he concluded that it was just a joke, that the Compagnie Anglo-Suisse had bought it up, organized it like Coney Island, and there was no danger at all. So he went up the Jungfrau with two guides and was congratulated on his tremendous courage, and he smiled and bowed, all the time convinced that he was perfectly safe, the whole thing a fake. But of course he went back to his own country and boasted: *I have been there, frightful danger, etc.* Then he brought another fellow back with him from his town who thought it was all real. Tartarin took him up to the *mer de glace* in the region of Chamonix, walking ahead with the other fellow tottering behind in a hell of a blue funk. Pretty soon it began to get somewhat slippery, and mists and crevasses, and slowly it dawned upon him that it was not a fake, that the Compagnie Anglo-Suisse had no hand in it. At that moment there was a jerk on the rope and he thought: by God, that man is in a crevasse, and quick, he whipped out his knife and cut the rope! Then he was in an abject panic, and on all fours he crept out of that glacier and didn't even look for his companion. So he went home and told about it: tremendous accident, he had tried to rescue his friend, but impossible! And he was celebrated as a great hero of the Alps. A few days later the other fellow turned up, also a great man—lost in the snow! Then the report came from a rescue party that had been sent out. The only thing they had found was a piece of rope cut at both ends!

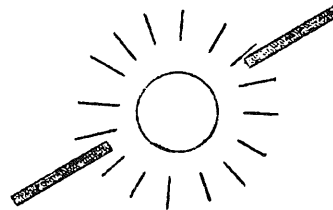
That is the funk, the panic, which seizes people when they get away from their suppositions of perfect safety, and that is our dreamer's fear. Things take on the most fearful proportions and she is overwhelmed, and then the voice says to her in the most tactless way: this is a lunatic asylum, which is just the thing she is afraid of and would have avoided. If a doctor had told her she was going to a lunatic asylum, she would have gotten the shock of her life. And here is that calm voice saying exactly that, not sparing her in the least.

LECTURE IV

5 November 1930

Dr. Jung:

After those three dreams which ended with the remark about the lunatic asylum, the patient had again several hypnogogic visions. These new ones were very much like the other ones, very simple and fragmen-



tary, sort of hieroglyphs. The first one was *an upraised hand*. The second was again *a head with the nimbus*, but this time it was not the same wheel, it was a real halo such as one sees in pictures of the saints. The third vision was a *fiery globe*, as she called it, pierced by a black bar. It was like a sun, and a black bar went somehow through it, disappearing in the globe or the radiance. And the fourth vision was *a flame*, which she saw right in front of her face, and then it suddenly went into her mouth.

These visions are again rather too fragmentary to be easily explained. I felt at the time that they were merely preparatory, that it was better to leave them and wait until they developed further. Such symbols can be read, of course, through comparison with others. For instance, this gesture, the raised hand, means several things. It emphasizes first of all the importance of the hand, and, of course, this particular gesture suggests: Pay attention! But it might mean attention to the usefulness of the hand, because a few weeks later, she began to draw. The bust of a dark man with a halo is again the figure of the *poimēn* or the shepherd. The fiery globe pierced by the black bar I leave for the present. The last one, the flame that entered her mouth, is a sort of reminiscence. She did not associate it with anything she knew, she was entirely unconscious of its

connotation. It is an initiation vision, like some that are reported in the Old Testament—the fiery coals, or the book brought down by angels, which the prophet has to swallow when he is initiated. It simply means that fire, the creative principle, is entering her, either to devour things in her which must be devoured, or that she is filled with the divine fire, a sort of inspiration. It has exactly the same meaning as those visions which always occur at the beginning of a prophetic trance or an *ekstasis*. From such a vision we could expect that something would now begin to move, since she has overcome, more or less, the difficulties or resistances which were hindering her.

The dreams before spoke about these difficulties at great length: First, her fear that she had not petrol and oil enough to carry her through to her home. Then the great storm at sea, the tremendous upheaval of her emotions. And in the third dream, the fear of the lunatic asylum if she touched the unconscious, a fear that is very frequent and not without justification. This vision, then, would indicate that the fire had entered her, and we may conclude that the development will take its course. The next dream, which followed immediately after the hypnogogic visions—the same night—was the following:

I was with a mole and a canary bird. I had cut their claws and was afraid I had cut them too short and caused them pain. Someone said the mole goes deep down into the earth. I took the canary out of its cage. It did not fly away. I had expected that it would.

Here we have two animals. The mole is a nocturnal sort of animal that is always digging in the ground and lives under the ground. The other is a bird, an inhabitant of the kingdom of the air. So these two animals are exceedingly symbolical. One would stand for a sort of instinctive unconscious tendency to move underground, below; and the other a similar instinctive movement in the air above—it is a spiritual or thought symbol. Everything that pertains to thought or spirit is air. The word *spiritus* means breath. *Animus*, mind, means wind. *Pneuma* means wind and spirit.¹ So birds usually symbolize thoughts, inspirations, enthusiasms, anything that is light or uplifting. And the dark animals, like snakes, moles, mice, and the aquatic animals, symbolize the heavy dark things: they denote sexuality and all sorts of earthly desires or instincts or emotions. The emotions are usually supposed to be located in a sphere below the brain, either in the heart or still lower down in the abdomen.

¹ For Jung's discussions of *animus*, *pneuma*, and *spiritus*, see CW 9 i and 9 ii; also *General Index*, CW 20, s.v.

In primitive Negro psychology, for instance, the emotions and the thoughts, the whole psychical process, are supposed to be down below in the abdomen. The Pueblo Indians locate the psychical process in the heart and think the Americans are crazy because they say they think in the head; happily, the Indian who told me assumed that I thought the same, knowing that I was not an American.² This is not a side issue, a bypath; it belongs to the theme of the subsequent events, namely, the psychical localizations in former periods. When man was less developed than he is today, the psychical process was located in different centers, and we still bear the traces of them. We believe the head to be the seat of thought and the reasoning processes, while our emotional processes are centered in the heart. And we still have a feeling of a psychical center in the abdomen; certain reactions show quite clearly in the abdominal processes: disturbances of the stomach, for example, are very frequent in neuroses, and there is practically no case of hysteria without symptoms in the abdomen. The stomach functions as if it were a psychical organ that expresses certain thoughts or emotions through certain disturbances.

So the mole represents a vital psychical function that moves down below, below consciousness. While the bird flies above, it represents the sphere of the brain, as a thought flies like a bird; in thought we follow the bird, we lift ourselves up into the air, leaving our bodies, our earth psychology, far behind. It is interesting that the mole is a wild animal and the canary is most decidedly domesticated, always kept in a cage. The dreamer is cutting the claws of those two animals. You know that the claws of a canary bird kept in a cage always have a tendency to grow too long because it cannot use them properly. But the mole never needs to have its claws cut because it uses them all the time for digging. So it is ridiculous to cut off the claws of that wild animal. Obviously our patient makes a mistake of handling the mole as if it were a caged canary bird.

We may draw the conclusion, then, that the thought function is with her the caged function, since the bird symbolizes the mind. You see, the unconscious is quite free to speak of an eagle or any other uncaged bird, but in her case the mind is thoroughly domesticated, it is her differentiated function over which she has complete control. It is absolutely at her mercy, a wild thing that has lost its wildness and is at her disposition in a cage. But down below are the emotional things, or whatever the inferior function may be. I use the word inferior for the function—in her case,

² For Jung's encounter with a Taos Pueblo chief, the medicine man called Mountain Lake, see *MDR*, chap. IX, ii; *Dream Analysis*, pp. 34, 155-56, 330, 333, 337, 360; and *C. G. Jung: Word and Image*, pp. 155f.

feeling—that is the farthest from the differentiated function. And inasmuch as her mind is of the scientific type, the intuitive part of her mind would be repressed, though not so repressed as her feeling. The function following her thinking is probably sensation, which would give her an empirical mind. The thinking would be up in the head; the sensation about on the level of the mouth; the intuition in the region of the heart; and then down below in the abdomen would be the feeling. She would feel with the abdomen and not with the heart, and that is, of course, a particular kind of feeling.

The lower down you go in these psychical centers, the more you lose the consciousness of a separate self, the more you become collective, the more you are in a state of *participation mystique*, and when you arrive at the lowest center, you have lost the consciousness of yourself altogether and the ego is a name only. There is then no individual consciousness or will power; one functions by tribal influences, one is part of a clan with only the herd instinct. Any function on the lowest level has these qualities: it is absolutely collective and undifferentiated in character, not discriminated from the functions of other people, and therefore always in a state of complete projection. The feeling of this woman, for instance, would be as entirely in *participation mystique* with her surroundings as the feelings of very primitive people. She would never realize a feeling that was clearly her own, because it would not be her own—it would be the feeling that was prevailing in other people. She is absolutely dependent upon the feeling atmosphere; if that is blue, she is blue, and she cannot help it; it is ungovernable, it is explosive, it is and is not. She might have quite a nice feeling at one moment, and in the next it would be hopelessly lost and she wouldn't know why. She is full of emotion, fearfully strong, and she is either completely possessed by it or just as much possessed by the lack of it. She cannot bring it up at will, neither can she drive it away at will. The inferior function is like a wild animal of superior strength, and you cannot knock a lion about because it might eat you.

Now she handles those instinctual tendencies in her dream as if they were just alike. The canary bird is an entirely domesticated function, and so the signs of autonomous growth shown in the claws may be cut to advantage. But to cut the mole's claws is a mistake, because that is a wild animal. In other words, the function that is wild should not be curtailed or it cannot function properly. Her undomesticated, inferior function works best when left alone, it is a mistake to interfere. She can blame her thinking function for thinking illogically, she can do what she pleases with her mind; but she cannot do what she pleases with her inferior

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function. In order to establish any kind of connection with a wild animal you must adapt yourself to it, you must study its own habits and laws, and it is the same with the inferior function. You should establish a connection with it since it has to do with you, but the connection should be along the lines of its own functioning. This woman realizes here that she has perhaps cut the claws of those animals too short and caused them pain; the dream calls her attention to the fact that she must be careful about that.

Then somebody makes the remark that the mole goes *deep* down into the ground. This seems rather unimportant, yet if the dream insists on the fact, it must have its particular point, which evidently is that the mole, the function which goes so deep down into the ground, is specially emphasized. That is news to the patient. She has not realized it, or she would not have cut off the mole's claws, thus hindering it from doing its job. The idea is that something ought to get into action underground, since nothing is moving up above. Although she opens the canary's cage, it does not fly away. That is the trouble with our differentiated function: it remains within reach, it is sterilized by domestication. Such birds never soar away, they never function like Noah's dove or Wotan's raven, flying abroad and bringing back information from parts unknown. So she cannot expect anything to come out of her mind. But she can hope for something to come from her wild function, a primitive and inferior function down in the darkness where she cannot see; it needs the instinct of a mole to find anything there. Obviously, the intention of the dream is to lay stress upon the function of the mole and upon the fact that she can expect nothing from her mind.

Hitherto our dreamer has been under the impression that analysis was all done through the mind, that the main job was a mental one. Therefore my particular reluctance to explain things to her. She always wanted things explained, and then they were put aside in a drawer—killed—and nothing happened any longer. We often misuse our differentiated function in order to protect ourselves, we use it to kill life when that threatens to become awkward. Up to a certain point it is valuable, but when you come to that moment in your life when the development of your personality becomes an inevitable problem, then you are no longer allowed to kill life, you must accept life. In Hindu philosophy, one is taught about karma, fate. In the beginning you must work against fate, against the family fate, for instance. A child would be absolutely overcome by the inherited fate, the family curse; it would be suffocated from the very beginning. So young people have to work away from it. They must differentiate themselves in order to live; they must free themselves

from the spell; they must tear away the veils of unconsciousness. But having liberated yourself from the evil fate of family—your inherited sin—the moment will come in the middle of life when your task becomes difficult. For the ultimate task of life, according to Hindu teaching, is that you take up your karma, that you work it out; otherwise it accumulates and you have it in the next existence—a hell of a time. Fortunately you can now do something about it, you can take it up, accept it. As a rule people are simply forced through the logical development of analysis to take up their individual fate, their particular situation with all its advantages and shortcomings. You could call it individuation.

Now in this great pursuit of the working out of your particular pattern, you simply come to a dead end if you try to do it through your differentiated function. That has served you well in liberating you from the original unconsciousness, from the past, so that you can establish yourself in life as a separate social figure or unit. But when the question of the totality arises, the rounding out of your personality, or the taking up of karma, you must listen to other functions as well and particularly to the inferior function. You then discover that you cannot possibly deal with certain situations in life with one function only. Generally a person with a differentiated thinking function will encounter a situation which he cannot solve by his mind alone; he will need feeling. An intuitive will come to an impasse where his intuition serves him not at all; he needs sensation, the function of reality, in order to be able to continue his life; he has left too many situations unsolved, and finally he is overcome by them, nailed down by the unsolved problems, and only his reality function can help him. And sensation types get into a hole which is just nothing but reality; they need intuition very badly in order to crawl out of it, to have the feeling that life is really lived.

Our patient is in such a hole. Her scientific mind did not help her. Differentiated feeling would have guided her, but she had only the feeling of a Negro or a very primitive man, and naturally that was not up to the situation either. So the necessity has arisen of following the inferior function into its own realm, into the depths, to go down into the abdominal seat of the inferior function. We shall presently come again to that motif of going down, which is the thing that seems to promise life, a solution of her problems. The canary bird is hopeless. The next dream was in the same night:

I was in the midst of a great crowd; there was a medieval atmosphere. Someone said, "You must try to see the woman with a child kneeling on her lap." Then I saw a woman who seemed to be raised

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above the crowd. She was dressed in blue. On her lap a tiny child was kneeling. She was sheltering it in her arms.

Now, whatever happens in this dream must be considered in the light of the dream before. After the dream where the mole has been emphasized, we may assume that this function will lead her down into the dark lower regions. This does not mean that that world is necessarily dark. Our eyes are obscured, but if we had the senses of the underground animal we would have far more perception in the darkness than we have naturally in using our eyes. We are now following the mole, so we are coming to things which were dark to her before, and the first thing she is aware of is that she is in a great crowd—thousands of people. To be in a great crowd is to be in a collective situation, a situation where there are innumerable other individuals. And to be on a collective level means that one is below, because differentiation is always thought of as being above the crowd. The crowd is down in the region of the abdomen, and out of that the individual consciousness emerges in a sort of pyramidal spiral ascent to the head on top. One can imagine it as a pyramid, and it is symbolized in that way in dreams. Now that great crowd emanates a very medieval atmosphere, so this woman is not only going down on the social level but is also going back in time.

That the general collective level always lags several hundred years behind consciousness is another important fact. We should never think we are living in modern times—we are living three or four hundred years behind our times, our feeling life is not up to date. You see, when you travel down from this 1930 level in the head, then inch by inch you get back in time, it is like a sort of time machine. Wells's novel about the time machine³ is based on a psychological truth. When your consciousness is up in your head, you are perhaps back a hundred years, and when it is in the heart you are back two or three hundred years, and the farther you go back the more rapidly the time motor goes back. So when you are down in the abdominal region you are in the time of the cave-man, you even get back into the primal furry time, you feel your feet gripping branches and perhaps a tail is growing. Going down to the collective level always means going back in time. The psychical life of the general collective level is a peculiar mixture of the caveman, say, with the psychology of the sixteenth century. And you can still find the anthropological types of all these ages. You step into a streetcar in Zurich

³ H. G. Wells, *The Time Machine* (London, 1895), a science-fiction fantasy. Jung refers to this book in CW 10, par. 738n. and CW 18, par. 54. Jung knew Wells and possessed sixteen of his works (see *C. G. Jung Speaking*, p. 42, and *Letters*, vol. 1, p. 69, 12 Sept. 1929).

and there is a Neanderthal man sitting right opposite you, his psychological level of humanity.

In the village where I lived as a child there was such a family. The mother was a typical witch. She caught birds, they ate ravens and danced on the nights of the full moon. They were not idiotic, only of a lower level; they belonged to the type of the primitive man who lived by hunting and fishing. They lived in a sort of hovel, one room, with a hearth of stones on the floor where they cooked like cave people; it was not exactly a cave, it was an old abandoned house. If you could have stuffed that family after their deaths, they would have made excellent specimens for an anthropological collection. Their skulls were quite primitive. So the lower forms of man are still living among us; they even have the psychology of the primitive man. And we still, quite unconsciously, continue customs which are thousands of years old. We celebrate with Christmas trees, for instance, which is an exceedingly ancient custom, reaching back through the ages, and as long as we continue these practices, we are in a way like the people who first expressed themselves through such rites.

Coming down to the collective level, then, means going back to former times, and our patient reaches now in her time-motor the medieval level, the Catholic Middle Ages. She is of Protestant extraction, her ancestors have been Protestant for centuries, probably ever since the Reformation. Therefore the time would be about the fifteenth century. Let us assume that the culmination of the cult of Mary followed the time of the troubadours. After the beginning of the thirteenth century the cult of Mary increased. The most wonderful expression of it is the Loretanian Litany,⁴ so called from the town in Italy, Loreto, in which was the famous Holy House where Jesus is supposed to have lived, brought there from Nazareth by angels. This Loretanian Litany dates from about the end of the fourteenth century. It is one of the most impressive hymns to the mystical qualities of Mary, and therefore we may assume that the culmination of her cult would be in the fourteenth century, extending into the fifteenth. Then the pendulum swings to the other side, to the witch persecutions, which are reactions against the cult of Mary. The old laws of the Frankish kings before Charlemagne did not permit the burning of witches, but then came the tremendous increase of the cult of Mary,

⁴ Also called the Litany of Loreto (sixteenth century). Composed in honor of the Blessed Virgin Mary, whose house, according to legend, was transported to Loreto from Nazareth by angels in the thirteenth century. For the text of the Litany and Jung's comments, see *Psychological Types*, CW 6, pars. 379f., 390ff., 406. Cf. also *Analytical Psychology*, p. 149.

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the reasons for which lie in the particular development of the higher social order of that time, the time of the troubadours, the days of chivalry. Then that period was followed by an increase of witch fear, and the witch burning began. So we may assume that the level of our dreamer's consciousness would now lie in the fourteenth century. Here she reaches feeling, the tail of her feeling, as it were, which is at a level as low as, say, five hundred years back. And she obviously reaches the feeling in the form of Mary with the Child. Now why should she be impressed with that picture of the Madonna with the Child? How does that follow? It is very important to see the logical sequence of the thoughts; otherwise we never get to their real meaning. We should be able to develop the meaning of this dream out of the dream before and out of the general problem.

Prof. Eaton: Is it not the same motif as taking up the lamb in the previous dream?

Dr. Jung: Exactly. And what does that denote? Who first took the sheep in his arms?

Prof. Eaton: The shepherd.

Dr. Jung: The shepherd who was guiding her. But there is no shepherd here; it is the Mother Mary, and instead of a lamb, it is a child, it is humanized. It is obvious that she must have some connection with Mother Mary; the dream alludes very clearly to her maternal feeling. In the first dream with the shepherd she was initiated; there it was shown to her, as is done in primitive initiations. But there it was remote—it was early Christian psychology. Here it is later—there is progress. It is as if, while she is going back in time, something from the depths of time were moving up to her. There is an extraordinary autonomy and logic about these unconscious processes. When she is far away from the realization of her unconscious, the unconscious is deep down in the ages—it is in ancient caves on the primitive level. Then that is assimilated and she makes progress. It is regressive progress, one could say, but the more she goes back in time, the more time comes to meet her. It is as if she were approaching a mirror, and the nearer she approaches it, the nearer comes the image in the mirror.

Here the unconscious has arrived at the fourteenth century, with the result that she is somehow reached: she begins to realize. As long as she sees only that picture of the shepherd with the sheep, it is rather difficult for her to realize the personal connotation, it does not get to her properly. It has to be expressed at length to make her see it. The only thing that touches her is that absolutely primitive compassion for the pregnant lamb, but that is too far away; it is difficult to realize a living connec-

tion with those contents. But here her maternal feeling is touched, and moreover, she is naturally aware of the great emotional importance of the cult of Mary, so it is quite easy for her to realize that specific feeling. Obviously, if the unconscious had intended her to realize a different feeling, it would have presented a different picture. So we must take it that the unconscious is conveying to her the value of the maternal attitude. Now in respect to what? Naturally, it could be reduced to the conscious situation; one could say she should have such a maternal attitude to her own child. But that would mean nothing to her. It would make her sick because she knows all about that. She is stuck, and that is as if a house were on fire and somebody mildly suggested that it should be put out. Naturally, one would say: "Go to Hell! Put it out if you can!" She is in that situation. She has already given enough love to her child, nothing can be done there, it would simply make a resistance against the child. So this does not apply to the conscious situation. But where could she show her maternal attitude?

Miss Sergeant: To the inferior function.

Dr. Jung: Yes, to the pregnant lamb, and to this bambino. This is the thing that is weakest in herself, that needs most attention. The inferior function is not to be disregarded or condemned to death. Her attitude to it should be like a mother sheltering a little child. Instead of looking down upon her own inferiority, she should accept it. Now this is a Christian attitude, as when Jesus said that you should give refuge and sanctuary to the least of your brethren, the least of your brethren being yourself. In the first century after Christ there were philosophers, like Harpocrates,⁵ who already held that the least of your brethren, the inferior man, *was* yourself, who therefore understood the Sermon on the Mount on the subjective level. Christ said: "If thou bringest thy gift to the altar and there rememberest that thou hast aught against thyself, leave then thy gift and go thy way; be reconciled to thyself and then come and offer thy gift."⁶ That man was two thousand years ahead of his time. It is a great truth, and it is most probably the real idea behind the Christian teaching, but the disciples were much too primitive. They asked the

⁵ The allusion to Harpocrates as a first-century philosopher is unclear; it may refer to Harpocraton Valerius, a Greek grammarian. Harpocrates is a Greco-Roman name for the Egyptian god Horus (*Encyclopaedia Britannica*, vol. 13, p. 15). Jung mentions him in the Zarathustra Seminar (*Zarathustra*, index, s.v.) and in his later writings: in the mythological sense, in *Symbols of Transformation*, CW 5, pars. 356ff. (added in the 1952 revision); and as a figure in alchemical texts, in *Psychology and Alchemy*, CW 12, par. 449n., and in *Mysterium Coniunctionis*, CW 14, pars. 379 and 726.

⁶ Matthew 5:23-24. The quotation here varies from the AV.

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most foolish questions; they were not up to it. People are always astonished when I say that the inferior function should be cared for as if it were a little child. It sounds all right, sentimental and wonderful, but when it comes to reality, it is another question, because your inferior function may suddenly take a course that you don't like.

Now, in the same night she had another dream, a fragment: "I am sitting in a harvesting machine and cutting wheat." This symbol has also to do with the situation. Here the trouble, the maternal care of the inferior function, has already begun, and then this dream comes up and gives an answer. Now what was her question, what was her doubt and worry, that needed such a reply?

Dr. Schlegel: She doubts if she is able to give the mother instinct, mother care, to the inferior function.

Dr. Jung: Well, it is quite obvious that the unconscious suggests a Mother of God attitude, and that child of Mary was particularly impressive. That boy was a child of sorrow, he caused most terrible pain to his mother: he denied her; therefore Mary is always symbolized by her heart being pierced by a sword—"a sword will pierce your soul."⁷ Then they crucified him. And she loved him probably most of all, not only with the maternal attitude of devotion to the absolutely miserable thing, but also with devotion to the incomprehensible thing. How could a mother understand that son? Surely no mother would be up to that. The man thinks and the mother loves him, but she cannot understand him, what he lives. This dream suggests the Mater Dolorosa; it says: "That child you are going to care for is a child of sorrow and pain." After such a dream one might well have a doubt, one might easily think: "But why should I play the role of the Mother of God? Is it worth all the worry?" Mind you, this is a real American woman. I don't accuse the Americans of a particularly materialistic attitude—any one of us in Europe would ask if that game was worth the candle, if it was not a perfectly sterile fantasy. But then one might answer: "You are harvesting a golden field of wheat, which is a beautiful symbol for earning your reward."

The harvest is the reward for the early part of the year, so since time immemorial the miraculous child has been symbolized by the wheat. That is the reason why the Host must consist of flour of wheat, why Osiris is symbolized by wheat, and why in the Eleusinian mysteries, when the priest in the *epopteia* announced the birth of the god, he showed to the people an ear of wheat.⁸ He lifted before the assembled crowd the ear of

⁷ Luke 2:35: "a sword shall pierce through thy own soul also."

⁸ The *epopteia* was the climax of the initiation into the Eleusinian mysteries. See W. F.

wheat and he said: "Brimo has given birth to Brimos, the strong one has given birth to the strong one"; which meant that the earth, the mother, had given birth to Iacchos, the god of wheat, the god supposed to be born in the winnowing fan. So this idea of earning a reward for the pain and the labor is a very old one. It means that if we do not submit to the pains of the task, we shall not reap our reward when the time of harvest is come. But if we devote ourselves to the task, we shall harvest the wheat. It is the eternal answer by which the unconscious has always replied to the doubts of man.

Prof. Demos: Does not this dream of harvesting the wheat also mean that you are actually solving the problem? You are already engaged in the task?

Dr. Jung: Yes, if you have realized the meaning of the dream before. If that keeps on working in you, if you are engaged upon that path, sure enough, there is a harvest.

Prof. Demos: But I thought there was no "if" in the dream.

Dr. Jung: You are quite right; that is what *we* say, not the unconscious. But it is quite possible that this woman might disregard the dream and choose another way, for we have a certain amount of freedom. The whole thing might be dropped from her consciousness. In that case, however, it will in the end produce a neurosis. When you choose the way which leads you astray or by another way, when you bar the unconscious, that is, you are then up against your unconscious. It might be advisable sometimes, as otherwise we might be slaves. But in the long run it doesn't work, it is not good to be up against nature. Then we simply lose our grip. We have to choose, we have to consider the way of the unconscious and adapt our will to it. Inasmuch as this woman does that, she earns the reward at each step. That was true in this case. After this dream, in the afternoon or evening of the following day, she realized a very positive feeling which she could not explain to herself. I had not told her the meaning of the dream, so the feeling was quite inexplicable to her. She said: "For the first time in my life I felt that people could no longer destroy me." As you know, she had an extremely intellectual mind, and on the other side her feeling was open to every collective influence, she was absolutely vulnerable. That is the typical condition;

Otto, "The Meaning of the Eleusinian Mysteries" (1939); *The Mysteries* (PEY, vol. 2), p. 23; and C. Kerényi, *Eleusis* (B.S. LXV: 4, 1967), pp. 45ff. Kerényi also discusses Iacchos (Iakchos) and Brimo/Brimus; see *ibid.*, index, s.v. Jung refers to the Eleusinian mysteries as early as 1912 in *Psychology of the Unconscious*, CW B, pars. 534ff.; cf. *Symbols of Transformation*, CW 5, pars. 526ff., and often thereafter; cf. *General Index*, CW 20, s.v., and *Zarathustra*, p. 1385.

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everything could reach her because she was open to every wind. Therefore she felt that she must desperately cling to her intellect, for as soon as she dropped into feeling she ceased to exist. When such people are forced to leave the calm sphere of intellectual *raisonnement* and use their feeling, they are just gone, dissolved; it is as if a drop of water fell on a hot iron and evaporated. Anyone who could arouse an emotion in her made her evaporate, disappear. The consequence of this dream of the wheat was that she had a positive feeling of existence, she seemed to have found a definite *pied à terre*. Now how would you explain that? How would that be indicated in the dream symbolism?

Dr. Baynes: Is it not possible that the prejudice about the taking up of the inferior function would be a kind of egotism, and the dream of the wheat shows that it definitely comes from the thing of general value? Would not that establish her morale in what she was doing?

Dr. Jung: That is true, I am certain it would. I only question whether that would not be a too conscious thought if such a thing has happened in her. I would be rather inclined to explain it along the lines of maternal feeling, which is of course a far more instinctual fact. That would give her the feeling of indestructibility through the connection with the archetypal figure.

Dr. Baynes: She is reinforced by an indestructible archetype.

Dr. Jung: That is it. The point is that she touches here upon the archetype of mother love, the mother with child. That is the archetype which underlies the Christian idea. As you know, Isis and Osiris were often taken for Christian symbols. The analogy between the Horus-Isis myth and the Jesus mystery was so obvious that the Catholic church was really forced to account for it by the official teaching that the whole Horus myth was a legitimate anticipation of the coming of Christ; God allowed that good news to filter through several thousand years before it actually came off. It is most certainly archetypal, and whenever an archetype is touched the instinct is touched. The archetype is absolutely indestructible because it is the instinctive store of energy in man. By the contact with an archetype, one is reinforced, one gets the feeling of tremendous energy. People pray to symbolical figures because they are the expressions of archetypes and therefore stores of energy. So in every cult that ever existed on earth, there is a psychological system of myths through which the contact with archetypes is produced.

That is expressed by very primitive Australians in the *churinga* rite.⁹

⁹ Jung's earliest published reference to the *churinga* (or *tjurunga*) rite is in *Psychological Types* (1921), CW 6, par. 496, though a fuller exposition occurs in "On Psychic Energy"

The *churinga* is a slab of wood or stone, analogous to the so-called soul-stones which are excavated from caves in Europe, hidden away in rocks and hollows since prehistoric times. The *churinga* serves a particular purpose: every man at initiation is given one, and that remains his own individual *churinga*, a sort of fetish. The rite is very simple. The man takes the *churinga* on his knees and rubs it a long time with his hands, and it is supposed that his bad health-power, his bad libido, will slowly filter into his *churinga*, so he can rid his system of everything that has gone wrong with him. Then he stores the stone away in some secret place, in a hollow tree or somewhere in the ground, for instance, and leaves it for months perhaps, or until he feels rotten again, and then instead of going to have a dream analyzed, he goes back to his *churinga* and again works all the rotten stuff off into the stone. For in the meantime the *churinga* has got rid of it and is healthy again. I have no theory as to how the *churinga* does that. They simply state the fact that when they go back, it is fresh, the wrong stuff digested, and they can get the right stuff out of it again and so renew themselves. That is the most primitive idea of contacting the archetype in order to be restored with new life power, mana, or libido.

The idea or the image of the archetype is a sort of instinct, not merely an abstract image. For instance, you can find energy nowhere, energy does not exist, it is abstract; yet you can buy and sell energy, and it has always a specific form, as in a falling stone, in an electric spark, in a waterfall, in anything that moves. And so it is possible to contact energy in an image. That is really the fundamental idea in the worship of any idol. The idol is the form or the picture of the power, and in worshipping that form you contact the power expressed in it and are able to establish a contact with the archetypal instincts again. If a dream contains a powerful archetype, you are sure to have an effect afterwards. A more primitive man would say: "I was in a terrible condition until such and such a powerful spirit appeared in my dream, and then everything went all right." And you frequently observe in your own case that you are entirely renewed, that the world has changed its face overnight, on account of an archetypal dream.

So this dream of the apparition of the Virgin and Child, the Mother of God, has had the effect of giving the patient the feeling of invulnerability. In taking care of her own inferior function, she is lifted up to the likeness of the Madonna. She is now the Mother of Pain and, at the same

which was "framed" as early as 1913 (see CW 8 [1928], par. 119 and p. 3, n. 1). See also *Analytical Psychology*, p. 30, and above, 22 Oct. 1930, n. 5.

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time, of the child; she is now that mystery, and therefore she is eternal, indestructible, nobody can reach her there. That is the reason why there are altars and sanctuaries and cloisters where such identifications can take place; they are simply the exteriorized or concretized expression of that inner function of renewal through contact with the archetype. That is also expressed in the experiences of primitives, as I told you recently, in their identification with the Alcheringa ancestors: They are lifted up into the archetypes and live an eternal timeless life, an indestructible life; and then they come from that past, which is of course an eternal present, and enter ordinary life again, but still with that feeling of immortality. The same idea is celebrated in the communion, where one eats the indestructible body. It is symbolized in every form and in all cults, in the worship of saints, in rubbing against the tombs of the saints, for example, and everywhere it is the same idea of contacting the archetype.

People may even be destroyed by an archetype, their own existence wiped out forever. In *dementia praecox*, for instance, it often happens that people are just blasted by an archetype, exploded. They cannot resist it. If they have an experience which the ordinary religious man would call an experience of God, instead of realizing it as such and thanking heaven for the grace, they think they *are* God or three times more than God. The archetype has sucked them in and swallowed them. The individual ego is far less resistant; it is futile in comparison. Therefore the appearance of an archetype in our psychology is always a moment of the greatest danger as well as the greatest hope. It is a manifestation of extraordinary power, and all religions, as I said, are organized efforts to procure the contact. In the rites of the Catholic church, one sees that again and again: by putting people into contact with archetypes they produce the magic effect. That is the idea in this dream, that is the way I would explain the very positive feeling experienced by this woman. She takes the strength of the archetype into her own system. It is already the harvest.

Miss Wolff: The effect of the connection with the archetype seems to me to be expressed in the dream of the harvesting machine. For the harvest time was fixed by the Catholic church in the month of the birth of the Virgin, and furthermore, astrologically it comes under the sign of Virgo, which I suppose had to do with the fixing of the date by the church. Also, harvest time is related to the Demeter and Kore myth, which you mentioned in connection with the Eleusinian mysteries. So I think the dreamer, through having become identified with the archetype, is presented as a goddess of the harvest and at the same time a

modern goddess, because she is related by the machine to the actual present time. Then too the human element comes in because the machine was made by man.

Dr. Jung: That is perfectly true. The harvest time comes under the zodiacal sign of Virgo, and the Virgin in herself is already the harvest. That is again an archetype. The next dream came just the day after:

Someone was putting a black veil over my head. It seemed to me that I was meant to wear it always. I said, "This veil will always show." Someone answered, "No, it is thin, it is worn over the back part of the head, not over the face."

What about this veil symbol, considering it in continuation of the line of the dreams? How does the veil come in here as a logical sequence?

Mrs. Crowley: It is always associated with the virgin.

Dr. Jung: In what way?

Dr. Baynes: In taking the veil.

Mrs. Crowley: Seclusion from the world.

Dr. Jung: Yes, they veiled the sacred virgins of history.

Mrs. Sigg: There are virgins with black faces, so this may allude to the dark side of the Madonna.

Dr. Jung: Presumably. Those black virgins are occasionally black Isis figures, with the specific meaning of the black goddess, an allusion to the black earth. In an early Christian manuscript, St. Augustine said that the Virgin Mary was really the black earth not yet fecundated by torrents of rain; he used that simile in one of his sermons.¹⁰ And there was the identity of Mary and the earth in the Eleusinian mysteries, so the black Mary is a relic of the past. There is a black Virgin at Einsiedeln,¹¹ though they say it is black from the effect of a fire, but they always say that! The fact is that there are a number of black Isis figures made of basalt that have served as Madonnas in Catholic churches. Mary was the earth, the dark principle, but since that was close to the chthonic cult of Demeter, it was absolutely denied by the church. They were very careful to cut out awkward allusions to the past. The sermons of St. Augustine would not have been particularly welcome a bit later on. Nevertheless that relation

¹⁰ See *Psychological Types*, CW 6, par. 395, where Jung cites Augustine's *Sermones*, 189, 11 (in J. P. Migne, *Patrologiae Latinae*, vol. 38, col. 1006).

¹¹ A pilgrimage center southeast of Zurich; the statue is in a tenth-century Benedictine abbey. The black Madonna of Einsiedeln became an example of a powerful feminine archetypal image for Jung and his followers. His followers sustain this interest. See especially: E. Begg, *The Cult of the Black Virgin* (New York, 1985), and C. Douglas, *The Woman in the Mirror* (Boston, 1990).

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exists. It is the indispensable condition for the wheat symbolism. Without the blackness of the earth, no wheat could be grown.

But here it is not a black face, it is a black veil, and the veil is not meant to make her face black. That all virgins should wear veils in order to hide their beauty from the cupidity of man is an old idea which turned up in early Christianity; there is an interesting old book about the veiling of virgins. It is the veiling of the sex element, as, for instance, women are not allowed to show their hair in church. In certain rites they have a special cloth or veil to cover the hair, because that is a secondary sex indication; it would bring black magic into the church, evil elementals would appear. And such evils could be conjured up by the beauty of the face, therefore that should be veiled. Our dreamer has the idea apparently that she is to be veiled forever, as one of those virgins devoted to the cult of the Mother, who have to seclude themselves, to withdraw from the world of desires. But the voice says: "Not over the face!"—let desires live and work!—"but over the back of the head." (Just who is speaking is always a question, but this must be a very superior fellow, for he knows the job very well.) Now why should the back of the head always be veiled?

Mr. Baumann: I think it is a direction from which she might be attacked. You said that she was always in fear on account of her inferior feeling, and in the back she is now sheltered.

Dr. Jung: Well, I don't know whether a veil offers much protection. It is more that it veils something that should not be seen, something concealed, as a secret is concealed. So whatever is in the back of her head should not be seen. Now what is the meaning of the back part of the head?

Dr. Baynes: The unconscious.

Prof. Demos: Is it not the past?

Dr. Jung: Yes, but that is the unconscious.

Prof. Demos: I thought it meant her previous life, which she has now left.

Dr. Jung: That is quite possible, but we always carry our past along with us, so I think it is a safe interpretation to assume that the unconscious aspect should be veiled, but the face should be visible. Whatever one is conscious of may be shown, but what is in the unconscious should not be seen, it should not shine through. This is very involved symbolism really. When one thinks of veiling in the Christian sense, it means hiding the beautiful face from unclean eyes. And if we apply that formula to the dream, it would mean veiling the back part of the head from the eyes of desirousness, taking the object away from the desires or the curiosity of

other people—as if the unconscious might offer something like the beautiful hair of a woman to arouse the sex instinct in man. To show your face unveiled shows your conscious idea of yourself, you are not hiding what you know of yourself; but you cannot see behind your back, so veiling the back would mean veiling the unconscious. As a matter of fact, people who are somewhat restricted in their consciousness, who have large areas of unconsciousness, show their unconsciousness in the most offensive fashion; they smear it all over the place, they leave a long trail behind them where one sees the most amazing and horrible things, shocking. Certain aspects of the unconscious in men as well as women are most irritating and sometimes really devilish. Therefore the dream would convey the idea: Be conscious—or as conscious as possible—neither shirking the dangers of desirousness nor shrinking away from the problems you arouse.

With that conclusion, we reach a very important thought which unfortunately has disappeared from Christianity for many hundreds of years. That is the idea of a different foundation of morality, more like the Gnostic morality. We still have traces of it in noncanonical sayings, in the so-called *logia*, and it can also be seen in the Gospels, though not as clearly. For instance, in that famous story of the man who was working in the fields on the Sabbath day, when Jesus and the disciples were out walking and met him. Now that was a mortal sin. No Jew should work on the Sabbath, and naturally the disciples were horrified. But Jesus stepped up to the man and said: "If thou knowest what thou doest, thou art blest; but if thou knowest not, thou art cursed and a transgressor of the law."¹² This is altogether different from church morality; it is an exceedingly individual morality. There are still traces of that standpoint in the Catholic church, though they don't like to speak of it; nevertheless, that the truth of it is used as a working principle has been confirmed to me by a Jesuit father. The principle is that you have only to confess those sins which you *feel* to be sins. If you do a thing which everybody else might condemn as a sin but which you yourself feel *not* to be one, then you need not confess it; then it is outside of the moral question, it is *non-arrivé*, and the church assumes no authority over it. Therefore so-called sins, particularly those of an erotic nature where one has no feeling of sin whatever, do not have to be confessed. If a priest falls in love with a woman and lives with her but does not marry her, and if he sees that the thing makes sense as he most probably feels, if the relation is right from that point of view, then he does not feel that he has

¹² Cf. Mark 2:23ff. and Matthew 12:2ff.

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sinned. For he is still living as a bachelor and has not broken the laws of the church, and the church says, *non-arrivé*. Only if he is fool enough not to veil his back, if he is fool enough to get caught, to make that technical mistake, will they come down on him. Otherwise it is as if it had not happened.

Now that is the meaning of the veiling of the unconscious side: be wise as the serpent.¹³ This is one of the sayings in the New Testament that points the way to the new morality, the Gnostic morality.

¹³ Matthew 11:16.

LECTURE V

12 November 1930

Dr. Jung:

We stopped last time with the dream of the black veil. The next dream was in the same night:

I found myself in a graveyard in the devastated area in France. The graves were made of red sandstone. I saw people walking over a large grave where many soldiers were buried. Someone said, "Look at this gravestone." It was a large tombstone and upon it was carved the figure of a saint and beside it the figure of a bull, and in spite of the fact that both figures were carved in stone, they were alive—half dead and half alive. I saw that the bull was gnawing the fingers of the saint. I felt nauseated with horror and walked away, shaking my own hand as though to free it from the bull. (That shows her partial identity with the saint.) Then we got into an automobile and drove down a very steep hill, and it seemed to me that the brakes of the car might not be strong enough. I felt very frightened and emotional, but at last we got down to the bottom of the hill in safety.

This dream consists of two different parts which only hang together through the meaning of the entire dream, not through the connection of the images. The first part is the scene in a graveyard in France. The locality is usually mentioned in the beginning of a dream, if it is mentioned at all, and it always has a specific value. It is very important to make out what it is because it gives you the atmosphere in which the dream takes place. For instance, when a dream begins in a railway station, or in a church, or in a study, or in a bedroom, you know at once its atmosphere, its setting. If a very intimate scene takes place in a railway station or in a public thoroughfare, you know that it is important and has a very collective meaning, despite the fact that it is so intimate; it is the collective aspect of such a situation. Now this graveyard in France is a very particular situation which brings in a very particular atmosphere. Here we must remember the dream of the veil—a black veil, which usu-

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ally means mourning. We did not speak of that aspect of the veil, the patient herself did not mention it, yet a black veil is connected with mourning and in this next dream we find the graveyard. What is the bridge which leads from the dream before to this dream? We should reconstruct the connection between the locality of the second dream and the essential symbolism of the first. To begin with, can you tell me anything about the meaning of that particular locality, a graveyard in the devastated area?

Suggestion: Does not the place where things are buried represent the unconscious? And the devastated area would symbolize the devastated unconscious?

Dr. Jung: That is not specific enough, because there is hardly anything under God's sun that does not mean the unconscious—a forest, the sea, a river, a house, the mother, the aunt, a church—there are ten thousand things which express the unconscious. Of course it has somehow to do with the unconscious, but we must insist upon the importance of the specific symbolism. When the unconscious says a graveyard, it means something like a graveyard.

Dr. Baynes: The spiritual ghost world.

Dr. Jung: Yes, if there were any ghosts about, but there are no ghosts apparently.

Suggestion: Does it not refer to the Christian, the saint, who is buried there?

Dr. Jung: The saint certainly is connected with Christianity, though the bull that is eating his fingers is not so Christian. But we must first get the mental or spiritual atmosphere of the locality in the dream, the particular atmosphere of that graveyard. Dr. Baynes says the ghost world, which is an admissible idea because there are spooks in a graveyard, spirits hovering over their graves. But since they are not mentioned in the dream, we must find something more specific. Many of you have seen those graveyards in the devastated areas in northern France. Now what is their atmosphere?

Prof. Eaton: Destruction.

Dr. Jung: Yes, but why do you not say the memory of the Great War, that terrible upheaval of mankind? That is the most obvious impression. It is a specific atmosphere, and the background of innumerable problems all over the world. The Great War is a psychological locality. So the dream before must have touched something which was connected with the war. Obviously it was the black veil, because black veils suggest mourning, and the next move is the graveyard, where they wear black veils. Here we must go a bit deeper into the psychological reaction to the

war, for it made an enormous impression on the mind of the white man; it was terribly significant.

Dr. Baynes: It meant the loss of civilized values.

Dr. Jung: Yes, people even say that it meant the end of European civilization. Mr. Spengler has written a book about the sunset of Western civilization,¹ meaning the end of the whole historical epoch. Other people have felt another kind of sunset.

Mrs. Sigg: The sunset of Christianity.

Dr. Jung: Yes, or rather, of the Christian church, because of its complete inefficiency. Even the Pope could only wail, he could only send out a message to the world begging the naughty boys to stop. He could do nothing else, he had no authority at all. Nobody could stop it. There was no moral or religious authority on earth that could have interfered efficiently. It was obvious that the spiritual powers amounted to practically nothing against that infernal thing. Man was just raging on like mad; nobody wanted to kill each other, yet they went right on killing. One saw from the French, German, and English newspapers here in Switzerland how the atmosphere was poisoned by absolutely wrong information on this side as well as on the other side. Naturally that has upset people. Their faith was shattered and they came down with a crash. Many people came to me in those days saying that their Christian faith had been absolutely destroyed by the war, and asking what they should believe.

It is always a sort of faith that grips us and keeps us in form; we simply cannot live when we are not convinced of certain principles or truths, even if we do not formulate them. Perhaps a man is only convinced that next year he will get a better dividend, or a new car, or that he will have built a new wing to his house, or that he might have another child, or that his mother-in-law will die—anything which seems to improve his life—but even such a belief keeps him in form. These are, of course, only rationalizations on the surface, but in analyzing them you get to a deeper layer where you will see that these are concretized expressions of certain philosophical convictions: that the ultimate purpose of the world is good, for instance, that there is a power watching over us, leading us all to a happy end. So our existence is meaningful because a certain kind power is guiding our steps towards a righteous goal. Some such assumption is always there, even if it is never formulated. It is the cause of a sort of fundamental optimism or pessimism, and even a fundamental pessi-

¹ The German philosopher Oswald Spengler (1880–1936) believed that cultures age like humans and that Western civilization was approaching the end of its life. See his *The Decline of the West* (2 vols., 1918–22; revised in tr. 1926–28).

mism is a guide, such as: This world is a hell and all the people in it are devils that should be boiled in oil, but I am one who sees that they are all wrong; I have done my best to open their eyes and they won't see, but I have done my duty, so now I can die. That is the guiding idea for many people, and such a pessimistic philosophy is guidance enough. But all these convictions are now shattered, and one needs such fundamental formulas, one could call them vital formulas. That Eastern word *mantra*, the word of power, designates it in a nutshell.

There is an excellent illustration of the psychology of the mantra in a book by Spitteler,² one of our Swiss poets—I quoted him, you remember, in *Psychological Types*. He refers to the “invisible whale on a pole.” Whenever anybody wants to say something very convincing, to express his point of view which is really not convincing at all, he points to that invisible whale on the pole, and then everybody believes him. All our abstract German nouns end with “heit” or “keit,” and therefore so do all our general concepts: for instance, if you say something is done for the liberty of the country, “Freiheit,” everybody believes it; that is Spitteler’s invisible whale. In America “social service” is the mantra that is believed in. Every country has such a whale, sometimes several. In France, “*pour la gloire de notre patrie*” carries. In Italy, under Mussolini, it is “Italy is at work.” The most formidable nonsense goes under the cover of “heit” and “keit”; that is a mantra, a sort of slogan, like the great advertising slogan, “every man must have his own automobile,” which worked to a terrible extent—every man *did* have his own automobile. Then came a standstill in the factories, and there was great discussion as to what should be the next slogan, and they couldn’t find one equally efficient, until a fellow, a son of God, got up and said, “Every man must have *two* automobiles,” and that carried. Religious people often use such means when they want to raise money for some quite foolish charity, some enterprise for which only they themselves are thankful. Everybody thinks it is futile and a terrible bore and nobody wants to give the money, but they are told it is for their spiritual welfare, or that God himself wants it, and they have to give it. A good salesman will use a slogan like: You cannot wear such a necktie with such socks, or: Nobody buys that stuff now, everybody is buying such and such a thing, and instead of buying handkerchiefs you buy curtains.

So the slogan is like the Eastern mantra, a word of power, the magic

² Carl Spitteler (1845–1924), Swiss poet who received the Nobel Prize for literature in 1919. He stressed the role of imagination and ethics in human life. Jung discusses his work at length in CW 6, chap. V, “The Type Problem in Poetry.”

concept, the general idea, and our lives are formed on such general ideas, formulated principles. But very often they are not formulated in the individual mind, or the individual mind has perhaps forgotten them. The famous man in the street talks about glory, in the name of the freedom of our country, etc.—the thing that catches—not knowing that it is *his* mantra. The unconscious recognizes it however, or the mantra recognizes *him*, and instantly he collapses. People cannot resist when they hear the word of power. It is catastrophic, therefore, when a general idea is shattered, whether or not it is formulated in your mind. Then a whole world falls down—even those people who rescued their Christian principles through the war and still go on believing that there is a particularly kind god watching over Germany, and on whom it has not yet dawned that an equally kind god is watching over the microbes, helping the good microbes to eat a man's lungs, for instance, or that he is watching over the Frenchman just as kindly. They still go on, apparently as before, but in reality they cannot go on as before because something in them has been killed. There is a fundamental doubt in them, though it is only in their unconscious, so they are still in a state of blissful unconsciousness about the general conditions.

Yet here and there symptoms begin to show. The Great War has worked its havoc economically and politically, but above all in our spiritual attitude, and we all suffer from these effects. And when the dream refers to the graveyard of the Great War, it means more than the lives wasted there, or the destruction of northern France, or the economic devastation; it means the spiritual devastation. I will give you an instance. The theological students of the university here have asked me a very interesting question, namely, why do people prefer to go to the doctor when they have a psychical trouble instead of going to the parson? They are apparently quite positive in their religious principles, yet they are confronted with the problem that everybody is now turning to psychology rather than to religion. That is a small symptom, but the effects of the war show in such ways. Numbers of people now come to consult me in matters which would have been the proper domain of theology before, and the same thing happens when I go abroad—somebody is always coming up and asking me in a hushed voice about metaphysical possibilities.

So you see the specific problem of our patient—which needs the veiling of the unconscious, the back of her head—is also an outcome of the war, for one of the most obvious aftereffects is a complete change in the moral point of view, not only in Europe but all over the white world. Our position in regard to the sex question has completely changed, our taboos and

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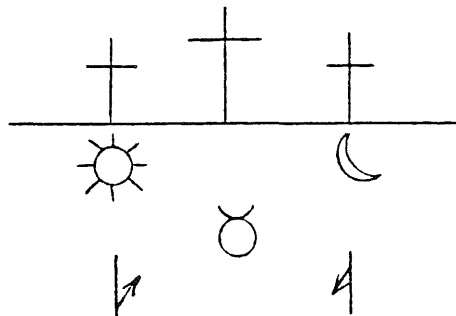
convictions on that subject are entirely upset. Look at Russia. And look at the extraordinary frequency of divorce. In Zurich we have now reached the American percentage, we are quick in catching up. In America one-fourth of the marriages end in divorce, and here we have now exactly the American quota, two hundred and fifty thousand to a million. People try to deny Judge Lindsey's statements,³ but I know only too well how true they are; we could write books about similar conditions in Europe or even in this nice town. I could tell you amazing stories, unheard-of things. Even I have been shocked. And those are the aftereffects of the war. This woman is deeply affected. She has not been hurt politically or economically, she has suffered no personal loss during the war—no one has been killed—but her spirit has suffered: her Christian fundamental concepts have been blasted, she has been living in a world where she had no orientation whatever. Now man cannot live like that, he needs reins, he likes the well-trodden path. Not everybody is meant to be a pioneer, one who creates a road out of nothing. Man needs a system of orientation. So here it is as if our patient's unconscious were expressing the situation through this dream, saying: all that is the aftereffect of the war, you are living in the postwar time, when things are beginning to change.

On the surface it may look as if the war had had no effect at all, as if it had taught man nothing. Governments go on playing the same tricks as before. The world is spending two and a half millions more in preparation than before the war. Human psychology today is as if people had learned absolutely nothing. German psychology remains the same. And look at Italy! It is as if she had not lost half a million young men. They are propagating like rabbits down there, in preparation. It is the psychology of despair. That is what Mussolini is doing. Everywhere it looks as if nothing had been learned. Nevertheless such a thing cannot happen without affecting the processes of our psychology; it has left deep marks, but we are not psychological enough to link up our own individual difficulties with it. The war accounts for the disorientation of the individual in our time. The religious and moral and philosophical confusion, even the confusion in our art, is due to the World War. This dream therefore conveys, in the statement about the locality, that the backwash of the Great War is the setting in which this particular thought is presented, and the thought is the figure of the saint with the bull. Now what is the connection between the bull and the saint?

³ Ben (Benjamin B.) Lindsey (1896–1943), American reformer and judge, who spoke in favor of "companionate marriage," a prenuptial relationship, which he hoped would decrease incompatibility leading to divorce.

Dr. Baynes: It suggests Mithraism and Christianity.

Dr. Jung: My patient also thought that this must mean some sort of revival of Mithraism,⁴ because the central figure of the Mithraic cult was the bull. The bull plays much more of a role in Mithraism than the lamb in Christian mythology. The lamb merely figured in the cult of the sacrificial victim; it was led to the sacrificial stone and slaughtered, so it does not mean much. But the Mithraic bull means a great deal. It is the creative power, the great world bull, the bull of the beginning; it is the bull god, most powerful and admirable. And its death is the immediate cause of a sort of rebirth of nature. His corpse changes immediately after death into all sorts of beneficial products of nature. Out of the hairs of the tail wheat springs up; out of the nose, garlic grows; out of the blood comes wine; out of the horns, fruits, and so on. The Christian sacrificial scene is represented in the same symmetrical setting that we see depicted in the Mithraic cult: in the middle is the sacrifice of the bull, the god Mithra killing him; and on either side is a figure, the so-called dado-



phores, the torch-bearers. They are like little erotes, those figures which really come from Greek tombstones; they wear the Phrygian cap, the pointed pileus, which is like the Jacobean cap in the French Revolution, the cap which Liberty wears on French coins. And at the side of the god killing the bull in the center, one of these little figures is holding the torch down, and the other is holding it up. That is connected with the fact that on one side the moon is setting; and Helios in his chariot, with

⁴ Mithraism, a major trope underlying *Psychology of the Unconscious* (CW B) and *Symbols of Transformation* (CW 5), was a dualistic religion in India and Persia, at its peak in the fifth century B.C. Having spread through the Middle East and into Europe, Mithraism by the second century A.D. had become a major religion in the Roman Empire. The Roman legions championed the sun god Mithra as the ideal comrade and fighter in the battle of good against evil, civilization versus the primitive horde. They welcomed Mithraism's elitist secret mysteries and its stress on ethics and rigor.

white horses, is driving over the heavens and rising on the other side. So the altar picture in the Mithraic cult corresponds to the Christian idea. In Christianity, one thief ascends with Christ to Paradise, and the other goes down to Hell: one is rising and one is descending. And the Christian death is the culmination.

It is a kind of solstitial idea, the sun sacrificing itself at noon when it has attained the greatest height. On 21 June, the summer solstice, the sun sacrifices its own power voluntarily; it goes down into the night of winter, expressing the idea that the god voluntarily sacrifices himself at the very summit of his power. When he has attained his culmination he chooses death. So at the moment of his greatest success, the summit, Christ had a prevision of his sunset; the fundamental idea of the Christian dogma is that God in the human figure of Christ sacrificed himself voluntarily for the welfare of mankind. And the idea in the Mithraic cult was that the god sacrificed the divine bull, his own libido, his own life-power and fertility, in order to increase the fertility of the earth, as a sort of blessing to the earth. From the standpoint of symbology, therefore, the Mithraic idea is very similar to the Christian dogma. As a matter of fact the early Christian cult took over a good deal from the Mithraic ritual. For instance: the little bells the boys ring at particular moments of the Mass really derive from the cult of Mithra; then, the Host with the cross marked on it is of Mithraic origin. But in the Mithraic cult they drank water instead of wine, because it was a religion of severe discipline, suited to soldiers. And there was the great difference that women were excluded; that is one of the reasons for its downfall. But the moral quality of Mithraism was so impressive that Cumont,⁵ the greatest authority, said that if the conditions had been a bit more adverse to Christianity in the second century, the world would have been Mithraic.

Now our patient is a very educated woman and had probably read about Mithra, which might account for the fact that the bull turns up in her dream. But I have ample evidence that the same symbolism may occur in the dreams of people who know nothing about it. I once dreamed about the Mithraic mystery myself without knowing that it was Mithraic. Of course, a dream about a bull is not necessarily derived from the Mithraic cult by some unknown channel; it is merely the natural thought that was naturally expressed in the Mithraic cult originally. I repeat, it is not a derivation from the Mithraic cult when someone in our

⁵ The Belgian archeologist Franz Cumont (1868–1947) was Jung's chief source on Mithraism, in particular, *Textes et monuments figurés relatifs aux mystères de Mithra* (1896, 1899) and *The Mysteries of Mithra* (orig. 1902; tr. 1903). See *General Index*, CW 20, s.v. Cumont.

day dreams of bulls. This dream, for instance, is an autochthonous reproduction of the same thought; our minds think in the same way and about the same things that man has thought in the past and will always think. Therefore one finds bull worship, or the worship of similar animals, in all the most remote corners of the earth at the most different times. That is because it is an archetype; the archetype is eternal, outside of time. Any archetype may turn up in the human mind anywhere and at any time, today as well as in the minds of primitives ten thousand years ago. So this is simply the reproduction of a thought which once received an almost philosophical elaboration in the cult of Mithra; it is essentially the same idea.

Now we see that the bull with that background of Mithraic ideas is eating the saint's fingers, which means that it is beginning in a friendly way to devour the Christian saint. And our patient naturally is all on the side of the Christian saint, a fact of which she is entirely unconscious. If you should ask her, she would be shocked at your asking such a question, she would say that she loathed the idea. Yet secretly she likes to be a Christian saint, she flirts with the idea without knowing it. She does not sing Christian hymns, she does not go to church, and she holds blasphemous views about clergymen, so she is sure she is not a Christian. But the point is that her attitude to her own problems, to her own world, is thoroughly Christian, and she cannot help feeling herself a sort of saint, because she is dealing with her own psychology in the way of a saint. Now what would you call a saintly attitude?

Mrs. Crowley: Repression?

Dr. Jung: I would not characterize it from the side of repression, for you can live things in a saintly way without being considered especially repressed.

Dr. Baynes: Renunciation?

Mrs. Crowley: Martyrdom?

Dr. Schlegel: Perfection?

Dr. Jung: Do you get the picture? Each one of you has given a true aspect of the saintly attitude, all the qualifications. There is something absolute about it. For instance, suppose a poor man really needs your help. If you say, I have just five hundred francs, take it with my blessing, that would be the saintly attitude of sacrifice, devotion, renunciation. You renounce your money for the sake of the poor fellow. Or if it is very cold, you cut your overcoat in half and give one-half to him, and if it is not so cold you give him the whole coat. St. Martin⁶ only gave a half, but it was very cold then.

⁶ St. Martin of Tours, third-century bishop, who gave half of his cloak to a naked beggar.

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Or suppose you are going to a friend who has in his cellar an old and wonderful wine, a sacred wine. You must be very careful in drinking that wine, you must drink it with great ceremony, with utter devotion, and exactly the right number of bottles. Then you will have done it with perfection, in a saintly way; it was an achievement. You sacrificed yourself to the cause, and you might even say it was good that you drank it, for then nobody else would poison themselves. And it means great renunciation, for whoever pays for that wine pays at least fifty francs for each bottle. That example is nonsense, of course, but people really do the most absurd things; with such an attitude everything is done in a saintly way. People can live on raw carrots, or kill themselves with sports with a saintly attitude. And it can even be applied to spheres of life where decent people could not exist, applied in the most *risqué* situations, with such faith and renunciation that you just hold your head when they tell you such stories and ask how the devil they can live such a life. "Oh well," they say, "it is a great sacrifice to me!" Outside they are swine, but they have sacrificed themselves. It is the medieval saint attitude hanging over into our time, and naturally it is out of tune.

Now our dreamer is by blood, by birth, by virtue of the very air she breathes, a Christian, and her ideal is the ideal of the Christian saint. She is a Protestant, so she would not dream of being a Catholic saint, yet that is what she is. The Protestant is utterly unaware that he is a Catholic underneath; the more devotedly he lives as a Protestant, the more he is a Catholic. I tell you, it is with the greatest difficulty that we extract ourselves from that illusion or delusion of saintliness. It is hardly believable, but you can catch yourself time and again thinking what a great spiritual merit it is that you do such and such a thing—feeling terribly good—and naturally there is a God in Heaven who keeps records of what you do and you will have such and such a reward. You may not think that consciously, but you feel the accumulation of grace when you do things in the right way, and that is such a lure that you can hardly resist it. I see it all the time in analysis: it is the most difficult thing to educate people out of the illusion of saintliness. It is a sort of prejudice, the effect of early Christian ancestral ideas. It has nothing to do with conscious convictions but it is the foundation of our whole mental atmosphere. Our science, our art, our taste, our morality, are all formed on that pattern and, as I said, it does not matter what you believe; you will be like everybody else, you will fall into that same Christian attitude.

We overvalue the conscious tremendously. In certain respects consciousness has no value, in other respects it has every conceivable value. So when I depreciate it from certain aspects it does not mean that it

should be abolished. I know that consciousness is the greatest achievement of man, but that does not alter the fact that in certain cases consciousness is of no value at all. In certain spheres of psychology, we see that consciousness means nothing. For instance, you have apparently convinced someone of a psychological truth, and he says, "Oh yes, I see." But the next day he comes back and it is as if you had said nothing; it is forgotten, because in the night he has given it away to the devils and they swallowed it. He has stored it away and the unconscious digests it; it is as if it had never been. So to think a thing consciously does not mean that it has necessarily reached you. Most certainly, it has not reached you. If it had, there would have been a flash of lightning in that moment. But since you do not realize it at all, you say: "Oh yes, I see. Excellent that!" It is as if I said to a man: "You have a young cobra in your pocket," and he just said quietly: "Is that so, how interesting." Such a man thinks he is aware, perfectly convinced, but in reality he would never put his hand in his pocket if he realized what the cobra meant there. And so it is in psychology when it comes to a basic attitude. Our dreamer would most certainly have said: "Oh, I see exactly what you mean." Yet she would exactly not have seen it, because that prejudice is too strong. A prejudice which reaches back one thousand years or more before her own individual existence is not easily removed; it is a long and formidable task to get to the bottom of such an attitude, to the point where you have really done with it.

Mrs. Crowley: Is not the essence of Christianity, the thing underlying the saintly attitude, something very much farther back than Christianity? Is it not also a terribly primitive thing, as in the medicine man? Does it not really go back to the primal time? Is it not really more an idea of individuation? It does not matter what the saint does because in all times he has stood for different things, but fundamentally it is an individual that stands apart and as such is distinguished from the herd. As such, is it not an ideal? Does it not stand out psychologically as something different from the connotation?

Dr. Jung: It is not as simple as that. Sure enough, all those ideals, the medicine man, or the chief, all these mana personalities are of a primitive pattern. There is no primitive tribe without that pattern, there is always one conspicuous individual, a man with mana. But that merely happened like that, it is just there. And the important thing about saintliness is that it is *not* a thing that happens, it is not just there. It is a matter of training, or self-education; it is a cultural product, it is an ideal. With the primitive it is not an ideal. The medicine man doesn't want to be a medicine man; he will do everything in order to avoid it.

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Mrs. Crowley: He dislikes it but he has to accept it in the end if he is one.

Dr. Jung: Not necessarily, because it is merely a natural fact and by no means an ideal. It is very disagreeable. The medicine man has a dangerous and unhealthy life; usually they kill him in the end. He is not a saint, he is a perfect beast. The primitive medicine man is quite unlike the Christian idea of the saint, despite the fact that they are of the same pattern. It makes all the difference in the world whether a thing has grown naturally on the tree of life or whether it is the result of education and conscious intention. The important thing, then, is that in Christianity the mana personality becomes an ideal.

Mrs. Crowley: In India?

Dr. Jung: In India the sage is naturally a product of education and it is very much the same in China. Mankind is so linked together that at practically the same time they tried everywhere to produce greater consciousness, and so it was important that they developed that idea of saintliness.

Prof. Demos: Different ideas suited different species.

Dr. Jung: Yes, the way in which it is realized is quite different, of course. The Christian saint is entirely different from a Hindu or a Chinese sage; the common point is the intentional differentiation of that type. They even work out the most complicated systems, like Yoga or the Christian rites, to bring about that type. One sees in the lives of the early Christian saints that they took the most extraordinary pains to learn methods. You know how certain saints traveled far in order to learn a particularly ascetic way of attaining greater saintliness. They understood their life in the desert as a sort of sport—how long one could live alone away from civilization. It was a competition in saintliness. That was the way the devil once caught St. Anthony.⁷ He had been twenty years in the desert and the other saints did not have the same record; they lived just on the edge of the desert where the carriers could bring water and food, but he lived three days journey farther away, which was three days better than anybody in Egypt. Then, after twenty years, in came a nice gentleman one evening. St. Anthony thought he must be an angel who had come to honor him because he was such a saint. The angel said to him, "You are a great saint, St. Anthony, but I know one who is even greater." And St. Anthony, being very modest, said, "Oh, who is that? Tell me the name of that man." "I don't know his name, but he is a shoemaker in Alex-

⁷ St. Anthony, (second-third century), Egyptian "desert father," considered the founder of monasticism.

andria." So St. Anthony instantly took his staff and went to Alexandria to search for him. Nobody knew him, but after several days he succeeded in finding the little shoemaker down in a hole somewhere, and he was not even a real shoemaker, he was only mending shoes. St. Anthony said to him, "I hear you are a great saint." "Why, I never heard of that, I am a shoemaker." "Nevertheless, you must be a great saint because an angel told me so. Now what is your method?" "Oh, I am just mending shoes. I have nine children and a wife. I must earn some money or we would all starve." Then it dawned upon St. Anthony that the angel was the devil. The angel must have been wrong because that method did not suit *him*.

So the differentiation of a saint is a training, a method, it is something like a technique; in other words, it is a conscious ideal, and of course the primitives have not that conscious intention. A fellow who seems to be suitable for a medicine man is poisoned and tortured; he is driven half mad or completely mad. For only when they have succeeded in tearing open a large hole in his unconscious does he become a medicine man; then he has partial access to the information which the collective unconscious yields. The unconscious, having an extraordinary perception and an extraordinary knowledge of the conditions, can tell him things which his consciousness never could produce, so that technique is absolutely to the point. But that is nothing like the differentiation of an individual; it means the destruction of the individual because the health of the individual consciousness must be destroyed in order to allow the collective unconscious to come in. Now that is not the saint ideal; the saint is supposed to be a more perfect individual, to have more perfect health and a more perfect mind. And the education of a saint, the technique by which a saint is produced, carefully excludes the collective unconscious.

There was a saint in Alexandria, for instance, who wrote very interesting instructions to the monks, and one sees from his admonitions that he strictly excluded the unconscious. Anything that happened which was not in the line of their technique of exclusion, anything that came right out of the unconscious, must be of the devil, because the truth was to be found only in the Holy Scriptures. So all written matter published by the Catholic church still excludes anything individual, anything spiritual working out in the individual. In the course of a long conversation which I once had with a Jesuit father, I asked about his attitude toward dream analysis, and he told me that he considered it very dangerous. Then I asked him what he was doing instead, and he replied: "Oh, we have the means of grace; we have the grace of confession, the grace of absolution and of exorcism, we have holy weeks, etc." The individual functioning is simply substituted by the forms of the church; those are

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the old methods by which saints are produced, it is the *attitude* by which saints are produced. So the figure of the Christian saint is quite different from the primitive medicine man, but he is not different from a disciple of Lao-tze, for instance, or a Hindu sage—only they have a somewhat different aspect.

In this dream it is a matter of that Christian product, that ideal of saintliness, which is particularly upset by the war. For the central idea of the graveyard seems to be represented on that gravestone, the idea of the Christian saintliness devoured by the bull, the animal. Now that is a very profound idea really. You see when you boil down the psychology of war and ask yourself what produced it, and what psychological idea induced people to continue the war, you find that it was their idealism, that extraordinary devotion to their own cause. When two are fighting, each one equally devoted to his own side, they just go on fighting. They fought with the greatest faith, the greatest conviction, on either side, and so they continued the war. If several of those powers, or even one, had had a less Christian attitude, which means a less ideal attitude, the war would have crumbled away. One doesn't hear much of the Portuguese army and their particular devotion because that was gone in no time. The Russians broke down first because they are much closer to the animal than any of the other nations except the Portuguese. So if the morale had not been so high, the war could not have lasted so long. If that tremendous ideal of perfection—you can call it the sporting spirit or the religious attitude—had not prevailed, the war would have collapsed much earlier, probably after a few months, as it does with primitives.

The primitives never make war as we understand it. For instance, there was a war between two big tribes which lasted three or four years, and the casualties were enormous—just three men! That was formerly true in China. They advanced with their cannons and their flintlock guns, marching against each other, and then it began to rain and they went home again because the weather was not favorable; it was disagreeable to fight in the rain. That is literally true. Warfare in the Middle Ages lasted a fortnight and was a sort of bad joke. In Switzerland we had many such little wars. The last one was in 1847. There was a battle in which about a dozen people were killed. Quite a lot went home before the war was finished. One man came home to his people, who looked surprised and said: "We thought you were in the war!" He said: "Well, I went, but I couldn't stay because they were actually aiming at us!" That is the primitive standpoint—the whole war finished with a few *coups de canons*—and that was the type of medieval warfare in general, a great noise and then,

if things were getting serious, it was better to desist. Sometimes there is a terrible fight among primitives, but since most of them are not wars *à grande distance*, but between brother tribes, because they are most likely to anger each other, they are usually not very bloody, not very important. In primitive circumstances there is no devotion, no hero ideal; there is a lot of noise and a good deal of running away and boasting afterwards.

These terrible wars come about only when people have been whipped into form, when they have an ideal. If anybody had asked me if I assumed that people would be able to carry on such a horrible war for so long a time, I would have said that that possibility was excluded, they have not such extraordinary devotion to an ideal. So the Great War has given me a much better idea of people; it has shown that one can work miracles with them. They are so valuable that they could stand it, they could carry it on. There were many moments when men came out of the trenches and discussed it; they said to each other that this hell of a thing ought to be stopped, but they still went on. There were too many good people who took those regiments out of the trenches and split them up in order not to distribute those vile ideas, because it was right to continue the war. It was one of the greatest tests of the goodness of humanity, of the real value of men. But it worked terrible havoc.

All this shows you what that symbolism means—the bull eating the saint's fingers. For instance, there is a saying: "Don't give a finger to the devil, or it will take the whole hand." The hand also symbolizes the activity of man, what he does with his hands; without hands he is inefficient, he cannot create. So when the saint's hands are eaten he cannot apply himself any longer. The creative activity of that principle, or that saintly attitude, is being devoured by the bull. Then the bull will have hands, the bull will become active. The meaning of this dream is that against that saintly attitude is the animal attitude, and the animal attitude takes on apparently great importance. Now that obviously means more than just the animal in man; it must mean more than animal unconsciousness, say, versus the spiritual consciousness of the Western man. There must be something special about that animal, it must be a divine animal. The patient herself instantly associated it with Mithra, so we cannot assume that it is just an ordinary bull. As the saint is divine, so the bull is divine; it is a divine principle set against another divine principle. That, of course, makes a great difference. Now what is the meaning of that divine bull as opposed to the saint?

Mrs. Wickes: It is the instinctual attitude, more the course of nature, elemental.

Dr. Jung: But under what particular aspect?

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Mrs. Wickes: Spiritual energy?

Dr. Jung: Well, by way of excluding the real animal, we can say that the divine bull is an abstract bull. As in speaking of the force of instincts or the instinctual attitude, we would not mean by that an individual animal unconsciousness in someone, a slip. It must be something on principle, as the word *divine* implies, something universal, just as good and even as efficient as saintliness. Since the bull is eating the saint, an instinctual attitude must be meant that is equivalent to the Christian attitude; it must be another ideal, as, for instance, Mithraism was a different ideal from Christianity. Christianity emphasized the principle of love, while in Mithraism discipline was insisted upon, an entirely different principle. Here we have a similar clash: the saint as an ideal of perfection in contradistinction to the bull attitude. Now we must try to understand this instinctual attitude, and I add, an instinctual attitude *on principle*. Can you imagine what that means?

Dr. Baynes: Fecundity?

Dr. Jung: We hope it will be a principle of fecundity but for the time being it is eating the saint, which is an attitude that obviously undermines the Christian idea of saintliness. Now how do you understand that?

Answer: It is the strength of nature that comes by itself.

Dr. Jung: And how would you understand the strength of nature?

Answer: The thing that gives itself up.

Dr. Jung: But what is the difference between that and an individual slip?

Remark: Creative nature, something very big, could certainly devour the Christian saint.

Prof. Demos: Materialism?

Dr. Jung: That is too abstract.

Mrs. Jaeger: It is an earth power, and in astrology the bull is also a symbol of the beginning of spring.

Dr. Jung: Yes, the bull is Taurus, the sign of May, the month of Venus. It is not yet summer; it means the full blossoming of spring in astrology, and we can take it as such. And we are justified in that assumption because we have already encountered spring symbolism in these dreams.

Prof. Eaton: The spring lamb.

Dr. Jung: You are right, the Christian lamb, and what else?

Suggestion: The peacock?

Dr. Jung: Yes, the peacock is a spring symbol in Eastern rites, and it was regarded as such in antiquity. So this bull could be understood as a sort of spring, a new manifestation, a natural power. But supposing it to be a

principle, that always involves a creed. You see, you cannot make a saint by just telling someone to get efficient, you must always tell him what for, you must first make the *point d'honneur* in such a case. If you are a member of a certain sport association, for instance, in order not to be despised by the fellow members, you must act in accordance with some idea; there is always some standard connected with it, like that "invisible whale." Perhaps it is the idea of having to renounce something, the idea: now this is a great sacrifice! Often when a person is quite unwilling to do something, you only have to say that it would be a wonderful sacrifice, and it works instantly. When you do a thing on principle you are strong; when you do it alone, as a private individual, it does not count; to be really efficient, it must be on principle. Rockefeller, for instance, would never have accumulated all his money if he had not been absolutely convinced that it was for the benefit of mankind. He was trying to create a standard price for oil all over the world, and if he did not succeed it was because they were evil people. He said the Austrians were very bad because they made a separate agreement with Romania. Rockefeller is a great saint in his way; he lives like a Christian saint.

Now against that attitude, the bull would be the instinctual attitude on principle, and it is very difficult for us to understand what that means, because the Christian attitude always condemns that as *laissez faire, laissez aller*, a system of individual disorganization. There we stumble in our Christian mentality. We forget that the animal is the most pious thing that exists, the one thing besides plants that really fulfills its destiny, that fulfills the superior will, the will of God. We are of the devil because we are always deviating, always living something of our own. Animals live exactly as they were meant to live.

LECTURE VI

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Dr. Jung:

This morning we are concerned first with questions about the saint, what kind of figure he is, but we cannot go very deeply into that now. I will just read you the last paragraph of Dr. Baynes's remark, where he has really formulated the problem in question, the difference between the shaman, the primitive medicine man, and the saint:

I should like to put the question whether the distinction between the shaman and the saint cannot be referred to the anima relation, namely, that the power of the shaman comes from accepting the rule of the anima as the spirit of his *métier*, while the saint rigorously excludes the anima; although both are in fact determined by her. And is it not the effort to exclude the anima relation which forces the saint into his attitude of isolated absolutism? Whereas the shaman whose *métier* is rooted in the anima relation is essentially a related and social personage.

This puts the whole question into the right light. The saint is a product of social and civilized differentiation, while a medicine man is a product of nature; he depends upon nature. Dr. Baynes puts it as depending upon the anima, but the anima is nature, and the primitive medicine man is enveloped by the unconscious, he is part of it, the unconscious functions through him. While the saint lifts himself up above the unconscious, he defeats the unconscious. That is the way one could formulate it, but naturally one can go further and say that the saint also fulfills the unconscious. That is paradoxical, but that is the nature of the unconscious. The unconscious on one side is nothing but nature, and on the other hand it is the overcoming of nature; it is yea and nay in itself, two things in one. So we shall never understand what the unconscious is, as we shall never understand what the world is, because it is and it is not. That we have come to such an antinomian statement means that we have reached the end of our reasoning powers. We

are ramming our heads into a wall and the wall will not yield, however hard we may try. That is the antinomy of pure reason—one comes to the borderline where one has to say: It is and it is not.

So the saint is a production of the unconscious and yet he is the overcoming of the unconscious. One sees this very clearly in the psychology of the Buddhist saint; by every word and every act he is overcoming the unconscious, overcoming the illusion. The unconscious is the illusion and he is in a state beyond illusion. And the Christian saint also overcomes the unconscious, he rises above it; to him the unconscious is the devil and he overcomes the devil. While the primitive medicine man is, essentially, the power of illusion, he himself is at the same time the subject of the power of imagination and of illusion and is made to work through it. Therefore most of the primitive shamans are sort of mediums; they get into a trance and work through that, which means, of course, the complete defeat of the human individual in his relationship to the unconscious powers. But it is true that even the saint is, unconsciously, almost forced by the unconscious. When you know what the saint is really after and analyze carefully the symbolism in which he believes, it is the unconscious again, the unconscious that tries to overcome itself.

One sees that in another form in analyzing the dreams of people who are definitely insane. I saw such a case, a woman who had been confined twenty years. She willingly told me her dreams and I simply took down the series. There was an absolutely rhythmical development in them. For instance, say a dream spoke of destruction, a sort of winter dream, where the world was empty and she was almost nonexistent. Then spring begins and some positive symbols occur, the sun rises perhaps, and the dreams take on almost a lovely aspect, something which you feel right away as living, positive, so that you think, ah, now it is coming. And then it comes, a beautiful symbol of individuation or of rebirth, and you think, now she must see it. But she does not see it, she cannot grasp it, and it passes by as a sort of miracle, a lovely vision which happens I don't know where, on another star, and she is not touched by it. The pillar of life passes her by and then comes the winter again, the destruction of the whole thing, a regular cycle. If she could catch it she would be saved, but she has lost her hands, she cannot catch it, and so the opportunity passes. Like a lame man who waits on the bank by the healing water: he is unable to jump in so he will never be cured. It is also like that phenomenon in Rider Haggard's *She*,¹ the mysterious pillar of fire where "She" is

¹ See above, 15 Oct. 1930, n. 10.

somebody told me." There is no subject, you are apparently not in the dream, but emotional contents of your own are there, so you are really in it. Whether our dreamer said she was very sorry that the horse died, or that the Indian was sorry when the horse died, would make no difference, it would be her own emotion; but there is nothing of the kind, there is no feeling in the whole thing. So you get a strange impression, as if it were a series of snapshots or a film. Why is that?

Mr. Baumann: All the feelings are in the figures themselves.

Dr. Jung: The dreamer's inferior function is feeling, of course. So you assume that the stuff these figures are made of is feeling? You would say, for instance, that the ram that is killed or that leaps so swiftly has a feeling origin? Or that the Indian standing on the shore of the black lake among the black mountains is a feeling?

Mr. Baumann: No, that is the function of the dreamer.

Mrs. Crowley: Is it not just what you have been describing, the depotentialization of the individual, assimilated into the constituents of the dream?

Dr. Jung: Absolutely. But the question is: is it really feeling, or mere energy? Do you recognize anything in the nature of feeling in these pictures? I cannot see it here; later on we shall see it, but to me it is obvious that these pictures are devoid of it. Of course we cannot deny that the feeling is somewhere, it is in her unconscious, but so disguised that we cannot see it; the interesting fact is that these pictures do not show it. In theory we arrive at the conclusion that this Indian and the ram must express feeling, since that is the inferior function, but it is not evident. If I read that vision to anyone who had not a great deal of analytical knowledge, he would not detect it. Now how is that unfeeling character explained?

Mrs. Crowley: By her conscious attitude.

Dr. Jung: That is true, and that is a positive criterion for the fact that this must be a vision. Her dreams were full of feeling, she was afraid, excited, she played music. In that last dream of the graveyard in France there was an intense feeling atmosphere. But this series of images is completely devoid of it, which can only come from the fact that this vision is not the exclusive work of the unconscious; otherwise there would be a mood in it. Her conscious attitude excludes her feeling, and from that fact you can see how these fantasies are produced. It is first of all her unconscious that operates; she does not know what is going to happen. If I asked her what she was going to see next, she would not have the faintest idea; the images that appear are sudden and unexpected, which proves the activity of the unconscious. But the unconscious, as we have seen from her dreams, is very emotional, it is full of

and which is still her own when she is on another level. She is still capable of withdrawing from the vision and climbing up to the surface of consciousness, where there is no ram charging, and everything is as it always is. But at the moment, she gives up her own power, she sinks down, and the contents are moving violently. The vision goes on:

Then the ram vanished. The Indian lay down beside his spear. Suddenly he leapt to his feet, jumped on his horse, which was black, and galloped over plains and hills until he came to a black pond surrounded by black mountains. Here the horse refused to go further. It lay down and died. The Indian stood on the shore and looked for the sun, but the sun had set, it was twilight. Suddenly the Indian turned into a Chinaman. He knelt down beside the black pond and bowed his forehead to the ground three times.

This vision is very much like a dream—but not quite. What is the difference? What is the criterion?

Mr. Baumann: The dreamer herself is not concerned in the vision.

Dr. Jung: But occasionally you have a dream where you don't seem to be in it. That is not a criterion.

Prof. Eaton: There are none of the contents of ordinary life in it, no automobiles or anything like that.

Dr. Jung: That is a criterion to a certain extent, and obviously there is not one thing in this series of pictures which the dreamer would have encountered in ordinary life. If it were a dream, what kind would you call it?

Mrs. Baynes: A mana dream, a dream from the collective unconscious.

Dr. Jung: Yes, what the primitives call a great dream, a dream of far-reaching importance. Now that is a criterion. If a series of pictures do not contain the ordinary stuff of life, automobiles, relatives, aunts and so on, it is at all events very unusual and, therefore, quite probably a vision. But have we other criteria besides the absence of the stuff of everyday life? That is a sort of unconscious criterion, that is negative. Have we any positive evidence?

Mrs. Leon: The photographic quality.

Dr. Jung: Exactly. There is something very peculiar about this vision. The sequence is exceedingly objective; it excludes the personal participation, while in a dream you would probably find more emotional interference, and it would be less clear in its sequence. The person is not so much excluded—one is there even if it is only as an onlooker. For instance, often when I ask you about some happening in your dream where you don't seem to figure yourself, you say: "Oh, I just knew it,

such a climate. Therefore she had to go down to the primitive level, where she lost her intellectual grasp. The intellect is something like a bird of prey; it seizes its object, tears it to pieces, and separates it from its surroundings, in order to acquaint itself with it. The intellectual processes are really based upon separation; they are based upon endless acts of cruelty, cutting things down, excluding things. This distresses the feeling type, because it means dissecting a living thing, tearing it asunder. Anyone with feeling naturally objects, for he feels the cruelty of such a procedure. In the same way, an intellectual person is distressed by what the feeling type does with the intellect. He is as rude and cruel and uncouth as the intellectual is with feeling.

But at the primitive level, you *see* the mind, there is no separation any longer; it is as if you had given up all your assumptions as to the nature of things. You don't know what is going to happen, you are below the facts, the facts are passing over you like waves. You have no standpoint, and your whole mental attitude is transferred into an objectified process which is not yourself. It is just as if, instead of trying to formulate something for you, I should stop entirely and a voice in the rear should suddenly begin to talk. Now the advantage of such an exteriorization of the mental process is, as I said, that things then simply happen *as they happen*; they are no longer dissected and torn asunder, because there is no discerning intellect to tear them asunder. There is only an eye or an ear to help you to participate. So you are swayed by facts, as in the dream condition where you are swayed by the psychical process. That is now beginning with the patient, the psychic facts are flowing along in a continuous stream, everything is still in the original connection with everything else. And such objectivation is only possible when the subject is depotentiated, when the mind has lost all its qualities of the bird of prey. I showed you some of the initial visions, those fragmentary, hypnogogic glimpses, and this new vision was more or less the same kind, but with an entirely new element in it:

I beheld the head of a ram. Swiftly and with fearful strength the ram charged and was met full on the forehead by the spear of an Indian.

You see, the new element is that it is no longer a static vision; there is now progress, it is moving by itself. Before, she still retained her own activity, what you would call her own free will; she had not lent her own power to the contents of the mind. Therefore they had no power and there was no movement. This time her dynamis has wandered over into the unconscious objects, the contents of the mind, which are now moving by themselves, naturally with that energy which was formerly her own

and out comes all her own material. And I did *not* think it, nor had I the faintest idea of it. That is the most ordinary phenomenon, so usual that I could build that technical device upon it—what do you think that *I* think—and it works. That is primitive mentality, the objectivation of the mental process, and it is amazingly frequent but naturally quite invisible to the people concerned. It happens all the time in ordinary practical life that people really behave like primitives; it is not difficult to reach that level where objectivity takes place.

Now in our dreamer's case it is, of course, a sort of sacrifice. People often think it is merely technique, a method. It is not. It needs a particular mental attitude, which cannot be attained without a certain sacrifice of the civilized man. It seems like sacrilege but there is nothing else to be done about it. Of course, many people are already on that level, numbers of artistic people, for instance, for whom there is no question of any sacrifice, because they are not yet on the level of civilized consciousness. But to the person of civilized consciousness it means a sacrifice, an act of devotion, though it is very different from the usual idea of sacrifice. We have wonderful associations with that word—like the sacrifice of the desires of the flesh—which is all very fine and good. But to reach the primitive level it is the reverse sacrifice, almost a sort of Black Mass, for it is necessary to give up certain accomplishments. A man's highest moral ideal may be his intellectual integrity. His thinking must be pure and true. And now in order to reach that level of objectivation, he cannot maintain that kind of thinking; he has to sacrifice it, and that is most painful. So people with differentiated feeling, for example, have to sacrifice that differentiation in order to get back to the primitive level where the mind—or any other inferior function—appears in an objectified form. And when a person does not succeed, as a rule it will be seen that he was merely too good, too moral. It is, of course, most regrettable to be forced to give up your moral qualities, yet sometimes such objectivity is reached only by the sacrifice of very good qualities, fine civilized adjustments. That makes the thing dangerous and difficult, for having once given up such achievements, you are not sure that you will get them back. There are no walls and no signposts, and you really have the feeling that you may slip down into black eternity.

The proof that the patient had reached the primitive level was that, from that time on, the main progress took place through direct vision; she began to visualize her mind instead of thinking with it, because thinking would have destroyed the creative force, the bull. She would have been lifted up to that sphere of purity and saintliness where the atmosphere was just dried up, sterile. You see that thing cannot grow in

the little finger to the devil, he takes the whole arm, and finally the whole body.

But the dream assures her that she has reached the bottom and is safe; that is, she is in relative safety. This does not exclude the possibility that later on other fears will come, but at all events she has safely reached the depth that is necessary for the time being. Now one can rely upon such a dream. When the unconscious makes a statement, it is unwise to assume that it is a lie or a cheap sort of consolation; she *is* safe for the time being. It is like sliding down a steep mountain until you come to a little plateau where you are reasonably safe, though you have not accomplished the whole descent. At the time she had the dream I did not know it, but I found out a little later that she had here gone so far down into the strata of the historical mind that she had reached a level where she could objectify her unconscious contents.

I think it is practical and permissible to assume that the mind is built in sort of strata; the top layer would be the actual consciousness, and below would be the historical layers. The next layer below consciousness would be the consciousness of one's youth, and then the layer of the parents and grandparents, and farther down the medieval layers. Then very much farther down would be the layer of the man who did not yet possess his thought, to whom mind was something objective which appeared outside, like the primitive who has no psychology, or only traces of it, like little children. His psychology appears outside of himself. All the archetypal figures, inasmuch as they are constellated, appear in his surroundings, in animals, in men, in trees, in rocks and so on. *He* does not think, *it* thinks, *it* speaks; an animal or a bird tells it to him, or he hears the trees whisper together in the night, telling secrets. All original revelation takes place on that level where the mind is objectified, where it seems not to belong to the person himself, but to be definitely a strange factor.

And the primitive is still alive. People are always assuming that certain thoughts which really belong to themselves are thought by other people. They are so convinced of it that they don't even ask. For instance, I have had plenty of patients who assumed that I was thinking such and such a thing, that my intention was such and such, never stopping for a moment to consider whether it was true. Such a thought did not appear in their own head, it appeared in my head—they assumed that it was there in my head. This is so frequent that I can apply it as a rule. Suppose a patient dreams about a cocoon, for example. I say: "Now what have you to do with a cocoon?" And she has no idea. Then I say: "But what do you think that *I* think about a cocoon?" "Oh, I know exactly what you think,"

people above could look down and get glimpses of the mysterious doings. In the Catholic church the choir is separated from the people by a screen, often very beautifully decorated. The community is shut out, excluded from the mystery play that goes on in front of the altar, the priests being the initiates with special prerogatives, equipped with special powers. The original idea was the mystery underground, of which ordinary people could only catch glimpses. And the psychological idea is the same, the idea that the creative principle, or the creative forces below, should be faced and assimilated to consciousness. In order to attain that goal the dreamer must go down to the depths, where she most probably will meet the bull or another creative symbol, the equivalent of the bull.

Now the question is whether the brakes of the car are strong enough, because the descent seems to be very steep and dangerous. One often encounters that symbolism. The ascent is always laborious, yet it is a well-trodden path and there are many safeguards; it is rather annoying, but you feel safe because many thousands of people have gone that way already. But the downward path is new. Many have gone down, but they usually slipped down, so it has a slippery surface, and one finds parts of wrecked cars and trousers and shoes and skeletons, perhaps of people who have gone to smash on that path. That is not very encouraging; of course one is afraid. That slipping down is the fatal mistake one can make in one's career. Everybody is at some time in his life threatened by such mistakes, and some are really victims, some really slip and go downhill. We use all those metaphors, they are many and well known. This is the path of danger, because one leaves everything which seems to be right and good and recommendable and, above all, safe.

Very often the situation causes certain symptoms. A patient in that stage told me that things seemed actually to be slipping, she felt as if she might fall. People do fall in reality; they might even break a leg, as a sort of symbolic action. Accidents may happen, particularly when there is great unwillingness to go down consciously and intentionally. Then the unconscious simply takes people by the neck and forces them down, which, of course, may lead to disaster. It does not necessarily lead to disaster, but it may if one doesn't help the thing along, if one doesn't follow the intimations of fate willingly and consciously. So it is perfectly justifiable that the situation should arouse some fear, particularly the fear that the brakes are perhaps not strong enough; for there is some acceleration in going down that path to the unconscious—the speed has a tendency to increase. One finds when one takes the downward way that after a while it is almost too easy. Therefore we say that if you give

It is as if it had lost its efficiency, and in such a case the unconscious brings up the contrary, an undifferentiated blind impulse, a spring sign in astrology. Astrology is the projected psychology of the unconscious, and there we see Taurus the bull as the sign of spring, the creative part of the unconscious cycle. It is as if the saint were standing in the West or in the autumnal equinox, and then Taurus would be the vernal equinox; it is now in the Fishes. It has moved back on account of the so-called precession of the equinoxes.

The next part of the dream, as I said, is not really connected with the first part, which is decidedly mythological. The second part is about an automobile, and they are driving down a very steep hill. The dreamer was driving, and there was the fear that the brakes of the car might not hold. She felt very frightened and impotent, but at last they reached the bottom of the hill in safety. Now this is a descent, and in the light of what went before, it is perfectly clear. The culmination, or the good thing, the desired thing, is always thought of as being above and visible. A town that is built on a mountain cannot remain hidden according to the ancient parable. But when the situation is such that one should find the creative principle, when the thing above has lower efficiency, naturally one must go down to the blind thing, the dark thing, which is always thought of as being below.

This going down has also the mythological meaning of the *nekyia*, a Greek word which means the descent to the dead, into Hades. So whenever there was a difficult situation which could not be solved, or a question which could not be answered by the ordinary means, people went down to the oracular cave, or to a hidden spring, like the spring in the Temple of Delphi from which the prophetic vapors rose. The idea was that the secret place was below, so initiations often took place below the surface of the earth in a cave. The caves of Mithra that were excavated in Germany and Italy were only half underground, but the original idea was a real cave. The fathers of the church often spoke of these *spelea* as being in rocks; they were natural grottoes. In some cases they were far below the surface; in a place in Syria there were three hundred and sixty-five steps to go down, which means that the initiate had to go back through a whole year in order to reach the chamber of initiation.

That symbolism influenced religious buildings. In old Norman churches, for example, there are under-churches or crypts which were the original mystery places; also the sarcophagi containing the dead were there, so it was a sort of Hades below the church. In the cult of Mithra the ordinary people were not admitted to the crypt; only the real initiates were down below, but there were peepholes through which the

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almost destroyed. But first "She" attains to something approaching immortal life by passing through the flame. That is a description of the eternal cycle of death and rebirth which is always revolving in the unconscious.

In the autumnal part of the cycle the unconscious seems to be intent upon destruction, everything is dissolved, everything goes under, so one concludes that the tendency of the unconscious is to bring everything back to the elemental condition and that there is no synthesis in it at all. But in the spring part of the cycle, one comes to an entirely different conclusion. Then one sees that the unconscious wants synthesis; everything is built up and there is nothing destructive about it. It is as if there had never been the will to destroy. So it depends upon the moment when one observes the unconscious. At one time it is negative, at another it is positive, it is contradictory in itself. Otherwise, it would not live, it would not move. And that contradiction goes as far as the idea of existent nonexistence. The Buddhist idea of *nirvana* is a nonexistent existence, or an existent nonexistence; it is not merely a nothingness. *nirvana* is a positive non-being and the unconscious is exactly that, a yea and a nay in itself. It undoes itself to absolute nothingness and creates itself out of nothingness again. This is the attitude of the gods. That God created himself and the world out of nothing is the Christian idea.

So our definition of the saint holds good as long as we are moving in a world of more or less superficial phenomena. But if we go a bit deeper, we see in the saint the unconscious overcoming itself. The unconscious that wants to dismember everything, to disintegrate everything, to bring everything back into its beginning, is also creating the most beautiful jewel, the essence of synthesis, and that is so paradoxical that one is bewildered. But if we know that the unconscious is nay and yea, we simply have to settle down to the idea that it is utterly incomprehensible to our mental faculties. Now I think we will put that problem aside, for our time is short.

We were discussing the first part of the dream last week, and we reached the conclusion that the attitude of saintliness was apparently to be repressed by an actual factor symbolized by the bull, which is a creative force still undifferentiated. It is comparable to the Mithraic bull, the bull of the beginning, the world bull. The bull of the beginning would be the blind unconscious creative force, representing in this case a great value because the attitude of saintliness is a culmination, an end. Anything that is differentiated and has reached its completion is beautiful and respectable and good and noble—and sterile. It runs dry after a while. One may admit that it is beautiful, but it doesn't work any longer.

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feeling. And the reason that does not appear is that another factor is operating, her consciousness; since her conscious attitude is intellectual, that extinguishes the feeling. So the original picture which the unconscious is trying to bring up is peculiarly denaturalized by the searchlight of the intellectual consciousness, and what you see is a sort of compromise between the unconscious and the conscious functions. Mind you, she is not consciously blotting out the feeling, because she is in the primitive condition where she only perceives things. Her conscious thinking is still there, but it is exteriorized; it is as if she had left her intellectual apparatus outside in the night somewhere, and somebody else were now playing upon it. It is apparently left to the guidance of the unconscious, and the two together make a series of pictures of a peculiarly unfeeling nature, in spite of the emotional unconscious being its main substance.

Prof. Demos: Isn't the distinguishing mark of a vision that, like a work of art, a certain discipline has been imposed upon the emotional material?

Dr. Jung: Yes, but in this case it is surely the intellect because she is not artistic.

Prof. Demos: This happens to be an intellectual person, but if you were giving a general criterion, would you not say it was the idea of discipline imposed upon nature?

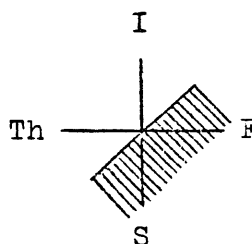
Dr. Jung: Exactly. It is the motif of separation, the motif of things excluded, which gives that peculiar character to the visions and also to the artistic vision.

Dr. Baynes: One could say selection as well?

Dr. Jung: Yes, a sort of selection. This first dynamic vision still shows the characteristics of the conscious attitude, as is often the case with first visions. They are very much under the influence of the conscious premises, hampered by the conscious attitude. Therefore the vision has a character which it should not have, that photographic character where there is also something rather blurred and distant. It is as if she were just looking at a film, as if the pictures were perfectly detached from herself, there is no participation. That is, as I said, the influence of the conscious attitude, and that is the criterion for the difference between the dream and the vision. In the dream she could not hinder the natural feeling, but in the vision she can blot it out.

Now there has been some doubt as to the nature of feeling. We discussed it in our summer seminar but there still seems to be great confusion concerning the feeling function. Unfortunately the word *feeling* is used for everything under the sun. For instance, one of the communiqués of President Wilson during the war began: "The President has a

feeling." In English you could say that, though it doesn't denote feeling exactly—as little as when you say you have a funny feeling in your toe. In French, of course, no educated person would mix up feeling and sentiment and sensation, but in German even great poets like Schiller and Goethe constantly mix up feeling and sensation, which means that in the German language the word *feeling* is still contaminated with the concept of sensation. If feeling and sensation are contaminated so that the two expressions are interchangeable, it would be represented by the darker part on this diagram. That would be the unconscious sphere where one cannot see, where one cannot distinguish between black and white. The pairs of opposites are mixed up and differentiation is only in the conscious.



Then you may be sure that the spirit of such a nation is their thinking or intuition or both. In Germany there is a wonderful term for intuition, *Ahnung*; that word has been used there for a very long time. An educated German knows exactly what *Ahnung* means. But if you use the word *intuition* to an Anglo-Saxon he is not necessarily interested; in late years the word has found a place in Bergson's² so-called intuitive philosophy. Intuition has been recognized there as a secondary function beside the intellect, but it is a rather recent acquisition. While in Germany the word *Ahnung* has a domicile, an existence as a separate thing, no German ever would mix up the word *Ahnung* with thought; he knows it to be absolutely different. Exactly as the Frenchman would never mix up sentiment and sensation. And in English no educated man in writing would mix up sentiment and sensation. Of course in vulgar language you can speak of a feeling in your toe, as in German anybody would use it like that, not excluding Goethe. So in French as well as in English a differentiation has taken place between these two functions.

All this is leading up to that word *feeling*. You see, the fact that in English it is possible to interchange the word *feeling* with sensation, and that in German it is quite certainly done, accounts for the misunderstandings in the use of it. The word is obviously not clearly differentiated, the concept is not clear. So when I tried to find a definition for feeling I encountered no end of difficulties and resistances. Generally

² Henri Bergson (1859–1941), French philosopher who received the Nobel Prize for literature in 1927, espoused a dualistic philosophy where the life force (*élan vital*) opposed the intransigence of matter. Bergson thought intuition a secondary form of intelligence that derived from animal instinct and was somewhat comparable to the natural mind. Bergson is often cited by Jung; see *General Index*, CW 20, s.v.

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people know all about psychology. We really know very little, but since psychology is always the thing that is closest to us, therefore everybody knows best. For instance, when we try to explain something to the relatives of psychiatric patients, something perfectly obvious and clear, they always know better. We have been preoccupied with those cases, we have thought about them, but they know better, and so it is generally with psychology.

The question is: What is the definition of feeling? Naturally you can approach it from many different angles, so you must have a *point de départ*, a means of orientation, as, for instance, in geography, you take the *zéro méridien* of Paris or the *zéro méridien* of Greenwich. But you must say which you take, otherwise no one knows what your statement means, to what place you are referring. So my idea about feeling is that, taken as a differentiated function, it is a function of values. Feeling states what the thing is worth to you—whether it is valuable or not, agreeable or disagreeable, and so on—and that is a rational function; feeling values are rational values.

Now as soon as I say that, a whole crowd is against me. "Feeling is not that, my feelings are absolutely irrational!" Of course your feelings are irrational, because your feelings are inferior. Anybody who is intellectual has irrational feeling; because their feeling is repressed, it is therefore an inferior function. A differentiated mind excludes differentiated feeling. But that doesn't mean, as you assume, that feelings are never differentiated, that they are naturally irrational. The feeling type also is against me because he is unable to think; he doesn't understand it, it is much too intellectual when I put it like this. For when the function of feeling, which means the function of values, is not differentiated, then the values are not differentiated and the feeling has an irrational quality. So a man with irrational feeling will show peculiar symptoms, such as liking things which nobody else could possibly like; he cherishes certain things, and no one can understand why he should cherish them. He is forced by emotions which other people know nothing about, and therefore he gives the impression of being moved or motivated by irrational values. That is inferior feeling.

The ordinary idea is that inferior feeling is weak and that differentiated feeling is strong, which is nonsense. Inferior feeling is very much stronger than differentiated feeling, and it has a far more upsetting emotional character. Also the assumption that differentiated feeling must be nothing but a glowing sunshine day and night is nonsense. And so it is often assumed that a differentiated intellectual type is a radiant light. But intellect is a cold sword, a differentiated tool for dissecting

things; it is no radiant light, it has no wonderful metaphysical quality. Any intellectual type flatters himself that his mind is a light; he would never deny that, but the truth is that the intellect is just a cold knife. Though of course it may be helpful, like a surgical tool, or the knife you use to cut your bread. And differentiated feeling is a cold proposition. We expect it to be wonderful and lovely, but as a matter of fact, it is just correct feeling, feeling which can be used for one's own ends, as the thinker uses his intellect. It is also a weapon, a tool sharpened for one's own purposes, which are not necessarily unselfish.

Dr. Baynes: The use of the term "feeling" in Wilson's pronunciamento was surely equivalent to saying: "I have a valuable idea." I think in English "feeling" is often made use of for diplomatic reasons. It invites a sympathetic reaction.

Dr. Jung: I am not an expert in the English language, but I have a sort of feeling that the Prime Minister in the Foreign Office in England would never issue such a manifesto, he would never have such a feeling. I think that is American.

Prof. Demos: Just as there is an objective side to feeling, is there not a strongly subjective side to it, in the sense that feeling coils itself around the subject?

Dr. Jung: It all depends upon what you call feeling. I call it a function of values that can be objectified. There are objective values, but they may also be extremely subjective; that is a matter of differentiation. A differentiated feeling type carefully observes the differentiated objective values, and he attaches his feeling to them as much as possible, as the intellectual always conforms to the objective rules of the game.

Prof. Demos: Would you say that thinking values are rather weighted on the side of the objective, and feeling weighted on the side of the subjective?

Dr. Jung: I would say that if a man finds that feeling is a function that has more to do with the subjective than with the objective, it is because his feeling has a subjective character; while his intellect has an objective character, he has more of an intellectual trend. As for instance, a feeling type might say that thinking had always a subjective character. The intellectual is very particular about his feeling; he says, I feel what I feel, he believes in feeling being subjective.

Prof. Demos: But the artist insists on the subjectivity of feeling.

Dr. Jung: Artists are not necessarily differentiated people; very often they are awfully primitive, the least differentiated. For that very reason they are sort of idols to differentiated people, who get perfectly dry and sterile and are really craving for the artist, as the artist is craving for

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differentiation. He is like the primitive man whose mind is in objects. Therefore the artist, not only in his creation, but also in his life, in his conduct, is very often an absolute victim of his unconscious, which cannot be said of the differentiated man. The artist is something like the primitive medicine man, while the civilized man, the man of culture, is more like the saint.

Now when the President says, "I have a feeling," he really means, "I guess," it is a guess and he depends upon his audience to interpret it in that way. A Frenchman would then naturally feel somewhat under an obligation to listen, because somebody has a feeling. The German would laugh. In Switzerland we would be mildly amused and think, well, he is in the White House and might have feelings. Naturally the American nation would not see it at all. Italy would be enthusiastic because a feeling is something to get a kick out of, they would shout: "*Evviva!* The President has a feeling!" So we can't quite make out really what that feeling is, because it is a different thing in different languages. In translating it for a French or a German ear, I think it would be better to say, the President guesses, or the President has a hunch, or suggests; then one would produce about the right effect.

So the question of feeling, the psychological problem, is hampered by the difficulties of these word concepts. That is one of the reasons why I detest all concept philosophy. It is words and words, and nothing but words. I always question what the substance may be, the experience behind those concepts. You see, I want to limit, to describe, that experience which we call feeling, and obviously we can label many things as feeling, like the pain in your toe, the feeling the President has about a certain political situation, the feeling of a mother for her child, or that there is a wintry feeling in the air, etc. And in German you can make endless combinations with the word *feeling*; it goes on to infinity. Therefore we are simply forced to boil that whole thing down to some simple and tangible experience, and my choice was values, the energetic intensities of psychological experience. That is of course a very intellectual expression, because it was a preoccupation of my intellect first. But couched in terms of values, it might reach even the ear of the feeling type, for the word *value* suggests worth, and *worth* appeals to the feeling.

Worth to the mind means astonishingly little; it might mean a number for instance. To the intellectual a valuable thing means something exceedingly restricted, perhaps to a particular line of research—the information, for instance, that a certain species of lice, which occurs in some corner of a forest in Venezuela, has a reddish color. That information is exceedingly valuable, but no feeling type ever would think it was valu-

able except for that particular mental pursuit. To people who are not especially interested in the colors of lice, it is rather preposterous, almost ridiculous, to use the word *value* in such a connection; yet of course to any scientific man it is perfectly obvious what it means. Usually the word *value* means the recognition—what we call a feeling—that a thing is worth something, that it has a certain value. For instance, something is imposing, or something is frightening, or something is likable—meaning I love it, or I hate it. If you ask me why I hate such and such a thing, and I say, oh, because it has no value, or it has a negative value, or it has a poisonous quality, I am translating my activity into the terms of the object. That is what people usually do when they love or hate; they understand it by the quality of the object. So feeling is really a function of quality or of values. Of course you could say that we must reserve the use of the word *feeling* to certain processes of the mind, as a German philosopher has used the word, the feeling of imminent danger, for instance, or the feeling of a certain atmosphere, or a feeling that the weather is going to change; he includes all that in the term, and makes his concept of feeling out of such experiences. But I would take those as guesses. I would place them as intuitions. To me they have nothing to do with what I call feeling.

So you see we must understand whether we are speaking from the standpoint of the *zéro méridien* of Greenwich or of Paris. I am talking of the function of values, and when I speak of the feelings of our patient I mean an inferior function. Since she is intellectual in the conscious, her feeling is therefore inferior and contaminated with another inferior function in the unconscious, where they form an indistinguishable mass. The feeling that appears in dreams is usually a mixture of feeling and sensation; it is by no means differentiated. People often think when they detect the first movements in the unconscious, ah, now the feeling! They think that sort of emotional stuff which comes up is feeling. It is no more feeling than the revelation of a primitive caveman is thought. To him a vision would be *air* substance; naturally he has no language to call it that, but he would mean something equivalent to it, a kind of spirit. One could not call his revelation thinking. So the vision of Daniel, or of John in the Apocalypse,³ are not thoughts, those are visions; yet it is thought substance which on a higher level of development will become thinking. The thinking faculty has been developed out of vision—what has been vision later becomes thinking. You see that in the development of the gods. The Greek gods were simply personified emotional condi-

³ Daniel 7–12; Revelation 1–22.

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tions. They called a god Mars, for instance, and then later it became a moral concept of anger or fury. Venus became the psychological concept of love. At first those gods appeared to man as apparitions, revelations. Then at a later stage of development we made them into concepts. We dissolved that semireality character of the gods, and so they degenerated, one might say, into concepts. We denaturalized the mind. We have separated the mind from all those primitive conceptions, from its connection with nature; we have drawn it into ourselves as a collection of images of former revelations.

There are interesting examples of the way the primitive mind appears outside in objects in Osborne Dennett's book, *At the Back of the Black Man's Mind*.⁴ It is very difficult to read because he stayed so long in the Congo that he went a bit black himself, so his representation is very blurred, but there are some excellent things in it. For instance, he quotes the speech of a primitive chief, who was elected king by vassal chiefs, and had to deliver a speech to them at his coronation. He talked of rivers and hills and groves and fruits, and one would think it was perfectly mad stuff, but then Osborne Dennett explains what it really was. The chief was pointing to the "invisible whale"; he was really speaking of moral and religious concepts. Suppose, for instance, that all our ideas of justice and law were completely identical with the Law Court, with the building itself. We would then suppose that law and justice were in that building, or that that building *was* the law, *was* justice, and that outside that building there was nothing of the kind, the building was the embodiment of it. So let us say that there is a certain river and a certain grove, with which may be associated also a kind of fruit, a special vegetable, or an animal, and at the same time they express an idea, perhaps an idea of truth or of loyalty. Such concepts are considered as being in a certain place on the map, so the grove might contain justice and the river contain truth. Therefore, instead of saying: "I wish you to be loyal to the king and I shall always be true to you," the chief would say: "The Limmat flows into the lake and on Zurichberg is a wood." Of course nobody would know that that wood harbors loyalty and the river harbors truth. Though you might say it was like the way the German papers speak of Wilhelmstrasse, or the English papers of Downing Street, and of

⁴ Jung is referring to R. E. Dennett, *At the Back of the Black Man's Mind* (London, 1906). The book is a typical nineteenth-century, early twentieth-century European hodgepodge of tall tales, facts, romance, and prejudice in the portrayal of what was, to them, the perversely fascinating other: non-Western cultures. The book, in its provincialism, excesses, and Eurocentric tunnel vision, is representative of much of the cultural anthropological source material available to Jung.

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course Wall Street is absolutely identical with a very important function. Now that is the primitive mind. They never think with the head; they think with the heart or, more certainly, the belly. Those people have their ideas in the woods, so that primitive country *is* the mind, they are identical. Our mind evolved out of rivers, trees, hills, fruits, and we slowly brought it together by the process of abstraction.

LECTURE VII

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Dr. Jung:

Today we shall not lose time with theoretical explanations about the functions. We should continue our symbolic pursuits. You remember that the first picture in the series of visions was the head of a ram in very intense, swift movement; the ram was charging and was suddenly stopped by the spear of an Indian thrust at his forehead. The patient had in the beginning a series of eight visions which were entirely static—static fragments—and here for the first time we encounter movement, and a swift strong movement at that, denoting that energy has entered the images. The static vision is always dead, it contains very little energy; if more energy enters, the images show independent, autonomous movement such as we see here. That means tremendous progress because they then have a life of their own and will continue to develop. As long as they are static they will almost certainly have no continuity; only occasionally would the patient catch a flash of life, a sort of snapshot. But as soon as there is movement, there may be a continuous flow of images, developing into a logical sequence, and that naturally leads to the drama. It is then more than an inconsistent flow of pictures; it shows a rise and a fall, complication and culmination—it is drama. And as drama, it catches the individual, the individual is sucked in, as it were, and enters the game. The patient herself will play the assigned role in the drama. She will really be part of the mystery play, and she will be transformed. As long as she is merely watching the images, she is detached; she is perhaps interested but it is not like playing an assigned role. As one of the figures in the mystery play, she will be serving the drama, and she will then know a higher power, the power of the drama. That was the idea of the antique drama, a sort of ritual which one could call a mystery of transformation; it seized upon the individual, or the individual assimilated it and became transformed. It was like the mystery of transubstantiation.

Here at last movement takes place, and we must now interpret what

that movement means. We start in very much as we always do in analyzing dreams. You remember that whenever we tackle a new dream we look back to the dreams before, or at least to the last dream, in order to get a sort of basis from which a judgment becomes possible. But this is not a dream, this is a product that has come about in the waking condition, and therefore we deal with it somewhat differently. We have to consider the admixture of consciousness. We spoke last time of the fact that such a vision is a sort of halfway product of unconsciousness and consciousness. The last dream was about the bull and the saint and the atmosphere of the war, and one sees no connection between that and this sequence of fantasies or images. This is due to the fact that dreams really come from the unconscious sphere and are not due to any willed conscious impression, though there is always a certain amount of the atmosphere of consciousness in any dream; otherwise we could not be conscious of them. We are never quite certain whether the dream we remember is as it actually was in the unconscious. Just what a thing is in the unconscious we shall never know, but we *can* know something that is associated with consciousness.

So if anybody should advance the theory (and mind you, that theory has been advanced) that dreams are due to the interference of a remnant of consciousness and otherwise would not be at all, or that they are twisted by that interference of consciousness, I should say it might be so. Nevertheless, that admixture of consciousness is very small in comparison with the consciousness in these images; therefore we may assume that dreams are really derived from contents which are much lower down than the contents of such a fantasy. That dream of the bull and the saint refers to a problem which is far below—or beyond—the consciousness of the patient; it is an anticipation of thoughts which will come again in the mystery play, but very much later. At this stage we cannot be at all sure where it has come from. To find its starting point we have to go back to the ideas that are expressed in the static visions, and those derive from dreams originally, the first thing being a development which took place in the unconscious. Right in the beginning, there were dreams that prepared the first vision.

You remember the first vision was the peacock, and then came the symbol of the rising sun or the sun-man, the man with the halo. The halo or nimbus expresses the sun-man, and therefore the Roman emperors were characterized by it. But the saints are the real sons of the sun, they are crowned by the sun's rays. In the Mithraic mysteries, for instance, the initiate was crowned as a sun god, he was made into *Helios*, into the sun god himself, and worshipped as such. There were different

degrees of initiation, and these were usually called by animal names, as the Christians were called the fishes in the net of the Lord, or the lambs in the flock of the Shepherd. The followers of Artemis were called *arktoi*, the bears. And the followers of Mithras were called soldiers and lions and also *heliodromoi*, which is a particularly interesting designation. It means literally sun-runners; they were supposed to be sort of angels with halos and golden wings, symbolizing the flight of the sun through the heavens. The Egyptian and Babylonian sun discs had wings in order to express the idea of the sun flying like a bird. The sun-man in our patient's static vision derives from the peacock; the peacock is like the unfolding of the sun, the sunrise, and therefore it is a symbol of spring and resurrection. All this is in a way an anticipation of things which are now going to happen; so under this aspect we may understand the first movement that shows in this new series of visions as spring or resurrection symbolism. Where do we find the ram as a symbol of spring?

Dr. Baynes: The ram is the astrological sign of Aries.

Dr. Jung: Yes. Now astrology may be quite unknown to your conscious mind, yet to your unconscious it is very intimately known; because the fundamental ideas of astrology, the signs of the zodiac, for instance, are projections onto the skies of our unconscious functioning. Of course the constellations have nothing to do with our earthly whims. It is surely not as that famous admirer of science, particularly astronomy, believed. He said: "It is wonderful what the astronomers have discovered; they now know how heavy the planets are—how can they weigh them?—and they know of what chemical constituents the stars are made; but the most astonishing fact is that they even know the names of the stars." Somehow they could ask the stars what their names were! I wonder how the constellations could influence us in such a wonderful way, not realizing that we have unconsciously projected all those facts into them. It has nothing to do with the stars. The qualities of the different months of the year, in other words, the signs of the zodiac, are really the projections of our unconscious knowledge of time and the qualities of time. It is as if there were profound knowledge in our unconscious, based merely upon unconscious experiences, that certain things originating at a certain time of the year have certain qualities; so by that empirical knowledge stored up in our unconscious, we are always more or less adjusted to the time.

We have plenty of evidence that we can judge things by the time when they originated. A breeder of cats, for instance, will tell you that cats born in the spring are different from cats born in the fall. And a connoisseur of antiquities will tell you that certain objects must date between 1420 and 1450, say; anything that originated then has the quality

of that time. An astrologer has merely a more detailed knowledge, he is able to tell you that a thing originated in such and such a month without any further knowledge of the qualities of the object. He might be able to tell you that you were born when your sun was in such and such a position and when your moon was in such and such a position, simply from observation of your typical qualities. That is an absolute fact. Anything that has originated at a certain moment has the qualities of that moment, and it will retain those qualities for an indefinite length of time. Hence arises the superstition that a ship built or launched at a certain moment has such and such a fate; if it is launched at an unfavorable moment, it has the unfavorable qualities of that moment. Seamen are very careful to observe the attendant circumstances when a vessel is launched, to discover whether the moment is lucky or not. There are all sorts of stories about unlucky vessels, like the *Titanic*,¹ several misfortunes had befallen her before the last fatal disaster.

So spring is characterized by certain qualities expressed by Aries, the Ram. Then the Bull is the next sign after Aries, so we could say Aries is more or less along the line of the Bull. The Bull has always been looked upon as a symbol of fertility, the accomplished form of generative power, all nature bursting forth with an irresistible rush. Aries is also a fertility symbol but smaller, only a beginning. I explained in a former seminar that the different stages of religious dogma are based upon astrology.² The time of the sacrifice of the bull god was about 2,150 years before the Christian God, the length of one platonic month. And the end of Aries was reached about the time of the birth of Jesus, a very uncertain date, perhaps 100 B.C. That is the lamb sacrifice; Christ is the lamb of God and represented as such in early catacomb pictures. There he is even depicted with the horns of a ram; he *is* the ram. So Aries was the sacrificed god. Now if, in two or three hundred years, or about 2,150 years after the end of Aries, a new symbol should be produced, it would be a sacrificed fish, because ours is the age, or the platonic month, of the Fishes.

The Ram as a spring sign symbolizes the first shoots of green that come up from the earth. The symbolism of the zodiac originated in the south, most probably in Mesopotamia, so it would be the green shoots that appear there after the winter rains. There are no snow signs in the zodiac, because there was no snow in the country where they originated. The rainy season was in February and March, and in February comes the

¹ The *Titanic* sank in April 1912 on her maiden voyage.

² *Dream Analysis*, pp. 24-25.

sign of Aquarius, represented by a man with water jars. That is the rain god, and then follow the Fishes. When Aquarius has poured out a flood, then fishes may be found in that water; fish are like seed in the fertilized earth, or like sperm, they are seed thoughts; they always mean unconscious contents. So the earth is fertilized, and then come the first green shoots, then the Ram leaps up.

I call your attention to this symbolism because later on we shall find in the Hindu psychology a sort of theory of these phenomena. There the god in his origin is called the green leaf, and I have a number of pictures by patients in which they symbolized the first intimation of the independent autonomous movement by a green leaf, or a green shoot, or a plant which unfolds perhaps two leaves. In the teaching of the Sufi, who practice a form of Mohammedan mysticism, a sort of secret teaching, it is said that God appears in three forms. The first is that of a man, like anybody, but one must recognize him, and only those people who can chant the chapters of the Koran are able to recognize him. Then one must step up to him and say, "*Salem Alaikum*," Peace be with thee, and he will say, "*Alaikum Salaam*," and all one's wishes will be granted. The second way that God appears is as a pure white light, not like a flame, not like a fire or a lantern, but a pure white light. And to explain the third form, my head man smiled and picked up a blade of grass, saying: "God can appear like that."

I told you about the same idea in the Eleusinian mysteries, where the birth of the god was announced as in the Gospels, but the god was symbolized by a head of green wheat. The priest at midnight appeared and announced the sacred birth: Brimo the strong has brought forth Brimos the strong, which means that the earth, the mother, has brought forth the strong son. And he shows the head of wheat as the son of the earth. Iacchus, who is supposed to be born in a winnowing fan, is the grain of wheat itself. This idea was wonderfully expressed in Egypt also, in the form of the green Osiris, which they made as a kind of spring charm. In the British Museum there is a bedstead which was used at that time to make the green Osiris. The bed was covered with canvas on which the outline of Osiris in the mummy case was drawn, and then they covered those lines with wet sand filled with grass seed; so in a few days the seed came up and formed an entirely green Osiris, expressing the idea of the renewal of life, the resurrection from the dead. Also there is a painting of the mummy case of Osiris, the god of the underworld, with wheat growing all over him, out of his body and out of the mummy case. And, you remember, the reason why the Host in the communion must consist of wheat flour is because Christ is the son of the earth. These ideas are

all parallel to the idea of the Ram, the first swift movement, the first shoot.

Then this independent, autonomous movement in the patient's unconscious is checked by a spear, and you remember we had the symbol of a spear pointing to the moon. We were somewhat in doubt whether it was an arrow and decided that it was a spear. But here the spear comes from the hand of the Red Indian and it checks the movement of Aries: the first growth is checked by the spear. Now who is that Red Indian? My patient is an American woman.

Dr. Nordfeldt: The animus.

Dr. Jung: Naturally, a representation of the unconscious mind, which means the relatively primitive mind. These unconscious figures like the anima and the animus are always inferior in comparison with the conscious; what they are in themselves, God knows, *we* don't know. So that Red Indian would represent her unconscious opinionating, which checks that movement, represses it. What would the spear mean in that case?

Miss Hannah: The superior intellectual function?

Dr. Jung: Not necessarily. It is the typical weapon of the primitive man which is directed against that growth, that independent movement. The spear—or any other kind of pointed or cutting implement—symbolizes *la qualité tranchante* of the intellect, so here it must mean a piercing or dissecting opinion aroused in her by that manifestation of blind impulse. Instantly there is an animus reaction: oh, it is nothing but this or that, cutting the thing down if possible. That is the way the animus works, and it is exactly the way the anima works, only the anima does not use a weapon; she works in the feminine underhand way. It is not a square deal. What the anima does is not in the least like a man's work, it is woman's work, secret and venomous; so a man's feelings kill his creative impulse by a sort of secret admixture of poisonous substance, a sort of resentment, which destroys the impulse from within. Women do not understand how Eros can have such an effect, but it *has*. Well, in this case the reaction of the unconscious is the animus, and here you see that tremendously interesting fact in the structure of the unconscious, the yea and the nay; first there is the creative impulse, and then comes destruction. Also you can see the diversity of the figures of the collective unconscious. It is like a stage upon which many figures appear, the noble hero and the villain and the wonderfully virtuous person, the king, and the beggar, and so on. Now the effect of that animus reaction is that the ram instantly vanishes, as it naturally would. Such a nasty opinion was aroused that the impulse was destroyed on the spot.

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The next image is the Indian lying down beside his spear. One could say that his work was now done, so he is taking a rest. One doesn't know exactly what that means, but it is obviously a passive situation. One very often sees that when the animus has reacted and everything has been trampled flat for about twenty kilometers in circumference, he just takes a rest; left all alone, he is bored to death and goes to sleep. Then people are utterly bewildered, they don't know what has happened, why everything is dead and quiet. But when the animus succeeds in killing the creative impulse, he cannot rest long, because the creative impulse then goes into himself. You know it was the custom in certain Red Indian tribes to eat the brain or the heart of the enemy they had killed, in order to assimilate the strength or the wisdom or the cunning of the enemy. This idea comes from the fact—again a fact of psychological observation or experience—that when you destroy a thing you inherit its spirit. If you admire somebody very much, if it is an intense relationship, you most certainly will get an effect from the object of your love. If you love God, God permeates you. If you hate him he permeates you too, only the effect would be different.

So when the Indian killed the ram, he suppressed that particular manifestation of energy, but it has not disappeared from the world. It is still there and it gets at him within; he becomes somehow identical with that energy. You see, when you kill an animal, you become an animal, you behave like an animal. Therefore the next thing is that the Indian leaps to his feet, jumps on his horse, and gallops away; he takes over the power which he suppressed in the ram. It is quite possible that the blind impulse in the ram should be killed; things happen like that in nature. For instance, say a wolf eats a sheep. Is that right, or is it wrong? Naturally the owner of the sheep will say it is wrong, yet the world knows it is right; it happens like that, things feed upon each other. So when that man kills the ram it just happens like that in the unconscious. One may think the animus should not have killed the creative impulse, but he can always contend that the impulse was entirely blind, and why should he not kill a blind force? Since he has eyes or a superior mind, he is allowed to suppress that inferior thing. Now we cannot argue with the animus, we simply have to accept the fact that things have happened in this way, that the blind animal impulse was suppressed and the spirit went into the animus, who then had the same amount of energy which was manifested before in the ram. All that swift movement is now in the animus and his horse. Then what would you say about the fact that this horse is black?

Dr. Baynes: Is it not just the idea of elemental power which might be destructive?

Dr. Jung: Why elemental?

Dr. Baynes: Well, there were some peasants who reacted to a thunder storm by talking about the idea of black horses in the sky; it is the destructive elemental power.

Dr. Jung: Yes, and black has always the connotation of evil. A black horse means a demonical horse. You remember the horses in Plato,³ the charioteer driving the black horse and the white horse, the black horse being always unruly. It is what they call in China the Yin side, which is connected with the idea of evil; it is not necessarily evil but it often appears as such. It is the feminine side and you know what has always been said about women. And she is always the symbol of temptation. That woman in Paradise was most compromising; Adam accused her of having made the fatal blunder. So if we associate the idea of evil with the Yin side, the black horse is simply an expression of this legendary fact, about which we could speculate for a long time. At all events the blackness of the horse has the connotation of something evil, also chthonic, and most certainly unchristian. Therefore the devil and all sorts of evil spirits ride a black horse, it is always somewhat uncanny. The good man would never appear on a black horse, he must be on a white one if on a horse at all. So the black horse in this picture means a chthonic, elementary power; it is simply a new form, but the direct derivation of the ram power.

One is reminded here of the dream of a young man, a student of divinity, which I have quoted before.⁴ He knew nothing whatever of analysis, and he had a very interesting and complicated dream about a white and a black sorcerer. I will skip part of it and only repeat the legend which the black sorcerer told. He said: "I come from a country where there is an old king who is about to die, so he has been seeking a suitable burial place for himself. In that country there are many tombs, beautiful sacred places, and one of the oldest and most beautiful had never been tampered with. A legendary virgin was supposed to be buried there. The king found that this very monument would be suitable for him and gave orders to open the grave. The workmen who opened it found bones inside, but no sooner had the air and light touched them than they suddenly crumbled and transformed into a black horse that galloped away into the desert." Now the black sorcerer had not been there when it

³ *Phaedrus*, 246, 253-54. Jung mentions Plato's horses in *Psychological Types*, CW 6, par. 963; and again in CW 9 i, par. 12, and CW 10, par. 844.

⁴ Jung refers to this dream frequently. See, for instance, CW 7, pars. 287-88; CW 9 i, pars. 70-76, 398; CW 14, pars. 79-80, 722n.; CW 17, pars. 208-9; and *Analytical Psychology*, pars. 112-13.

happened, he was only told about it, and he said to himself that it was unusual, and he should look into it. So he went to that tomb, and then followed the hoofprints of the horse. They led through the desert for days and days, till finally—beyond the desert where green land began again—he found the horse peacefully pasturing. Then something very strange happened. He had the feeling that it was a place where something was to be found. And there he found the keys of Paradise.

That virgin who had been buried since time immemorial is the anima; and the old king is the ruling idea, the old god. The student of divinity was rather neurotic, twenty-two years old and tormented with doubts. The unconscious said: The old god is dying and something is going to happen because he is entering the place where the anima lies, the unconscious; anything that dies here disappears and reappears there in the unconscious. The virgin plays no special role now, as she did in the Gothic age where there was space and air enough for creative powers. Here, the old form of religion is going to die, and there is no space, no air to breathe. So the king recedes into the underworld and up comes the anima, who first manifests in the form of a black horse that gallops away to a distant place.

Now that is the same black horse, but in the case of our patient it is not the anima, but the dynamism of her animus; horse and animus are practically the same. The horse is the energy that had been in the form of the ram before the animus killed him. The animus acquired that force, which is now in the black horse moving swiftly away; he is obviously applying the energy he has gained from the ram. And the horse takes him to a very remote place, a desert surrounded by black mountains where there is a black pond. There the impetus of the horse comes to an end, it dies, the impetus the animus gained from killing the ram having now done its work, having carried him like a projectile to a certain place far away. Now when the horse dies, what would be the next effect? I told you that energy cannot disappear.

Dr. Baynes: It changes its form.

Dr. Jung: Yes. No other animal comes up in the place of the horse, but this energy goes now directly into the animus. So the Indian is the only figure that is still performing here; he stands on the shore of the pond and looks for the sun. But the sun has set, which means that consciousness has set; it becomes dark. Then the animus suddenly undergoes a strange transformation. He turns into a Chinaman and kneels down beside the pond and bows his forehead to the ground three times. Here we see that the power of the horse which has gone into the Indian is a chthonic power, an elemental power which would most certainly seek

the earth. The black mountains are, of course, black earth; the black pond is a deep hole in the earth—one might call it the womb of the earth—and the animus, that black power, leads the Indian to the entrance of the underworld, the pond, and turns him into a Chinaman, of the race which is probably closest to the earth, which is absolutely identical with that yellow earth, and whose philosophy, one could say, is the philosophy of the earth. And the Chinaman bows his head to the ground; that is, he lowers the seat of his consciousness, his mind, down to the ground, establishing thus a close connection with mother earth. This is very significant because the conscious type is intellectual, here tending more towards intuition; therefore the reality standpoint—sensation—is, as it were, below the horizon. The development of this woman's intuition and sensation is about equal; the emphasis upon one or the other fluctuates, the scales are evenly balanced; of course, feeling is always the inferior function. So here, while she is still in her intuitive function, her animus is seeking the function of the earth; he is obviously worshipping the earth principle.

This is important teaching, which is presented in a clear and readable series of images. The meaning is quite unmistakable. It is like a drama enacted before her eyes, leaving it up to her to draw her own conclusions. In such a case I always ask myself: "Now *who* has had that thought?" It is obviously a logical sequence, leading up to a certain definite result. Had *she* that thought which is trying to show her her way? Of course we cannot accuse her of having invented it consciously because that is just the thing which is unconscious to her. It is as if she had entered the oracular cave, say, and the voice from the rocks had spoken to her, giving her symbolic teaching of what to do, or telling her what events were to come. Or as if some intelligence behind the screen were at work to put her onto an entirely new track of which she had not thought before.

Here is the illustration she made of the impersonal part [plate 1]. Here are the black mountains and the black pond and the dead horse. The gesture of the Indian shows that the transformation of energy has taken place; it is in his head now because the horse is dead.

The next vision is not illustrated, but I will show you now the picture which the next vision leads up to and explains [plate 2]. It is a woman with no mouth, consequently with no speech, and with no nose, so no intuition. It is the earth mother.

Dr. Baynes: There is a Siberian myth in which the sun in its journey across the heavens is drawn by white horses, and when it reaches the west, it changes to black horses for the underground journey. I thought the Chinaman might have something to do with that idea of the setting sun, where the horse dies and there is a transformation of energy.

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Dr. Jung: Well, China is the far East, the place where the sun rises, Japan calls herself the land of the rising sun, and the Chinaman is the antipode to the white man; what is black with us is white with them.

Dr. Baynes: If he represents sensation, he would be a rising sign in the psychological world?

Dr. Jung: Yes.

Prof. Demos: You asked the question: Who had that thought which was revealed in the pictures?

Dr. Jung: Will you answer it?

Prof. Demos: I should like you to do so.

Dr. Jung: I would know a great deal if I could answer that! Now in the next vision the white bird we have just seen appears, although this is not the one that the picture was meant to illustrate. You noticed perhaps the peculiar shape of the white bird: that long, stretched body has very much the appearance of a flying fish.

A white bird flew down and lit upon the top of the Indian's head. He tore it off and ground it underfoot with his heel. Then all became dark, it was night. The clouds parted and the face of God appeared. He said: "Now you must wander until you find again the white bird you have killed." Slowly the Chinaman and the Indian walked round and round the black pond. Then suddenly from the black water rose up a swan and behind the swan a hand. For a long time the Indian and the swan gazed at each other. The swan said, "Lo, I have come unto you." Then the Chinaman pushed the Indian into the pond and the black water closed over him. The pond grew long and narrow. At one end stood the Chinaman, at the other end stood a crane. After a long time the Indian emerged where the crane stood. He was covered with black water. The crane said to him, "Wipe the tears from your face." The Indian then sat upon the bank with his head bowed low in his hands, for he was very weary. After a while a camel came along, and the Indian mounted upon the camel and rode out into the desert. Soon they came to an Indian wigwam where the Indian went to sleep. When the dawn came he looked out and beheld three flaming crosses in the sky.

To this vision I will add the one that followed:

I beheld a great white bird. Then the bird changed into a dark hawk which darted to earth, snatched an egg in its beak, and then flew up again. Again I beheld a white bird with the wings outstretched. It flew down to a woman in blue, sitting like an ancient statue. The

bird lit on her hands. She held one grain of wheat, which the bird took in its beak and then flew up again into the sky.

I called your attention to the gesture of the Indian holding his head, which is not quite explained through the contents of the first vision. The act of touching the ground with his forehead in the transformation of his personality into a Chinaman might have to do with it, but I feel that that gesture was not quite justified by those contents. But here we see that he was holding his head because the white bird had lit upon it, and obviously the Indian was very brutal: he tore the bird off and ground it underfoot. One concludes that this bird must be very disagreeable to the Indian. What do you think about that? What is a white bird?

Answer: It is again the ram, only in a different form this time.

Dr. Jung: Yes, the energy has passed out of the Indian again. One could say that the generative power was exhausted at the end of the vision. You should think of this series of visions as sort of spiritualistic séances. The patient herself called her condition when seeing these images a trance. *Dhyana* is the word applied to that state in the East, it has exactly the same meaning. You notice in spiritualistic séances that there is always a great deal of talk about a certain power created by thought, which is stored up and used by the spirits to manifest in moving physical bodies through space, as tables are lifted into the air, for instance. That is all done by a strange power of an almost physical nature, which is supposed to be part of the medium as well as of other participants of the séance. Very interesting experiments have been made in order to find out the nature of the power, but it is most mysterious, most elusive; though we have very definite facts, we are still far from understanding it. We would say it was libido, a form of psychological energy. Of course, psychological energy does not exist, it is a concept, but in the physical or phenomenal equivalent of energy in these conditions we find the same peculiarity, namely, that this creative power is after a while exhausted, and then everything sinks back into the condition it was in before. So only for a time can the Indian assume human form, say, or creative, autonomous activity, and then it dissolves. At the end of the vision before, the bowing down to the ground might be just as well the disappearance into the ground, which means into the body; that generative power is again dissolved into the physiological process, as if it had never existed. And then in the next *dhyana* or trance condition it comes up again in its animal form, as it was in the ram. The ram is chthonic; it symbolizes the fertility of the earth. The ram appears also in the Hindu system as the lord of the fire zone. And according to old astrological tradition, it is associated

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with the planet Mars, which is supposed to be fiery and impulsive, manifesting suddenly. That form was checked by the animus, but here the creative force is again appearing in the animal form. This time it is a bird. What would that denote?

Mrs. Crowley: The spirit.

Dr. Jung: Yes, spirit and thought. In the Tantric system the ram is a force that is located in the abdomen, while the bird has to do with the head; winged things inhabit the head, thoughts flutter about like birds. Now why is that bird form so disagreeable to the animus?

Mrs. Wickes: It would kill his opinions. It is really spiritual thinking as opposed to animus thinking.

Dr. Jung: Yes, and what is the usual interpretation of the white bird?

Mr. Reichstein: The Holy Ghost.

Dr. Jung: Yes, a white bird alighting upon a person means the Holy Ghost to anyone with a Christian education. And why is he giving the bird such a bad welcome? He ill-treats the Holy Ghost.

Dr. Baynes: He is a primitive.

Mrs. Wickes: It would destroy his own way of functioning. The animus opinion could not withstand the Holy Spirit.

Dr. Jung: Well, the Red Indian is a very unholy chthonic animus, and the Holy Ghost is too much of a contrast. Also, it would mean the Christian element, and the Red Indian is not supposed to be a Christian. Moreover, he is riding a black horse and is in a very dark place, so we have reason to believe that the Holy Ghost would naturally be hostile to him. Therefore he destroys that form, he grinds it under his heel, and then darkness falls, as if the white bird had meant a source of light. Complete darkness ensues, which is exactly what one would expect, for in extinguishing the light of the Holy Ghost, he has eliminated the spiritual element altogether.

The next event is rather conventional. The clouds part and the face of God appears, which means that the sin against the Holy Ghost has been committed and the Indian is cursed, like Ahasuerus who rejected his Lord and has to wander until he finds the white bird again. This woman has apparently surrendered to the powers of evil, to a sort of devil who is an eternal enemy of the spirit. The devil is always represented as the darkness itself; he has not the ram's head, but he has the horns of the he-goat and the goat's hoofs; he is half animal, a sort of satyr. In the Middle Ages he was also a phallic god. So the devil is an incarnation of all imaginable chthonic things, and it seems as if the Red Indian were of like nature, but much mitigated. He is not the devil himself. He appears, rather, as a primitive, a man who is quite pagan, who

clings to the earth; therefore he resents white birds or any kind of intrusion from above.

Now the two figures, the Red Indian and the Chinaman, walk round the black pond. In the vision before, the Red Indian was turned into a Chinaman; he suddenly lost his identity. Here he remains himself and the Chinaman has become an independent figure. So we may assume that these are two forms of the animus, the primitive Red Indian and the civilized Chinaman. This comes from the fact that the patient has read a certain amount of Chinese literature and was particularly fond of Lao-tze and the Taoist philosophy,⁵ and that produces a certain kind of animus opinion. We are apt to be tremendously pleased with such Eastern philosophy; the sayings of Lao-tze are most impressive and we like to quote them, not realizing that we are putting on a garment which does not belong to us. How can we express ourselves through Lao-tze? It is impossible, perfectly preposterous, because we are not Chinamen. You have certain opinions if you are a woman, and certain feelings if you are a man. We have an excellent expression in German, *Anempfindung*, which means a sort of mimicry. You feel and sense a thing *as if* it were your own, when it is really not your own. It is like a self-deception: you put on a disguise. You think you are the real article. You would like to believe it, but nobody else believes it.

That is what has happened to this woman. She is a very serious person, and if I should say to her that it was all self-deception, it would not be quite true, for that is the only way in which we can assimilate such things. We cannot help seeing a great beauty in Lao-tze—it is extraordinarily impressive. Yet what it does to her is to form animus opinions which are not genuine. They have not risen out of herself; they do not express a clear fact in her psychology. They are only beautiful words and images which she puts on. A woman may put on the garments of a queen, but she can only put them on legally when she is a queen. And so we cannot put on Lao-tze. We can do it with a light touch, as a sort of mental carnival, three days in a year perhaps, and then afterwards we vomit—that is the fourth day of carnival. Of course, we might go about the whole year long in such a disguise, with such an assumption. There are people who die in it. Well, that is the best they can do. The reason why the vision uses the figure of the primitive is because that is a very genuine article for an American woman. The Chinaman is a philosophy

⁵ Lao-tze (born c. 604 B.C.), the possibly apocryphal Chinese philosopher and founder of Taoism; he is said to be the author of its chief document, the *Tao-teh-king*, a brief treatise on living in harmony with nature and one's self.

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animus—an assumption. He plays his role, and it is not exactly a swindle, of course, but it is an opinion, a thing that can be changed or that may disappear. Opinions are just garments, and if they happen to be exotic garments, it only means a bit of mental carnival.

Now these two figures are concerned with that mysterious pond. Her primitive mind is concerned with the entrance to the underworld, the chances of going deeper into the black water, which means into the womb, the place of rebirth. And the Chinaman is interested in her philosophical opinion, for her interest in Chinese philosophy through Lao-tze means that it is some sort of an expression of her unconscious. Chinese philosophy has formulated certain concepts of the unconscious, but *we* have not formulated them, we have just borrowed them. The pond is like a mirror, so the two figures are crystal gazing, they are contemplating the water, concentrating upon it. Also, walking round it expresses concern, as, in worshipping at a shrine or in sacred precincts, people walk in a procession around it. And it must be in the way the sun moves, or it would be most unfortunate; if it were done contrariwise it would be working an evil spell on the place.

That was the ceremony used by the Romans when they were founding a new town. They drew a furrow round it, the *circumambulatio*, always going round to the right like the sun or the hands of the watch. Then in the center they made a hole in the ground called a *fundus*, where they buried fruits or other things as a sacrificial offering to the chthonic gods in order to propitiate the genii of the place. Later on the *fundus* became a sort of treasure-house or a temple. There is still the foundation of a Roman castle a few miles from Zurich—near Pfäfficon—with the *fundus* in the center; it is one of the very few Roman castles where the foundation is almost completely preserved and the *fundus* still in excellent condition. The *circumambulatio* was supposed to have a fertilizing character. Therefore in Switzerland and in the Tyrol there are still places where every year in the spring or early summer, the priest and the people go in a procession on horseback—even the priest on horseback—with flags and so on, round the estates of the community. That is called the *Grenzungang*, riding round the boundary lines of the community, and the priest blesses all the fields and houses and cattle. This simply means psychical concentration upon the estate and in that way fertilizing it; psychical concentration means putting creative libido into the ground. It is very old symbolism. The old gods of the boundaries of fields were of a phallic nature, like Priapus. You can still see such obscene phallic figures in Egypt.

So the rite of *circumambulatio* means a fertilizing of the center. Here,

the Indian and the Chinaman fill it with life through their contemplation. Then something happens in the center, the water becomes animated by a certain thought, the swan, the white bird again. The white bird was ground underfoot, crushed into the earth, and it disappeared. It was dead. But by this magic rite up it comes again, this time transformed, no longer a bird of the air but a bird of the water. And behind the swan comes up a hand. Well, that is dark, our material does not allow a safe interpretation of the hand. Later on that symbolism occurs again, with the idea of either pulling something down or creating something with the hand. The Indian and the swan obviously do not recognize each other at once; therefore they gaze at each other as if they had seen one another in a former life—until the swan begins to talk. That is again a very important point: the fact that often, when a vision has a tendency to remain static, if you concentrate upon it, it begins to move or to talk. It might remain quite silent and mute, but if you concentrate sufficiently, the picture begins to talk. The more you concentrate upon that creative energy, the image, the more you animate it with actual life. Of course, the more you fill the image with life, the more you lose your own consciousness, and therefore the *dhyana* condition, the trance, has the effect of a contraction of the field of vision, a sort of *abaissement du niveau mental*, or a *rétrécissement de la conscience*. There is a loss of realization of yourself while you realize the life of the object all the more. So through that gazing at each other, the life from the Indian goes over into the swan and makes the swan talk. That is almost a technical procedure; if a person feels that a figure is not living, he should concentrate upon it in order to bring it to life.

I will tell you a story about an experience of my own when I was quite a little boy, before I went to school. Every Sunday I was allowed to spend the morning with an old aunt who had a quaint old room with beautiful engravings on the wall. I always looked at these with intense interest. One was a picture of a vicarage in the country, and the parson was coming out in his robes to go to the Sunday service; he was just shutting the door and about to go down the steps to the street. I looked at him very hard because he was such an interesting old chap, and once I discovered that he began to walk down the stairs. I called to my aunt: "He is walking!" Of course, she said it was impossible. "But I have seen him, sure enough he is walking down the stairs!" And every Sunday thereafter, that was my great pleasure—to stare at the old parson till he walked down the steps. If you look at a picture long enough it will move. If not, it is your mistake, you do not put yourself into it. That is the reason why the ancients were quite convinced that the figure of the god answered or

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moved his head, although the idol was of stone. People paid high fees to be allowed to climb up a ladder and whisper in the ear of the god, for then they were sure he would hear and reply, or at least nod his head. There were innumerable cases where the picture or the idol responded to the worshipper.

The swan now uses a strange, rather biblical phraseology: "Lo, I have come to you." That is, of course, the Holy Ghost—it is impossible to kill the Holy Ghost. But here we see that spiritual element appearing from below, out of the blackness of the waters of Hades. What does that mean? It is of tremendous psychological importance in this case.

Prof. Demos: One becomes spiritual through entering into Hades; it is a kind of union of opposites.

Dr. Jung: We must look at these things from the standpoint of consciousness, and this woman's consciousness would assume that spirit was above, and that there was no spirit in matter. Here for the first time she becomes aware of the fact that spirit can also come from the earth, and it is the same Holy Ghost. The Holy Ghost is by no means only an air bird, he is also a water bird.

Dr. Baynes: It is a resurrection symbol.

Dr. Jung: A resurrection symbol from below, the spirit of the earth this time, not of the air.

LECTURE VIII

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Dr. Jung:

We stopped last time at the apparition of the swan, and we saw that our interpretation of the swan as a substitute for the white bird symbolizing the Holy Ghost was confirmed by the biblical language of the swan. Then the Chinaman pushed the Indian into the pond, where he disappeared. The Chinaman is a sort of duplicate. He is also an animus but of a different kind; he is more a cultural animus, acquired by her study of Chinese philosophy, while the Indian is the natural primitive mind. That the Indian is now pushed into the water seems like a hostile act on the part of the Chinaman, as if he were murdering the Indian. Is this murder? What does it mean when the natural mind is pushed into the black water?

Mrs. Sigg: He is replaced by a man who has some relationship to him in race; the Indian and the Chinaman are related.

Dr. Jung: There is a faint relationship there.

Mrs. Sigg: The more cultural replaces the less cultural.

Dr. Jung: So you understand the fact as a sort of substitution, that the Chinaman is going to substitute the Indian and so makes him disappear in the pond. Is there another point of view?

Prof. Eaton: Is it not an attempt of the artificial to suppress the natural mind?

Dr. Jung: That would amount to practically the same thing. Mrs. Sigg says that the cultural mind, or the cultural system of opinions, is substituting the natural mind. But there is another possible interpretation.

Miss Sergeant: The Indian is pushed into the unconscious.

Dr. Jung: Yes, those black waters would be the deeper layers of the unconscious. The animus impersonates the unconscious, as the anima impersonates it in a man's case. Those figures are as if on the surface of the sea. One could say the anima was the woman who emerges from the water, like Aphrodite arising from the foam of the sea in a shell. And the animus is also in a way a spirit that hovers over the black waters and is

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often represented as such; I have two pictures in my collection where the animus is depicted as a huge black bird hovering over the primordial waters. As an impersonation of the unconscious, the natural function of the animus here is to establish a communication between the conscious mind and the collective unconscious. I admit it is somewhat difficult to have a clear idea of these matters, but I think if you find it in any way hard to understand it is on account of your conception of the collective unconscious. You perhaps understand the collective unconscious in too abstract a sense, whereas it is extremely concrete.

For instance, when I say that your persona, the form or attitude you adopt in order to meet the world, is a mediator between the external and collective world and the more individual ego that is behind your mask, you can easily understand, I suppose. You put on a certain persona, expressed, say, in your clothes, or in the expression of your face, or the words you use. You affect a particular kind of language even, you take on certain mannerisms for a certain purpose; you are conscious that all this is not yourself, but you use it as a sort of means. You say how do you do with a particular intonation, knowing quite well that you are not in the least interested in how he is doing. Of course, there are many people who are foolish enough to believe that they are interested, but we cannot be bothered with such illusionists. Intelligent people know that the means they use in order to express themselves are peculiarly inadequate. They do not express what is within, nor are these expressions intended to express what is within; they are more often a means to deceive. You feel like hell inside, and you put on a friendly mien and are very nice outside, and you think it is a great accomplishment to be able to conceal yourself. Sure enough, I am very grateful to anybody who conceals himself like that; you are less bother when you don't show your entrails all over the place. For it is often really true that people walk about with their entrails hanging around. Such people have no persona, so we must be very glad that you have a persona, that I have a persona, that everybody has a persona. But that does not mean that there is nothing behind, that there is nothing *but* the persona. You must understand the persona as a mediator. And so the animus is a mediator—and the anima in a man's case—only they are on the other side, so they do different things.

For the sake of simplicity and clarity, it is quite permissible to think of the collective unconscious as being behind your back. Just as you are quite convinced in reality that the things behind your back are no less real than those in your field of vision, although you don't see them, so your conception of the collective unconscious should be that it is an

invisible reality. But, mind you, it is an unconscious reality. It is the unconscious reality in everybody, and in things as well, in the wall and the carpet and the ceiling and the light. The inside of things is unknown, unconscious, and there, wherever you touch, is the collective unconscious; it is all over the place, outside as well as inside of you, it is the unknown reality. So naturally inasmuch as that unknown reality is nonetheless reality, you ought to have the means of adapting yourself to it. Obviously it cannot be a conscious adaptation because the thing is unconscious. But even if unconscious it does not cease to function. You are entirely unconscious of the function of your liver, for instance, yet the liver goes on functioning. These systems must exist whether they are conscious or unconscious. Therefore when we come across such a thing as the animus, we may be sure that it is a *real* function, which serves as a mediatory system, or a system of adaptation to certain real facts of the corresponding world, the facts of the collective unconscious. Since the animus is more or less the counterpart of the persona, the animus is in your unconscious life what the persona is in your conscious life—of course, in a woman's case.

Moreover, the more you indulge in the conviction that you appear as you really are, that your appearance expresses your own being, the more you are identical with the persona, in other words, then the more you are identical on the other side with the animus. Just as much as you are possessed by the persona, are you, unconsciously, an animus-possessed being. You see, there are women who think they really are just what they seem to themselves to be and what they appear to be to other people, but that is a tremendous illusion. Such women are possessed by their animus, by their opinions; any woman who believes that she is identical with her persona is invariably an animus hound. That expression has become almost a technical term, because it really designates the thing; to be entirely possessed by the animus is beastly. Only the animal man can be possessed. The man who is possessed by the anima and the woman who is possessed by the animus are just beasts. It is easier to talk or to argue with a dog or a cow than with someone possessed by such a figure. For nothing that one says permeates, it is impossible to pierce the wall they put up; it is a wall of unconscious beliefs, and people behind the wall cannot be reached. They are totally inaccessible. There is no access because the human being is degraded to the state of an animal, and the thing that seems to function is not a divine being, it is a ghost. In the case of the animus it is a paper of a certain political party perhaps, or the *Encyclopaedia Britannica*, or preferably a textbook on public hygiene. And in the case of the anima it is the resentments of ten thousand or

one hundred thousand years in all their different nuances. Naturally such a thing has nothing to do with the individual human being; it has no warmth, it is icy cold and utterly nonhuman. One should invent a term for the man possessed by the anima. I must leave that for a clever woman to suggest. I cannot do it for my own sex.

The natural function of the animus is not to possess the human being, because the human being is supposed to be human, thus far divine and creative; the possession of at least two functions guarantees a nature that is at least approximately divine. If we possessed all our functions we would be perfectly free, above conditions and therefore even divine—mortal, but divine for the time we exist. But since we are not in possession of all our functions, or all our faculties, we are only partially divine, only thus far free. If the animus or the anima are in their proper place they cannot possess the human being; instead, the human being is in control. The human being is then superior to those figures, as he—or she—is superior to the appearances of the persona. Such a person knows that he has to play a certain role, but he knows that he is behind that role, he knows that he is inside, wearing that role. Perhaps his whole life is a sort of mask which he has to perform. A mask in that sense is not a depreciation of the task of life, it is rather a recognition of the task: that one has to perform a certain role. There is an old Eastern saying that every human being should play the role that is assigned to him, the king should play the king, the beggar the beggar, and the criminal the criminal—but always remembering the gods. That would mean that one should take one's role in life as a sort of mask, not identifying with it, yet recognizing it as one's task, and always reminding oneself of the divine being that cannot possibly be identical with the more or less incidental role. It simply expresses the consciousness of the human being, that he cannot be identical with a momentary, transitory system of adaptation, any more than he can identify with the qualities he has in dreams. Well, there are people who do, but usually in that case they get an inflation; then they burst after a while and there remains a sad little heap.

So the natural function of the animus is to remain in his place between the individual consciousness and the collective unconscious, exactly as the persona is a sort of stratum between the ego consciousness and the objects of the external world. The animus should function as a bridge, or a door, leading to images of the collective unconscious, as the persona should be a sort of bridge into the world, which allows you to be reasonably protected and to have a reasonable amount of influence on other people. If you walk out into the streets naked, you will have a funny effect upon people, and they will have a funny effect upon you;

the police will seize you and you will be put in the lunatic asylum. And if the animus does not function properly, it will be like appearing naked in the collective unconscious, and the result will be a catastrophe because there is no protecting function in between. That animus system of opinions is, in a way, a very good shield against the collective unconscious. It is an adequate instrument; for the animus always knows what would be good, not for yourself, but for somebody else; it is an exceedingly collective thing, and this is the proper weapon for another collective thing. But it doesn't help you at all in the individual case.

In the individual case, you crush a thing if you treat it with animus, as you lock the mouth of everybody else when you argue a thing with animus; it is so absolutely opposed to the real point that any argument comes to an end right away. For instance, when in an individual case you say something *ought* to be so-and-so, that dismisses the argument; as soon as you use that word, you declare there is nothing to be done. The animus is so irritating and ridiculous because it represents a problem as if it were not an individual reality, but a multitude of average abstract cases; it always wants to settle the problem in a general way, to formulate it as it *ought* to be for a duration of at least five hundred years and for a multitude of people at the same time. But that is absolutely futile for the individual mind. As I have explained several times before, it is not a matter of what the eleven thousand virgins ought to do, but what *one* is going to do, which is altogether different. It is impossible to settle the problem for whole nations, it can only be settled for one individual being. Therefore one must apply the animus in the right way: if you apply it to the individual unconscious, which is collective, you are right; there you have to deal with people of whole continents and a million years of human life, so it is in the right place exactly. Just as when you go to a public function or a social evening of some sort, you wear a dress suit, because that is the proper thing to do.

But in the case of a very individual problem, say religious doubts, suppose, in praying to God to help you in your trouble, that you argued in the following way: "Now look here, I am wearing my dress suit and my jewelry, I am a very valuable person, very beautiful, very impressive, I am worth so many million dollars; moreover, I am tremendously intelligent, I have read such and such books, and therefore I expect you to do your best to clarify that problem for me." Of course that is nonsensical, but it is perfectly reasonable when dealing with the world; then it is a true expression of your personality. It is right to wear beautiful clothes and let people see that you are bright and have read some intelligent books. Why should you be hidden away if you can be on top? Everybody likes to

see the people who have succeeded. Then you fill a most enviable role and can feel sorry for the many people who tried but have not succeeded. There the persona is in the right place. But when you come before God, all your knowledge and all your beauty amount to nothing, all the values that count in the world are nothing. And to pull out your animus to deal with your individual problem is just as nonsensical, because it is your individual problem and not the problem of the hundreds of millions of human beings. *That* is good for the collective unconscious, it gives you a basis from which to deal with it; the collective unconscious is the collective mind, and to use your collective mind against another collective mind is right.

In a man's case of course, the anima applied to an individual problem is the same nonsense, but the anima applied to what appears to be a system of resentments is appropriate. For through these resentments you can establish an understanding or a basis upon which to proceed against the collective unconscious; you can use all the anima resentments as an argument for or against the collective unconscious. And you will find that these resentments of the anima contain the most important truths if you translate them into mind, just as all those foolish animus opinions have a tremendous metaphysical importance if you can translate them into real understanding.

So the Chinaman that pushes the Indian into the black water might be justified in doing so because the natural mind, the animus, is meant to establish a connection with the darkness of the collective unconscious in order to bring up the images; it might be just Chinese philosophy that teaches her the right use of the animus. Well, for the time being the Indian animus has disappeared into the pond—the unconscious—which then changes its shape. It was circular before and it is now growing long and narrow, more riverlike. That is as if one said: If you meet society in a different way it takes on a different aspect, it has a different meaning and a different value. If we change, the world changes. And if our attitude to the collective unconscious changes, even that changes its aspect; it begins to move. That the pond changes to the form of a river would mean running water instead of stagnant water; the unconscious is not a dead sea, it is now a river of life.

At one end of this riverlike pond stands the Chinaman, and at the other end is a crane, another bird that is usually to be found in the neighborhood of water. It is a storklike creature, so it is quite possible that the crane is a mixed figure, a sort of compromise between an earth and a water bird, the swan being definitely aquatic, and the crane just as definitely a land bird—its wings are strong and it flies very far. There,

you see, is a sort of opposition. Now all these birds have the meaning of the Holy Ghost in different forms or stages, for the Holy Ghost is by no means entirely divine. The idea of the Holy Ghost in the church is definitely divine, but the psychological phenomenon of the Holy Ghost is not so definite; it doesn't agree necessarily with the church idea. You remember all those divine birds in mythology had more or less the character of the Holy Ghost despite the fact that they were not exactly doves. The eagle of Zeus means a great enthusiasm; genius is a bird that comes down from above, seizing upon man and lifting him up, a sort of exaltation. In the miracle of the Pentecost, it was said that the exaltation, the enthusiasm, that tremendous ecstatic overflow, was as if the disciples were full of sweet wine, they could speak in all tongues, and fire was descending upon them. So the Holy Ghost in certain cases is an enlightenment or an exaltation, or it may even be a very violent sort of *ekstasis*, having almost the character of the dervish *ekstasis*.

But here the Holy Ghost is symbolized by an aquatic bird approaching another state which has nothing to do with ecstasy or a great enthusiasm; it has here a different meaning. For instance, the swan in *Lohengrin* is the messenger of the grail, and in the moment when Elsa asks Lohengrin her foolish question, the swan appears and carries him away. That is the Holy Ghost but in a very different form. And Hermes, the winged god, is a bird-man, a messenger, and he is also the god of the thieves; it is a peculiarity of birds that they suddenly swoop down and take something off—that is another kind of descent. This rather more unfavorable form of the spirit you must take in the sense of the Greek word *daimonion*, that is, neither good nor bad. Therefore St. Paul was quite doubtful about the gift of the Holy Ghost; he was rather hesitant when it came to pronouncing it to be always good. Earlier, they tried to make definite rules as to the functioning of the Holy Ghost, because that was the most dangerous chapter of the church dogma; they were the brethren of the spirit, and sometimes the Holy Ghost filled them with very peculiar ideas. It can make people individualistic so it might be a spirit of evil. There are evil birds and evil *ekstases*, dangerous things that steal people away. For one of the functions of the Holy Ghost, of that *daimonion*, is that he suddenly overwhelms people, they are the victims of that beautiful vision. You see, those images—or insights—that the Holy Ghost brings may have a tremendous power; when seized by such a vision a man may go crazy. I have seen many cases of people who have had such an initial vision; they become so inarticulate that they are not always able to tell of them, they have seen things that were simply too big, and they are carried away.

A very good example of that is in H. G. Wells's book *Christina Alberta's Father*.¹ Mr. Preenby, a charming man of the smallest size, was suddenly filled with the Holy Ghost and understood that he was the great Sargon, which practically settled him forever. He would have been a lunatic had it not been for a wonderfully clever doctor; as it was, his poor little head got so swelled up that, although it did not snap, it remained in a liquid condition. Occasionally such a little head actually does snap and there is no adaptation any longer. The Holy Ghost is a serious danger: it can transform people in one instant for a whole lifetime. You see, one of these birds suddenly appears and pulls them under the water or flies away with them. When the Holy Ghost appears in the form of an aquatic bird, it is usually a swan, like the swan that carried Lohengrin away. That means a change within. It is not necessarily an external change. These are very intimate and secret experiences. I have often heard people say that from that moment, something broke, disappeared; they don't know where it went but it is lost. You see the bird comes and takes it away in the night. That is a lost soul, or a part of the soul, for it can happen in all degrees. In certain cases it happens to such a degree that people feel that they are already gone, as good as dead.

That is such a recognized fact that it became part of an early dogma, the system of Docetism, which was a very important heresy in the early church; it was considered a danger. The Docetae thought that Christ was such a case. They believed that he was an ordinary individual till the time of his baptism in the Jordan, when the bird descended upon him, a superior ghost-man seized him and transformed him into the great teacher of mankind. And when he began to waver in the garden before his arrest by the soldiers, the bird took the god-man or the ghost-man with him again up into the lap of God and left the human husk, the ordinary man Jesus who was crucified. He cried: "My God, why hast thou forsaken me," because he was left by the eternal spirit. The Docetic conception was that no god was ever sacrificed, that it would have been quite impossible to sacrifice a god; it was an ordinary poor man who was sacrificed—he was abandoned by the white bird. An entirely psychological viewpoint, and like most of those early heresies, beautifully human. But the church had to be kept simple so those ideas were squashed. I hope that either now or in two thousand years we shall

¹ *Christina Alberta's Father* (London, 1925). The idea for this novel originated in a conversation between Jung and Wells (CW 7, par. 270n.). Jung discusses H. G. Wells's book more extensively in CW 7, pars. 270ff., 284, and 687; he also refers to it in CW 13, par. 53, and in *Dream Analysis*, p. 95.

be far enough along to understand their beauty. Most of them are terribly intelligent.

Now this arrangement, the Chinaman at the one end of the pond and the crane at the other, looks as if something were expected, and in fact something does happen. The Indian emerges from the black water covered with slime, and on the side of the crane, which means that he moves in the direction of the representation of the Holy Ghost and away from the Chinaman, who is a system of Chinese philosophy. The crane is the living spirit, a sort of animal form, because the animal, being nonhuman, is the symbol for the superhuman or divine. It is as if the Indian had been pushed in at one end of the water, made his way through it, and come up on the other side by the Holy Ghost, the crane, who now says: "Wipe the tears from your face." Nothing had been said about his weeping, so it is as if the crane were interpreting the black water as tears. This black water is a mood, a deep darkness; it is a sort of short voyage under the sea, which looked at externally or observed through one's own consciousness is like a deep depression—as when things are dark and the black water is closing over your head and you feel like hell. It is a terrible depression, melancholia, which naturally means tears.

"Then the Indian came out of the water and sat upon the bank with his head bowed low upon his hands for he was very weary." That is simply the aftermath of his melancholia. And then something new happens: a camel came along and he mounted upon the camel and rode away. The camel is the animal that carries the burden, and here it means the instinct. You see, when one has been in a deep depression, after a while something comes up which takes one out of it.

I remember a patient who was only in a relatively reasonable mood as long as I was on the premises; as soon as I took my vacation she sank into a hole—suicidal moods, etc. And I callously went away, as I usually do, because I knew she could only get out of these holes by her own powers; even if I sacrificed myself completely she would not get out of them, she would only get deeper into them. So I went away, and she was in despair and decided to commit suicide. She was walking down to the lake to jump in, and on the way she passed a shoe shop where she saw some very nice shoes and thought they might perhaps fit her, so she stepped in and bought them. And she was made all over, reborn, her depression gone for not less than three weeks. She was amazed, and when she told me was already building up feelings of inferiority that a pair of new shoes could cure her of such a melancholia. If I had put a mountain under her feet it would not have cured her, but that pair of shoes did the trick. It made her doubt her own internal values. I strongly advised her, in case of

another attack of melancholia, to buy another pair, so the next time she bought something else quite foolish. Now such experiences are not to be invented, and from that she learned that her melancholia was only worth about fifty francs; she learned to objectify those black-water attacks. That was a sort of camel that came along and carried her out of the situation. It was an animal instinct, and most childish, but the point was that she got into those black moods because she could not follow the indications of nature. There were a number of camels around her but she paid no attention to them. Because she did not want to follow the instincts, she held to one conscious conviction and plunged into darkness. As soon as she followed the instinctive indication, she was instantly cured. It was like sorcery to her, it was so simple; she just followed a futile little intimation.

That is like the figure of the helpful animal in fairy tales. When the hero is in a tight place and doesn't know his way out, one or two animals appear that prove to be very helpful; they show him the way—something very near and very self-evident which he has not seen. This is the function of the instinct, and it helps in situations where nothing else helps, when your mind leaves you completely. There are certain difficult situations in life when everything you have learned, everything you have slowly built up, crumbles away, nothing helps; and then you have a most foolish little idea or hunch and you go by that. So people who can follow their instincts are much better protected than by all the wisdom of the world. Though of course if they had *nothing but* instinct they might be protected in the primeval forest, but they would certainly not be protected in a civilized situation where they needed mind.

The Indian is here represented in connection with the simple animal impulse. He shows himself as a true natural mind, he is carried by instinct. The great advantage of the natural mind is that it can live by instinctive impulse. That is, on the one side it is a great advantage, but on the other side it is a disadvantage, a sort of restriction, because through continuous commerce with animals a man assimilates the truth of the natural mind to such an extent that it alienates him from the cultural or spiritual mind. It sometimes becomes quite difficult to deal with the natural mind, because it is at too great a distance from the point of view of the spiritual mind. So if left alone for too long with the animals, the animus might be carried away by them to a deeper unconsciousness, and then connection with the conscious ego would be interrupted; he might indulge too much in the animal world. Of course, you should never misunderstand this as sex fantasies, say. The earth has a spirit of her own, a beauty of her own, and there is enough to indulge in

besides sexuality. The natural mind has the world of earthly beauty to itself really. You see nothing is precluded. And it is not so entirely materialistic as one assumes, because the animal—we don't know—may have a better knowledge of the deity than man, but of course an unconscious knowledge. That unconsciousness is the danger. If the animus becomes too animal-like, he becomes too unconscious and then the connection does not work. Moreover, when there is that lack of connection between the conscious and the animus, he animates the collective unconscious to such an extent that it is very difficult to deal with it.

Well, they rode out into the desert till they came to a wigwam, where the Indian went to sleep. The wigwam is the right place for the Indian, he is among his own tribe where he belongs. He is the natural mind, and instinct has taken him back into his natural conditions. The animus is not meant to live in the depths of the unconscious, he is meant to live on the surface of the earth. He must be connected with consciousness, one should always know where he is; when he disappears, anything may happen. That he is in the right place here is shown in the fact that when the dawn broke, he looked out of the tent and beheld three flaming crosses in the sky. Here the animus functions in the proper way: he must have vision, he must see what is going on in the unconscious; he now informs the conscious that he has seen three flaming crosses, which the conscious does not see. The vision is like a sort of story, because the conscious ego is still a mere onlooker and has no hand in the game; thus far the animus and the animals are the active *dramatis personae*. But the drama shows the proper function of the animus. It reveals the laws of the unconscious to the spectator. I said, you remember, that a certain amount of disposable energy is used up in such a vision. After a while the patient gets tired, and then the Indian goes to sleep, in spite of the fact that there is still something in the end pointing to a future problem, as is often the case. These three flaming crosses in the sky indicate that the problem of the Holy Ghost is not completely settled. What would you say about that symbolism?

Prof. Eaton: It is the Christian symbol, Christ in the center and the thieves on either side.

Dr. Jung: And why flaming crosses?

Prof. Eaton: That is the element of enthusiasm.

Dr. Jung: Yes, anything that is flaming, shining, has the element of enthusiasm. It is radiating energy, so it is full of mana, a strong fetish. That is quite contrary to this woman's conscious attitude; if I should ask her whether the three crosses held any importance for her, she would deny it. But to the unconscious there is a great intensity in the Christian

sacrificial symbolism. And you remember in the Mithraic bull sacrifice the two *dadophori*² are like the two thieves in the Christian sacrifice. It is the sacrificial situation, and it is therefore full of energy and must be of great importance to her. Yet people generally assume it to be of no importance even when their attention is called to it. They ascribe to their minds the magic power of making thoughts come true. Of course, they no longer believe that if they speak a certain mantra, a column of smoke will rise from the floor, but they assume that an idea which is fixed in their minds can by some magic process become a reality; they think they can charm and entice their mind by words, by speaking mantras. To a certain extent that is true, but not to the point of producing new facts. So our patient naturally does not attribute any importance to the Christian symbolism in the conscious, yet the Indian shows that it is full of radiating energy. And that is not only true in her case, it is true of everybody.

Of course, I am not speaking of those Christians who consider it their duty to believe that the church is full of mana, though as a matter of fact there is perhaps less mana in it for them than for you to whom it seems to mean little or nothing. Christianity is a profound teaching, a gigantic attempt to master the secrets of the soul. The last historic theory is the Christian theory, and as long as we know of nothing better, we have to stick to the thing as it is. It is as if you were on the bank of a river with no bridge; you wish to be on the other side, and you may think you are there, but the fact is that you are still on this side. Christianity is the last word of mankind in the tremendous attempt to formulate the mysteries of the soul, and knowing nothing better we should acknowledge that we are still there; whether we like it or dislike it makes no difference at all, we are still there. And that is what this woman has to see. She is still under the influence of the Christian sacrificial idea; she is medieval, her ideal is saintliness. It is the Christian idea with all its paraphernalia. When it comes to any important decision in her life, most certainly she will decide according to that symbolism because it is still alive and full of power.

The problem of the Holy Ghost has not come to an end, so no wonder that in the next vision the great white bird appears again. But now something very strange happens, the white bird suddenly changes into a dark hawk. You know the dove is relatively weak and harmless, but the hawk is a wicked bird of prey. Yet it is also a divine bird, it is the bird of Horus,

² The *dadophori* are two brothers representing life and death, respectively. Each stands beside Mithra at the bull sacrifice. See also CW 5, index, s.v.

the Egyptian Christ, and the official Catholic teaching is that the Egyptian myth was an anticipation of Christ. And this dark hawk is darting about, swooping down to the earth and up again, holding an egg in its beak. This transformation is decidedly a step forward, for here our patient is taught in the mystery play that the white bird could be just as well a black bird. As I told you before, the spirit has two sides, it is ambivalent; the spirit can manifest itself in the highest supreme form or in the form of an animal of prey, a very destructive animal perhaps. The hawk is just the contrary of the dove, and here the spirit, or the Holy Ghost, is performing in its dark form. We are not used to thinking of the Holy Ghost as taking anything from the earth, as taking something from below, but always as bringing something down to the earth, such as the immortal feat, the miracle of transformation, the heavenly fire, or the generative power from God into man. But now the hawk fills the role of the rapacious spirit, it seizes an egg. Here for the first time we encounter the egg as a symbol. Have you any idea about it?

Mrs. Crowley: It might contain the germ of the new attitude.

Dr. Jung: The egg is always a germ, a beginning, but to what does it refer?

Remark: The beginning lies in the darkness.

Dr. Jung: That is perfectly true. The hawk is the dark nocturnal bird, the black form of the Holy Ghost, a rapacious bird that goes about in the night, that is used to the darkness and the earth. And the white Holy Ghost is not capable of that kind of stunt; a dove could not steal an egg, it needs a bird of prey. This is a very delicate point. I am sorry, but such symbolism brings up tremendous problems. Here it is the problem of what one could call the morality of evil, the question of the usefulness of evil. This has been one of the great stumbling blocks of theology. Why should evil be? All the animi are firmly convinced that evil should not be. To the four hundred millions evil is no good and should be wiped out as soon as it is discovered. As to the individual case, that is not dealt with. For instance, the four hundred millions should never lie, but in the individual case, you see, we have to apply that truth. Meister Eckhart³ wrote a beautiful sermon about repentance in which he said one should not waste too much time on repenting one's sins because out of the

³ Meister (Johannes) Eckhart (c. 1260–c. 1328), German Dominican theologian and mystic; Eckhart wrote of the mutual need of God and humans for each other. Jung often refers to Eckhart, stressing his humility, common sense, and mystical understanding of the Self. See especially *Psychological Types*, CW 6, chap. V, 4, b "The Relativity of the God-Concept in Meister Eckhart"; see also *General Index*, CW 20, s.v., and *Dream Analysis*, index, s.v.

night comes day; out of error, truth; and out of sin, forgiveness. And he said that even the apostles were mortal sinners, that it looked as if God had burdened the chosen ones with sins the most, and he quoted some very good examples of that truth.

So when you study carefully the true biography of the individual—of course no written biography is really true, I mean the biography as the doctor sees it—you come to the conclusion that if there had not been a certain evil, a certain good would also not have been. Without mistakes or sins, the best moral qualities would never have developed. For what is morality without freedom? Where there is no freedom, there is no morality. The thief in jail is not moral just because for the moment he cannot steal, he is a caged animal. Let him be made cashier of a big bank where he has the opportunity to steal every day, and then if he doesn't steal, you can say he is all right, he is no thief any longer. If there is no freedom to do wrong, there is never the choice between good and evil, so a specifically moral action is simply prohibited by a sort of moral cage. If there is freedom, there is the chance of choice, there is the ultimate fight between good and evil. And sometimes it is a much greater moral achievement if one chooses to lie than to tell the truth. It is often the case that a thing which would be wrong, looked at from the standpoint of the four hundred million people, is the only right thing in the individual case. When it comes to the individual, it is exactly like going into the interior of the atom, where the natural law doesn't count any longer. The moral laws that are good for the four hundred millions come to an end, just as the natural law in the interior of the atom comes to an end; it is irrational. And so the human individual in the zone of his moral ethical freedom is irrational. There you simply cannot judge. The mistake is that we believe (and it is not the worst and most stupid people who believe it) that this general moral law is absolutely valid throughout the whole universe—as we used to suppose that natural laws applied to the interior of the atom. It is a great discovery of recent years that these natural laws have not a universal application; they do not apply to the facts in the interior of the atom.

And so in psychology we make the discovery that in the sphere of the freedom of the individual, in the sphere of divine choice, divine freedom, laws have nothing to say. We may think we have discovered in this an extraordinary truth, something quite new, but you can read it in the Epistles of St. Paul; it was his tremendous discovery that there the law came to an end. To the superior man who has reached redemption, the law means nothing because the individual standpoint must prevail. That standpoint is now becoming recognized in practical life, in legislation,

for instance, the postponement of punishment is a recognition of that truth. It does not matter so much what you do but how you do it. When a decent man commits a crime under trying circumstances, his punishment can be postponed, he is not actually punished, because we recognize that though he has committed a theft or even a murder, he has not done it in the same way that other people have committed such crimes. There is the victim as in any other case, but the individual conditions are absolutely different from the individual conditions in other cases and, therefore, deserve a particular treatment. Perhaps an alienist is consulted because it is obvious that this man has not the same intellectual or moral outfit as other people, and that is taken as a reason for exculpation. So in individual psychology we have to weigh all the time very carefully whether, looked at from an individual point of view, a good thing is not really to be considered as a very bad thing.

Mind you, nobody would doubt that Christianity was a very good thing for the four hundred millions, but it might be the worst thing for a particular individual; for him it might mean utter destruction. I have seen cases where their condition is such that if they believe the Christian moral laws to be true, on top of everything else, they just go to the devil; one cannot heap up the virtues eternally. Such people are only helped when you lift the lid. Sometimes people who are indubitably good and wonderful, believing just the things they should believe, are so inhibited that any more virtuous efforts would mean death. While the fact that I helped them to swear, for instance, was helpful, it was the greatest relief, a lifesaver to those people to utter a blasphemy; it opened up a new channel of life. So finally, after many experiences of that kind, I came to the conclusion that it is really much more reasonable, or saner, or perhaps more corresponding to the unknown will of the unknown god, that human beings should live what they are, instead of just believing something. Suppose that humanity should believe that salt was the principle of all evil and that eating salt was criminal. Then the whole of humanity would stop eating salt and, of course, they would all die after a while. Now is that the meaning of life? Is that the fulfillment of the divine will? Sure enough, if God wants the destruction of mankind he most certainly will instill such a creed into mankind, but what we see is that mankind and every living thing intrinsically believe in life.

Mankind feels that life has a meaning when one lives and there are relatively few exceptions to that rule. Of course, there are so many monasteries, so many suicides—too heroic attitudes—but such things just serve for a psychological demonstration and do not affect the bulk of human life. St. Simeon Stylites stood on one leg on a column for seven

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years. That sort of thing was necessary in the early days to demonstrate spiritual power. Now we would say he was a silly ass, and a party of sight-seers might pay five francs to see him; he would be an object of curiosity, but it would not be an uplifting sight. The early Christians were tremendously naive, they thought it a proof of the Lord's wonderful kindness that he allowed a man to stand upon one leg. That is still true in the East, there are many good examples of what the Lord can do for people in that line, a man standing with his hair like a bird's nest on his head, for instance, eaten up with vermin. And think of the lives of those greatest saints, the Tibetan monks who have themselves walled in for sixty or seventy years until they shrivel up. One man was walled in for seventy-two years and died in the wall; he had atrophied completely and decreased to a third of his height. But such enormities do not mean that the bulk of humanity is going to live like that.

In spite of all convictions to the contrary, life has always fulfilled its own meaning; it wants to fulfill itself and in a sound body. We surely don't admire a tiger that eats apples and lives as a vegetarian. But if in one leap, with a cow in his mouth, he jumps over a fence twelve feet high, that is a good tiger. And so it is with man. There might be a wonderful specimen who has lived on noodles for fifty years, or who eats only salad like a rabbit, or who installs himself in a sun-baked Libyan desert forever; we can admit that such things are possible, but we would not assume this to be the meaning of life. That is the license we have on our transitory way; we can indulge in mitigated suicide, but it is impossible to make that into an ideal for the life of mankind. We know nothing better than the laws that are laid down by man, and we must orientate ourselves by those laws. Nevertheless, what you feel to be your necessity is surely your necessity, and if you can fulfill that necessity without murdering other people or being murdered, that is all you can expect. The ultimate proof is always whether you get killed by the other people. As long as they don't kill you there is some latitude between yourself and collective humanity. Sometimes life demands such a latitude in order to be lived. Of course, one should not live nonsensical things as sort of moral acrobatics, it is a matter of the individual necessity, like a lie in a certain moment, when it is much better to lie than to tell the truth.

So this is very important teaching for our patient. The visions place before her eyes a white bird changing into a dark hawk, a bird of evil omen. And that is the Holy Ghost that you rightly worshipped as the very essence of the right kind of life. For it is the spirit of ecstasy, of enthusiasm, and no life is really lived without enthusiasm; you could put yourself into a box just as well and be buried. Life is only worthwhile if lived

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with enthusiasm. And the vision says that thing can change into a black bird, that it is even necessary in order to get to the germ of life, to a new beginning. You cannot keep on the white side only, you have to admit that the spirit of life will at times take on the aspect of evil. Life consists of night and day, and the night is just as long as the day; so evil and good are pairs of opposites without which there is no energy and no life. They are the Yang and the Yin and they are necessary. Even the Holy Ghost has to turn into a bird of prey in order to snatch the germ of life. The content of life is not always above, sometimes it is below. That is the important truth.

LECTURE IX

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Dr. Jung:

Last time, you remember, we saw that the white bird changed into the black hawk in order to get an egg up from the earth, but when it reached the sky it was apparently the white bird again. It is one and the same bird, it only took on the dark form in order to seize the germ of life. This egg is rather mysterious. It always symbolizes a beginning, and we don't know what will come out of it. We will not speculate about it now, but learn from subsequent events what it contains.

The next thing is that the bird flies to the woman dressed in blue, who is sitting like an ancient statue, and settles down on her hands. You will remember the picture of it. The woman holds a grain of wheat which the bird takes in its beak and then flies again up into the sky. The woman dressed in blue is a peculiar mixture of the Christian celestial mother and, on account of the wheat, of Demeter and Isis. Inasmuch as the Host must consist of wheat, there is a connection with Christ as well as with Iacchus and Osiris (being the resurrected wheat). The scene of the white bird coming down upon the mother is an unmistakable parallel to the *conceptio immaculata*, since the Holy Ghost is depicted as a dove. We may assume, therefore, that the bird brings the seed of life, the divine germ, down to the mother. The seed corresponds to the egg, which is also a germ of life. We could say, therefore, that the egg reappears here, but transformed. The grain of wheat in the hand of the mother refers to the fertility of the earth. The egg as well as the grain symbolize the Self that is yet to be born.

What does the figure of the mother mean? Psychologically she would be the collective unconscious under the maternal aspect, the history of the blood, for the mother in a woman's case refers to nothing spiritual. Properly speaking, the mother refers to the womb, to the clan, to the nation, or to the earth. Therefore I say that the mother is the *blood*, and you will see that this interpretation is confirmed later on. I should tell you that I did not explain these visions to the patient at the time; I

merely listened, and we had enough work with dreams so that the visions as a rule remained absolutely untouched. Through the picture of the immaculate conception the germ of life has been deposited in the stream of blood; thus it has been inserted into the sphere of the instincts and thereby something like a pregnancy begins, in which the patient is her own child. This is the mystical child, another symbol of the Self.

The mother holds a grain of wheat, which is exactly like the mysterious Iacchus in the Eleusinian mysteries of which I have spoken already. It was there not only a grain of wheat, it was a whole ear of wheat which the priest showed at midnight in a ceremony containing the same underlying idea, one could say, as on the night of Christmas; the situation is the same. The ear of wheat represented the son born of the Great Mother, the earth. So this might be a sort of anticipation: the mother shows the grain of wheat as the anticipated result of the birth to come. And the bird takes that grain and flies up into the air with it, we don't know where. This is very typical of the beginning of visions: it begins at the bottom, as it were, as if the whole world had to be built anew, or as if nothing had ever happened before; and then it carries the thought through until it reaches the stage that is not yet and that never has been: it reaches the future. It is often as if such a series covered the whole way, as if each series extended from hell to heaven, from the beginning to the end, as if it were a complete cycle more or less clearly formulated. In the beginning, the future stage is rather dimly characterized, then later it becomes more and more clear, and the beginning gets blurred. This is a general characteristic of such visions. I cannot tell you how far the patient has been influenced by her reading here; it is possible that she has read about the ceremony at Eleusis. I must verify that point. Here is the next vision: "I beheld a horse which changed into a ram and then into a bull."

This is again the typical series and you see how things begin at the bottom. The horse symbolizes the animal libido, so this means the unconscious libido associated with man; and that changes into a ram, and the ram into a bull, which is spring symbolism, as we have seen. The ram is the sign of Aries, and the bull is the next sign, Taurus, the fuller fertility, the greater generative force. The vision goes on: "I saw that the Indian was upon the back of the bull holding it by the horns." This means that the animus is renewed by that renewed libido.

Then the Indian was leading the bull which followed very quietly. They slowly ascended a high hill until at last they stood upon a pinnacle of rock. Below them many people surrounded the rock and raised their hands as if in supplication.

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This is interesting, that resuscitated libido expressed by the bull is a very primitive idea. The reason for the spring festivals is to shake off the past year and to renew the medicine power or the mana, the health power, for the coming year. Therefore such ceremonials are still celebrated in the spring in order to make people sound or strong for the year ahead. For instance, in my native town Basel, at the end of January, when one feels the first inklings of spring, a highly primitive ceremonial, a masked dance, is performed by three figures. A very strong primitive man, a wild man, carrying a sapling and wearing green wreaths of ivy on his head and round his body—showing that he is a renewed vegetation demon—comes floating down the Rhine on a raft, with drummers beating in a particular rhythm. He is welcomed to the town by two animals, a lion and a griffin, who are waiting by the bank of the river and beg him to land. This he does with some reluctance apparently, and then they dance together, a very curious dance with the drummers now beating in a different rhythm. It is very impressive, a really primitive ceremonial. That is the renewed ram or bull spirit; the new vegetation power, the new mana for the whole town for the whole year, comes down the Rhine in the very early spring. Carnival has the same meaning. And that was the idea of course in the Dionysian festivals in Athens, where they carried the phallic symbol. There is also evidence of such ceremonials in Italy in Etruscan times, symbolizing the renewed forces of nature.

The renewed force has in this case a spiritual value, and it leads the animus, the Indian, up onto a high pinnacle of rock, where a remarkable scene ensues. It is very much like a biblical scene, like Moses on Mount Sinai, for instance, with the people down below worshipping the divine miracle; they all have their arms outstretched to the Indian as if in supplication, so we must assume that the animus as well as the bull have taken on a spiritual or divine significance. This picture is based upon nothing in external experience; it happens in the unconscious of the patient and she simply looks on as at a moving picture. But the figures in the scene express, or are at least mirror reflexes of, corresponding facts in her unconscious. The bull, the Indian, and the crowd that watches the performance are all in her unconscious; it is a sort of audience within herself composed of the parts and particles and atoms of the collective unconscious. There is one leader, the animus, and there is one power, the renewed libido. That is the important fact for the unconscious. It is as if there were a tremendous desire in the unconscious to be led, and with the hope of renewal. For what they expect of the bull and the Indian is rebirth, the spring miracle, and it is interesting to see how apparently the whole collective unconscious is waiting for this miracle to happen.

You may remember that passage in St. Paul about the *apokatástasis*,¹ which is this same idea that the whole of nature, all creatures, are expecting the revelation. As we are expecting the manifestation as the children of God, a revelation of the Holy Ghost within us, so all creation, even the animals and the plants, are waiting for it too; that spiritual miracle of redemption or completion which happens in man means the crowning of all nature at the same time. So everything that has been fettered will be released with the liberation of the children of God. The idea is that man is the representative of the whole of creation, and whatever happens to him happens in a magic way to the whole world. One finds the same idea among very primitive people. The members of a totem clan, for instance, undergo certain ceremonials in order to change themselves; and because of that change, the nature of the totem will change also. The totem animal is also affected in a way; by their getting into a certain psychical condition, the fertility of the totem animal is assured. In the center of Australia the growth of grass is exceedingly important, so they have a variety of grass seed as their totem; they perform their rites and the grass-seed totem is responsible for the crops. And there is a water totem in places where water is very scarce; they believe that through their ceremonies the water totem will secure enough rain and drinking water. So the primitive idea is also the idea of the *apokatástasis*. It is an exceedingly mystical idea. And as Paul thought, so the unconscious still thinks.

This belief is also to be found among the common people. I once observed a very interesting case, a girl who came from the eastern part of the Black Forest, which was a very backward country then and in fact still remains so. This girl was my mother's cook, and at that time we were living in the country and had a chicken yard with dwarf hens and roosters that were sort of fighting cocks. One was particularly bad, he raised Cain all day long, so my mother told the girl to kill him. So the girl chopped the cock's head off, and when she came back she said to my mother: "Well, at least he repented before he died, so now he will go to heaven." My mother said: "But it is not possible for a cock to repent!" "Yes, he did, when I chopped his head off he cried: 'Verzeih mir, Forgive me! Forgive me!' He repented because he was afraid that he would go to

¹ Acts 3:21 and 1 Corinthians 15:52-55. *Apokatástasis* is a Greek word applied by Origen (third century) for the idea that all things attain complete restoration at the time of the Last Judgment. Jung uses the term in reference to the hero's (or Christ's) redemption, not only of himself but of the entire world; see *General Index*, CW 20, s.v.

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hell." "But there is no hell and no heaven for chickens," said my mother, "*we* have immortal souls and we go to heaven because God sent his only son to redeem us, but there is no such thing for chickens." "But of course there is! Don't you know that at the same time that Christ came for human beings, the savior of the chickens came into the world too? He preached the Evangel for the chickens." She was in dead earnest about it. I enquired of local people and they said that these ideas were to be found among the peasants, that they cherished the conviction of an absolute parallelism between man and animal. So when Christ appeared in the world, a savior appeared to each animal—a Dr. Fox, a Dr. Snake, a Dr. Hare, and so on—and preached the same thing, in order that all creation should be redeemed together with man. That is the idea of the *apokatástasis* in a very primitive form. Of course, above, in the thin air of universities nobody knows of such things, but they are still going on. I am quite certain that that is printed in no book, but it is printed in the hearts of the people.

Here we have the same idea. It is as if the unconscious were showing our patient how the aspirations of the whole collective unconscious were aroused, and as if the Indian upon the bull were really the savior of the collective unconscious. That brings us to a very paradoxical idea: you see, on this plane of consciousness we feel single and as if collectivity were just the opposite. Inside it is different, there is a multitude, and there the situation is reversed: it is as if we were the multitude there, and as if the Indian on his bull were opposed to us. You could say it was a sort of private theater if it were not so disagreeable; the theater idea makes it a bit too light. When you really get in touch with these figures in the collective unconscious, you feel how terribly real they are and how utterly ungovernable. But it might be a sort of antique drama, a performance amongst primitives where people were really killed, really tortured. Or it is like a mystery play in which blood may be shed.

It is as if you were a whole universe inside, while externally you are simply a unit. Inside you are a macrocosm and you contain many microcosms. Then, as a matter of fact, there is no limit to greatness as there is no limit to smallness, so it is quite possible that each red corpuscle of your blood means a nebula or something of the sort. The structure of the corpuscles of the blood has a great likeness to little solar systems, so why not after all? Such speculations seem awfully far away, but step out into the night and look up at the sky, and there is infinity and eternity right on top of you, there are all those crazy speculations that you loathe during the daytime. There is the fact that rays are still wandering in the sky which portray, say, the French Revolution. You still could see the

light of the guns of the World War at a certain distance from the earth, because light has a limited speed. So somewhere out in space you can go back in history. If you could put yourself at a distance of only about four hundred light years from the earth, you would see Columbus discovering America; if you had a good telescope you could see him just now landing. You could see the destruction of Mexico, and the great fire of Rome if you could take your stand about two thousand five hundred light years away and had a particularly good telescope. That is perfectly true, so infinite greatness and infinite smallness are true. It is quite possible that we contain whole peoples in our souls, worlds where we might be infinitely great as we are infinitely small outside, so great that the redemption of a whole nation or of a whole universe could take place within.

I once had a case of schizophrenia, a girl who was so caught by that redemption mystery which was going on in her that she could no longer speak to people.² She was locked up in a lunatic asylum for about sixteen months, and I had a chance somehow to get behind her screen and discover where she went. She went to the moon and became the savior of the moon people. She became the redeemer of the world, she built temples and did all sorts of wonderful things, it was a most amazing story. And the thing which was difficult for her to bear was that, in telling me that story, she cut the thread to the moon and could not go back; she had to be sane, she was caught to the earth because she had betrayed the mystery. She wanted to kill me because I had cured her, because her life in the moon was so much more beautiful. She had no idea that the moon was a symbol, so that one called people like herself lunatics; she went into the unconscious—into the moon—and there she did the only thing that was worth living for, redemption; she succeeded in saving the moon people. But she got stuck in the moon, she became the prisoner of the moon spirit. Then when I came in and she could tell me that story, she was caught in this world and could not go back. She hated me for a long time and said to me: "Oh, it was so much more beautiful, I hate to live on this earth." Since then I am not so compassionate about insane people; it may not be so bad, it only looks so.

Our patient is in the position of the supplicating people in this case because the Indian still has the lead, and the Indian on his bull is the redeemer; the savior and his bull is the Mithra figure. Of course she has no idea that this Indian, being a warlike man, is Mithra. I am sure that if she had known of that possibility she would have adorned him with

² For this case see CW 3, par. 534.

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Mithraic symbols, or would have called him that. But he remained an Indian and the bull a bull despite that scene where they appeared to be divine. Now the vision continues. She does not understand it and therefore it simply moves on like a film. "The Indian and the bull crossed a high bridge over a swift mountain stream." Such a crossing always means going over into a different condition, a new chapter begins. Then, "they turned to the left after crossing the bridge and descended into a wood." So the situation becomes now quite different. To the left means to the side of the unconscious, as the right is the side of the conscious. They are going deeper, they descend into a dark wood, again a symbol of the unconscious. "The Indian stopped to drink at a spring of water." And then something very important happens: the patient herself appears in the picture; she is now a stage figure.

From now on the visions will be rather more like real experiences. She will be more active in them, she is part of the mystery play, and this happens in the moment when the Indian comes down the hill and drinks the water. Before, he was high up on the rock, but now he descends into the deeper layers of the unconscious until he comes to the spring of life, one could say. He leaves the divine-mystery sphere and comes down to the sources of the libido, which are deep in the body. He becomes almost physical and in that way he wakes her up; there he catches her—that was the key he inserted in drinking the water. That is an old symbol: drinking from the magic well has a transforming effect; it bestows all sorts of magic qualities upon one. By drinking from a certain well women became pregnant. And you remember the symbolism of the well where the woman of Samaria came to draw water, and where Jesus offered the living water.³ In this case, by going down toward the earth, down into the body, and drinking the water, the Indian establishes a moment of communication between the sources of life and himself, and so he brings her in. You see, that would again be something like bringing the egg to the mother, and also like the grain that comes from the earth. For she now enters the mystery play, and apparently she is veiled. She says:

And the Indian lifted the veil from my face, and we gazed at each other. And he gave me water from the spring to drink. Then I followed the Indian who was still leading the bull and we came into a medieval town.

Drinking the water has transformed the Indian in a way, it has brought him into connection with tangible reality. And that this woman comes

³ John 4:7–30.

into the play veiled, means that she has not seen nor has she been seen before—she has been unconscious. This is now a sort of birth. In the mysteries, veiling means that the initiate dies, and the unveiling means the resurrection. So for a nun to take the veil means that she is dying to the world. The church recommended that women in general, particularly virgins, should wear veils in order to prevent their influence upon men and to protect them from the eyes of men. That is the reason why Mohammedan women still wear veils. Therefore lifting her veil means here resurrection, going into action, having effect; and gazing at each other means that they have an effect upon each other. So there will be a close association from now on with that leading principle which was first embodied in the Indian, and the obvious purpose of that close union is that she should now acquire the leading function herself. The animus should not lead, it is not human enough for that office, it is only a partial figure. She deserves to be led by something that is more her equivalent than the animus.

Their next move that they make together is on the time machine, they go back in time to a medieval town. The unconscious can move in every possible direction, even in time it can go forward or backward, because it knows no space.

There was a big square in the middle of the town and a cross was erected there; and we saw a woman who was holding up her baby to the cross.

Obviously a Christian symbol.

The Indian walked silently on, and the woman then, in anger, threw the baby at the Indian. Instantly the baby was transformed into two little goats that followed along behind the bull.

This is very involved. A movement back into the Middle Ages is a sort of regression, but it is not personal. It is an historical regression, a regression into the past of the collective unconscious. This always takes place when the way ahead is not free, when there is an obstacle from which you recoil; or when you need to get something out of the past in order to climb over the wall ahead. At all events there is a certain obstacle in her path. It is not mentioned but it is rather simple, for if your guiding principle is represented by a primitive man and a bull, you will find it exceedingly difficult to go on. You never would dream of following such a principle, that seems most untrustworthy. So our patient regresses to a medieval town. It is no special town, it simply indicates the medieval atmosphere, the medieval way of solving such a problem.

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Then a child is offered to the cross. The woman offering the child is Mary; Mary brought forth a child to be sacrificed on the cross. This means that whatever is growing in one's mind, reaching out into the future, is to be sacrificed. Therefore no progress. You know how difficult progress has always been. It is only recently that people like myself have not been executed; I would have been burned in the Middle Ages. The mere fact that poor old Galileo had some ideas about the movement of the earth was enough to put him under thumbscrews, and the most innocent philosopher was burned alive. That is not so long ago, and often it happened to perfectly nice people. It was in 1796 that the last witch was burned to death in Glarus, about sixty kilometers from here, and what is that? My grandfather was alive then. Just the day before yesterday anybody who had something new to say was in danger of hell-fire and, quite literally, there were few inventors who escaped that fate. A man who was interested in natural science and collected stones or fossils or flowers for entirely scientific aims was considered a sorcerer, and he had to put up with the possibility of being killed at any moment. In the Middle Ages they were all most hellishly afraid of anything new. Only in 1846 did the Pope allow the earth to revolve around the sun—only since 1846 is that officially true. It was exactly the same in China. There was a famous museum of European inventions in Peking, every new invention was collected, but they were put into the museum as curiosities, to show what those red devils were doing in barbarous lands; they never adopted them for themselves. And we were like that in the Middle Ages and until not long ago. So the future of the child was to be sacrificed to the cross. Everything was in the past, Paradise was in the past, the Golden Age was in the past, and ahead was only the Last Judgment. For this world there was nothing ahead. The idea of any real improvement did not exist; improvement was in heaven, it was not for this world. Real belief in any kind of progress is an absolutely modern invention.

Our patient is shown to herself here as the medieval woman and she is shown what the medieval woman did, and naturally she has a *participation mystique* with that figure and offers up the child to the cross. But the Indian passes on; that thing which is now alive in her, that guiding principle, cold-bloodedly goes on past the cross. He seems to say: "Nothing for you in that, it won't work." Then, as that woman, she gets angry and throws the child at the Indian, which means she offers up the child to that strange thing instead. It is as if she said: "I am this medieval woman and I offer my child to the cross, but since you go on like this, well, damn it all, here it is, now take it with you." She rebels against that new thing in her which is disrespectful and disregards her medieval Christian inten-

tion. Then instantly the child, the future, transforms and takes on an entirely new aspect, it is now two goats.

I can theoretically interpret those two goats through the fact that two things alike are always an indication of an unconscious condition. In the unconscious, everything is in pairs of opposites, the yea and the nay. When they are near to consciousness, they are sometimes white and sometimes black, but a bit farther away, one cannot say which they are, they are two apparently identical things, where one perhaps feels a possibility of the disintegration into the yea and nay. Now that would point to an unconscious beginning, a future which is still unconscious to her, but in which her personal libido would take on the form of a goat. The bull



and the goat belong to Dionysian mythology, and she made a picture in which these animals occur. And I will show you a picture from the Villa dei Misteri where the women's mysteries were celebrated.⁴ It was exca-

⁴ Jung found the feminine form of initiation depicted in the Villa of Mysteries at

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vated near Pompeii. We are not well informed about the nature of these mysteries, but in the picture, the woman who is to be initiated appears with the two little goats, meaning that she becomes aware of her absolute connection with nature. You see, these figures are from the suite of Dionysus, the *satyroi*, satyrs, goat-men; and the *tityroi*, satyrs with horses' tails—human above and animal below—and the nymphs are the corresponding female figures. Pan was a goat-man; goats and panthers are the animals that belong with the animal human beings.

It was very important in the initiation that the initiate should remember where he was still identical with the animal, to walk on the animal path, as it were, in order to reach nature again from within. Even in our days we have Freudian analysis which forces one to primitive animal layers of which one should become aware. Only one does not see exactly what for. But in the old mysteries one sees why: it led those old Greeks and Romans back to a nature which was still not far away from them, yet it was already lost because they were civilized people. So diving into the *participation mystique* with nature was a great blessing to them. Instantly they felt the god in the complete identity with nature; they felt the immortality of the god, his unchangeable substance. They felt themselves in all animals and all plants, which is a poetical metaphor—it has become a sort of sentimentality—but then it was not sentimentality, it was really a reidentification with nature. And not only the god but they themselves became strengthened; they felt once more the influx of the god, a renewed power, the immortal power of nature.

Therefore those mystery cults were all concerned with the hope of immortality. It was the going back to the god, to eat the divine body and drink the divine blood—whatever the sacred drink or food may have been. In that way they renewed and strengthened their own being so that they could stand life again. It was a sort of spiritual bath and was often expressed in that form; one finds that in certain Dionysian cults, and the piscine of the early Christians was a bath really. In another place which has been excavated in Pompeii, fish symbolism was found exactly like the Christian fish symbolism, the initiate being a fish in the water

Pompeii crucial for women's individuation. Linda Fierz-David went on to investigate the psychological meaning of this initiation in a German seminar at the Psychology Club in Zurich, completing a manuscript in 1955 (multigraphed 1957, tr. *Women's Dionysian Initiation: The Villa of Mysteries in Pompeii*, Dallas, 1988). Other Jungian analysts attracted by the strength these images offer women include K. Bradway, *Villa of Mysteries: Pompeii Initiation Rites for Women* (San Francisco, 1988) and C. Douglas, *The Woman in the Mirror* (Boston, 1990).

and then emerging renewed. Being submerged under water means going down into the unconscious, and there in the depths one is no longer single and separated, one is all-embracing, one is the creative god himself. This extraordinary experience is really the purpose in going into the unconscious, and that was a conscious act in the old mystery teachings. With us it is obsolete; we can only understand it as a sort of sentimentality unless one knows what such an experience really means.

At this moment our patient does not see what it means although she is acting it. This is evident in the fact that, as soon as the baby is transformed into the little goats—which means, as soon as she cannot avoid becoming the goat in the suite of the god—they moved away and climbed up a hill again.

But at that moment I saw Christ in a white robe, holding a staff, behind his head a halo. I stop and kneel down before him. But as I did so, I see that the Indian with his animals is slowly going ahead again, and I quickly rise and follow them.

This is the same idea. There was the question of what the medieval woman did, and the answer was: never mind, go ahead. The Indian pays no attention to that woman and the cross, and she angrily follows him. And now it is a most oppressive thought that she is following such a shepherd and that she herself is two goats. She is full of doubts and again asks herself: As a Christian woman, whom should I follow? Surely not that Indian. Therefore Christ is there with his staff as a shepherd and she is just worshipping him, when she sees the Indian walking ahead and she instantly gets up and follows him. This shows that she is already so much the goat that she follows her shepherd, she *instinctively* follows the Indian and leaves the figure of Christ. You see there is no choice in the vision; it simply functions like that. And mind you, none of this has reached her consciousness, she must travel a long road before her fantasies become experiences to her.

The cortege is now climbing uphill.

We come to a great castle with a high tower. The Indian calls out, and from a window in the castle a woman throws down a scarlet flower to the Indian. Suddenly an ostrich appears and joins the other animals. Then very slowly through Rome and past Grecian temples we walk with our animals.

They are now coming to a pretty strong place, a medieval stronghold with a dungeon in the center, and there a woman looks out, who is of course herself in anticipation, as the castle is an anticipation. The castle

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is a stronghold and symbolizes a standpoint gained and fortified; one is entrenched there and relatively safe, one is protected behind thick walls in an inaccessible place. This is simply a continuation of the facts before. She follows the Indian and she seems to realize more or less that she is absolutely bound to him; like an animal to the shepherd, she must obey. That becomes a truth from which she cannot get away. So she is entrenched in it, fortified in it; it becomes an inaccessible and unshakable standpoint. She puts herself into that castle where she is safe, but at the same time also a prisoner. But the Indian led her into that prison so he might move on again, and then he would become the liberator. And she throws that scarlet flower to him which means a very intimate relation with the Indian. She is no longer related to him as a shepherd, she is now accepting him as a lover. The scarlet flower is like that famous scarlet letter which your countryman wrote about.⁵

And now an ostrich appears. Why does an ostrich come in here? The ostrich does not occur in the suite of Dionysus.

Suggestion: Is it not supposed to be the only monogamous animal?

Dr. Jung: Oh, there are many. And I hardly think that he would be under the suspicion of monogamy here. He is under another suspicion, that he puts his head into the sand when he doesn't want to see the persecutor. (That is not true of the ostrich actually; he just runs away, but that is the saying.) So again an animal is shown to her, like a sort of cartoon, expressing: that ostrich is yourself! It shows her that she puts her own head into the sand in order not to see the situation. For she hands herself over to that Indian, body and soul, and it is more convenient not to see it. She is afraid, which is quite understandable. But as they wander along with their animals the scene goes back in time, they come to Greek temples.

Now I will show you two pictures: one of the Indian upon the rock with his black bull [plate 3], whilst down below are the hands of the people raised in supplication; and the other is of the cortege [plate 4], sightseeing in ancient Greece. First comes the Indian, then the bull, and the two goats, and then the ostrich, and she comes last.

The next vision is a very mysterious one [plate 5]: "I beheld a face with the eyes closed, I besought the face: open your eyes, look into my eyes that I may behold them." She uses biblical language here, showing that these things have a hieratic character for her. She has tapped a deeper layer of fantasy.

⁵ Nathaniel Hawthorne, *The Scarlet Letter* (Boston, 1850).

Then the face became very dark and slowly I beheld what no man is meant to see, eyes full of beauty and woe and light and I could bear it no longer.

This is the first vision where she is quite positively stung; she has been more or less sightseeing, but here it gets under her skin. She made a picture of the face: it is that of an animal, a dark hairy face with the melancholy eye of a beast. What really happened was that they not only traveled back to ancient Greece but went even farther, the animals led her back into the animal age. You remember that the purpose of the Dionysian mysteries was to bring people back to the animal—not to what we commonly understand by that word, but to the animal within. She looks directly into the eyes of an animal, and they are full of woe and beauty because they contain the truth of life, an equal sum of pain and pleasure, the capacity for joy and the capacity for suffering. The eyes of very primitive and unconscious men have the same strange expression of a mental state before consciousness, which is neither pain nor pleasure; one doesn't know exactly what it is. It is most bewildering, but undoubtedly here she sees into the very soul of the animal, and that is the experience she should have. Otherwise she is disconnected from nature.

That is the experience everyone should have in order to find again the connection with the nature within, with one's own nature and with the god of the primitives. One could say that these are the eyes of the beginning, of the creator, who was unconscious because in the beginning all was unconsciousness. One cannot know what it is in itself because, from our standpoint, an animal has no consciousness, it is exactly what we call unconsciousness. I cannot go into a philosophical discussion about it, but it is quite possible that in what we call the unconscious—the sum of autonomous contents—each of those contents has a consciousness in itself. Why not? Our consciousness is an autonomous complex, and other complexes might each have an independent consciousness; and is it not possible that the sum total of consciousness and unconsciousness has a center to which contents might be related? That would then be consciousness, because the only definition of consciousness we can produce is an association of things with an ego center. So wherever there is such a center it is quite possible that there is consciousness; therefore what we call the unconscious would be another form of consciousness of something else in somebody else.

Now when our patient reached the animal level, one could say that she had undergone the essential experience of the Dionysian mysteries, which then forms a bridge between herself and the original primordial man concealed beneath the historical layers of the past. Now there is a

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chance that things may come right, because the original pattern is unveiled, the original law is reestablished. Things take the course they must necessarily take because there is no longer any possibility of a loss of connection. The break between man and nature has been abolished, there is a bridge once more. So the possibility of creating dissociated systems in which she might go astray is abolished on principle. Of course it is still possible to a certain extent, but the possibility of inner guidance is always there, and she will be less liable to wander off in arbitrary ideas or systems. It is like that girl who wandered away to the moon: by telling me the secret, she cut the thread between herself and the moon, so she could never return there. Here this woman touches the secret and the connection with the earth is established. She can no longer go astray in conscious fantasies, the inventions of the conscious mind that have blinded her before, because she has now touched bottom.

This is such a convincing experience, such an astonishing revelation, that one cannot get away from it. It becomes a truth, but a truth which you cannot prove. If you said you had gauged the depths of the eyes of an animal, people would say you were mad. But for the individual it is an uncanny and profound experience which contains absolute truth. You feel something of that in studying the accounts of the Eleusinian mysteries, the confessions of the tremendous impression people received in those initiations. That explains why the mysteries lived so long, perhaps fifteen hundred years, till they were finally abolished by a decree of the Byzantine Prefect in the year 622. It is not certain that they lasted so long in their original form, but they were undoubtedly the most sacred thing in antiquity. If a man breathed a word about them, he was liable to be killed instantly, it was even a duty to kill him. That is the reason why we know almost nothing about them; but the few fragments we possess indicate extraordinary phenomena that were actual experience. Now this woman's experience with the animal is of the same nature, and the great emotion she felt proves the reality of it, whatever it means. We are trying to understand it in psychological terms but naturally it is impossible to realize its profundity without going through it ourselves. But we can at least imagine that getting as deep as that, down below all history, into the regions of the blood, must be rather an overwhelming experience; for there one enters a mental or psychological sphere that is still at one with nature, and that is an utterly different thing from our consciousness. Now I will read you the next vision:

I beheld a man on horseback riding over a wooden bridge over a mountain stream. The rider looked down and saw a man baptizing himself in the water below. He took from his saddlebag a few grains

of wheat and threw them down on the water, and the minute that the wheat fell upon the water it sprang up into fully ripe stalks. The banks beside the stream became steeper until at last the rider found himself in a narrow defile of rock. Suddenly he came out into a plain, in the full sunlight, and I saw that the man on horseback was the Indian. Before him was an ancient city, white, with many domes. The Indian entered the town. A great crowd was gathered in the square. The Indian looked up and saw in the sky before him a golden sun. Then he saw that the crowd was worshipping the sun. There was also a fire and near the fire a fountain. The Indian dismounted and going to the fire held his face and body over it and then stood up unharmed. Then the crowd shot arrows at him but without harming him. Finally an arrow hit him in the left leg below the knee; he pulled it out and blood flowed.

That is not all, it is a pretty long story. The gist of it is that the Dionysian cortege disappears, there is now only the Indian. The Dionysian cortege was necessary in order to bring her back to the initial experience of the unconscious, the identity with the things below, and that being at the dawn of consciousness, the next move must be forward. Going back in history means a sort of sacrilege. It is a sacrilegious regression to dismiss Christianity and pass by the Greek temples. All that was left behind as if it were nothing, and now she has to come back. To have touched upon the animal might keep her down, she might be imprisoned by the animal, so she now has to learn the meaning of all religions, all the old cults; she must move up from the beginning of consciousness to modern times. She first comes upon a sun-worshipping people. The animus is being subjected to torture, which points to an early Indian cult. The vision goes on:

He left the city and went alone to a high hill where he wept because he had been lamed. Then he descended again into the city. The crowd fell away and stood about him in a wide circle. He cleansed his wound in the fountain and put water on his face. Then he rode away over the plain in the direction of the sun, till he came to an Indian village where he dismounted. The Indians said: "Lo, he has returned to us." Then all the animals came forth from the wood, and shoals of fishes cast themselves upon the dry land.

This picture explains the situation [plate 6]. The Indian is in the center, the sun above, arrows right and left, and on the left side is the fire and on the right side is the water. This is obviously a situation charac-

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terized by pairs of opposites: hot and cold, fire and water, and arrows from right and left. It is a condition of conflict, assault from either side, so the Indian is forced to a middle position and cannot move. The problem of the pairs of opposites is now appearing, because her movement back into the past, her realization of the animal, has put this woman into a very awkward situation. On the one hand, she realizes herself as a highly conscious civilized being, and on the other hand she realizes herself as an animal, and she has no idea how to manage the situation. Therefore the leading role goes over to the Indian, who is always a sort of anticipatory figure that shows her what will happen to herself. Here he shows her how she can endure the conflict between the opposites with Indian stoicism and with a sort of religious conviction, the relation to the sun being his guiding light. Finally he is relieved from that torture, he can go back to his own people. And there the miracle of *apokatóstasis* takes place, which is again an anticipation. All the animals come out of the woods and all the fishes come up from the sea; it is a great feast of nature where everything is reconciled again, man with the animals and the animals with man, a sort of Paradise condition.

LECTURE X

9 December 1930

Dr. Jung:

I have brought photographs of the frescos in the Villa dei Misteri, one of which I showed you last time. Women were initiated there into the mysteries of the Dionysian cult. In the first scene is Silenus, the rather fat god, a perfect wise man, drunk with the sacred wine of inspiration. He and another figure are playing the harp, the music that arouses the feeling.

Here is that communion scene with the two little goats; it is a communion with the goats. The woman is to be initiated; she is receiving the inspiration that comes through communion with the animals.

Then comes the union with the god, in the forms of Dionysus and Kore. Kore is the cult name for Persephone.¹ The initiate is transformed into the divine figure, Kore, and as such she is celebrating the union with the god. I emphasize this particular fact, keep it in mind. Later on I shall show you that this is the central idea of the Yoga in India, where the union is between Shiva and Shakti. Shiva is the god and Shakti is the eternal sweetheart, this being the highest idea of the union with the god. The god, Dionysus, leaning against the figure of the woman, Kore, means the consummation of the union, the entrance of the god.

One sees from these pictures that in the antique mystery cults there were ideas of a rather similar nature, but naturally much less complicated and sophisticated than the ideas I am explaining here. In studying those antique ideas, what strikes you is that notwithstanding their obscurity and complication, they are simpler, more abstract, with less individual variation than in our psychology. With us it is a return, a new beginning of things which have been lost and forgotten; it is a matter of pri-

¹ Jung refers to the Kore, the archetypal maiden in Greek myth, again making anonymous use of Christiana Morgan and her material, in "The Psychological Aspects of the Kore" (orig. 1941), CW 9 i, pars. 306-83.

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mordial experience, and since it has not undergone a conscious elaboration, there is always great individual variation. Whatever has been subject to a process of conscious elaboration becomes abstract. Our mind is a great simplifier; things take on a mechanical routine character. But that is not the case with the primordial experience; that is the raw material as nature produces it. And it is immensely valuable because we have in such material the beginnings of the most different thoughts—thoughts, for instance, that you find in China, in India, in old Alexandria, in Rome, or in the Middle Ages.

These ideas are to be found everywhere, but as soon as they become mechanical—that is, subjected to a process of conscious elaboration—certain characteristics are lost which you still would find in the primordial experience. And the very characteristics that are wiped out in one cult, or in one country, or in one epoch, may be the points most emphasized in an entirely different time or place. Modern fantasy material is



far more complicated than in these frescos, which look so exceedingly simple: people are put under the effect of music, and then they commune with the animal, after which they are filled with the Holy Ghost, the breath of the god, and then they are united with the god and everything is all right. It is as abbreviated and simple as the Christian baptism, which in the Protestant church is a complete degeneration of a highly developed rite.

Originally they put people under water, and if they almost drowned, so much the better, for it meant a figurative death. A certain sect in Russia, for instance, takes their baptismal rites in a far more serious way; not only do they put people under water until they nearly drown, they even make a hole in the ice and put them into the ice-cold stream. That is an experience which they remember, as it is meant to be. And it used to be real with us, but in these days it consists of sprinkling a few drops of water upon the forehead of a quite unconscious little baby, which is absolutely ridiculous. In the Catholic church it still means something, it

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is a magic rite, a very beautiful thing. When the priest takes the candle and gives it to the godfather of the child saying, "I give thee eternal life," it means that through the baptism an immortal soul is bestowed upon the child, and if one believes that the priest is the representative of the deity, one feels the magic of the ceremonial, one experiences something even if the little bambino experiences nothing. It is a sort of revival of one's own mystical feeling and one gets something through it. But in the Protestant church, where we don't believe that the rite is in any way magical, where it is Mr. So-and-So who sprinkles a few drops of water on the Smiths' baby, that is such a hopeless banality that you just hurry sadly home to your midday meal and try to forget about it.

I said last time that the tendency now in this series of visions is to come back through the ages, and we saw that the Indian animus had gotten as far as a primitive culture having to do with sun worship. There he had to undergo something almost like a human sacrifice, rather a cruel test, which represents a conflict between pairs of opposites. This conflict comes from the fact that the patient has touched the bottom, she has looked into the eyes of the animal, and so the animal soul has gone into her. She has been united with the animal, with the deepest part of the collective unconscious, and that is an unforgettable experience which will cling to her and which will cause inevitably a tremendous conflict in her life. This, you will probably say, is a most deplorable effect, but if you don't suffer from such a conflict, it is that you are unconscious of it; for whether you have experienced it consciously or not, it is there. In the one case you experience something which you don't understand, you don't know why you suffer, and you are absolutely dissatisfied with God's rule over the world and think it is very stupid of him to torture you so; in the other case you know why you suffer—there is meaning in it. After such an experience, you know what you are up against. You know that you feel the animal in yourself just as much as the cultural man, you know the conflict comes from the fact that you want to be an animal just as much as a spiritual being. And then you have nobody to blame when you are in such a predicament.

I recently saw a very successful and efficient man who suffers from a hellish neurosis. He has undergone quite a number of serious operations under the impression that his trouble was organic, but it is purely psychical. His life has been made miserable by it. He is quite dangerous looking because he is trying to kill the fellow who causes that neurosis; if he knew the man he would kill him on the spot. So he is exceedingly bitter about his fate, and about everything and everybody that he could make responsible. Of course, he does not know that he himself is re-

sponsible. He always wanted to do the right thing, always wanted to be correct. I am quite convinced he is completely flawless, yet he committed the terrible sin against his own animal which then took an awful revenge upon him. For in the animal is the god. The great secret in the Dionysian mystery was communion with the animal in preparation for the coming of the sun, for the union with the god. For if there is nothing below, there is nothing above; where there is no shadow, there is no light.

So this conflict in our patient is not too deplorable. She is very lucky to know what it is because she cannot blame anybody else for it. She knows she is responsible—"mea culpa, mea culpa," it is my guilt. And she will at least leave other people alone, while people who don't know their own conflict always want to improve others, they always know what is good for others. Or they go about being educational grumblers, or habitual scolds, or as a public conscience; they are always interfering with other people and naturally they are always miserable because not to be aware of one's own conflict amounts to a neurosis. So she is pretty lucky despite the fact that it is difficult not to be a child any longer.

Now the vision continues:

The bull picked up an infant from the ground and carried it to an antique statue of a woman and laid the child at her feet. A naked young girl, her hair crowned with flowers, came riding on the back of a white bull; she seized the child, tossing it up in the air and catching it again. The white bull carried them to a Greek temple. Here the girl laid the child on the floor. Through a hole in the roof streamed a ray of sunlight. This ray of light struck the child on the forehead, imprinting a star there. She then changed into a youth, standing in a sacred grove. A satyr appeared and said, "Why are you here?" The youth answered, "I have no place to go."

That infant is naturally herself, it is the newborn personality in her. Going down to the animal means a sort of night sea journey, the life between death and rebirth, the life in the womb. And when she comes out of it, she begins life again at the bottom of the long stairs of the development of civilization; she must come up again through all stages of civilization, first as a child. The bull, the full power of spring, carries that infant to an antique statue of a woman. Obviously the atmosphere is Greek yet no longer a primitive civilization; it is now a more developed civilization but of an antique nature. The naked young girl riding on a white bull is like the well-known picture of Europa on the back of the bull-god, a very antique idea of course. She is an anticipation of what

this child might become if they continue on the antique level. That young girl, the anticipation of the future, seizes the child and tosses it up in the air as if it were a ball, which means that the new personality is absolutely in the hands of that time—the antique tendency. Well, this is a bit dangerous. The reason why people fear the collective unconscious is that they are absolute victims, they become as helpless as children; such visions can play with them, tossing them about like balls, and there is no defense against it. Then the antique girl puts the child upon the floor, and in comes that ray of sunlight, which marks a certain point upon her forehead with a star. I can only elucidate this symbol by the parallel in Hindu philosophy, where light always has the value of consciousness. It is the first ray of consciousness that strikes the child, and therefore it strikes the forehead, the seat of the highest form of consciousness.

Formerly, there were different localizations of consciousness. The Pueblo Indians, as I have told you, think Americans are all crazy because they think in the head; they themselves think in the heart region, which is a more primitive psychical localization. The half-primitive man would have his ego center in the heart, while we have this psychical center in the head, despite the fact that when I refer to myself, I am apt to touch myself near the heart. But that is an archaic gesture; an earlier kind of consciousness was localized there. Then, to go further back to really primitive people, we find that the center is in the diaphragm. In Homeric times, mind was called *phren*, which means the diaphragm. The Homeric civilization was about 800 B.C., so it was very primitive. The statues of the sixth or seventh centuries B.C. still have the strange archaic smile that is a typical sign of primitivity. In the temple of Aegina there is a beautiful statue of Venus that has that archaic smile, and one sees it particularly clearly in a famous Apollo. A bit further down, more primitive still, the Negro will inform you of the thoughts that weary him in his belly—his psychological localization is quite low down. And the prehistoric or caveman started with a consciousness which was closely associated with his abdomen, because that was the very first thing which demanded conscious attention, since food did not just fly into his mouth. That is probably the reason why the stomach is still such a psychical organ; the slightest psychical reaction causes trouble in the stomach in all forms, anything that is a bit repressed manifests there. There is, as I told you, hardly a case of hysteria without stomach troubles, even organic troubles, because these difficulties have a tendency to become organic after a while. Higher up is the function of breathing, and there the symptoms are heart trouble and trouble in breathing. Nearly all neu-

rotic people have irregular or too flat breathing, so that they interrupt themselves by deep breaths, so-called sighs. When such a person is sitting beside you and you hear her sighing, the trouble is that she simply does not breathe; breathing is hampered because her soul is in the region round the heart, there is a tremendous tension round the thorax. Then the next center is higher up, round the mouth. This is not very clear but the Hindus make that distinction, thought having to do with speech, and you know how nervous people are apt to develop stuttering and similar difficulties in speech. And the next center is in the head.

In the vision the dawn of consciousness is in the head; the atmosphere is Greek, and it was in Greece that our modern Western consciousness arose. One can trace there the growth of consciousness from the bowels up into the diaphragm, and from the diaphragm to words, speech, and then to the head. The point on the forehead, the light of consciousness, is the mystical point all over the East. You must have seen Hindus, or pictures of them, with a caste sign on the forehead, the same sign that is always on the figures of the Buddha. It is the place of the highest flower of development, the supreme lotus. Flowers are stars, stars of the earth. They are all little sun images, they imitate the eternal sun, turning their sun-faces up to the sun; it is almost like a reflex of the stars above, and they have that solar or star form because everything is in tune in this little universe.

This woman is now characterized in her vision by that sign on her forehead as the chosen one, as a star in heaven, a little sun. That is according to antique ideas; it was a prerogative of the Caesars. When a caesar died, the astrologer sought a new star in heaven, and naturally they always found one and declared it to be the deceased Caesar. And so in the antique mysteries the initiate was always transformed into Helios, a cosmic being; he had to climb through fantasy circles up to the sun. She has become a child of the sun, a child of god in the antique form, a star herself, which means that she is now continuing her union or communion with nature on a much higher level, an almost universal cosmic level. This is not poetry, mind you, it is history and it is psychology. You should not think of these things as merely poetical metaphors. In the history of mystery cults or comparative religions, these are sacred metaphors in which man's psychology has expressed itself since time immemorial. They would not have come into existence if they did not correspond to very living and real psychological fact; inasmuch as psychological facts are authentic facts, these metaphors are equally real—provided that they are not mere words. And I warn you not to assume that they are mere words; if they strike you as mere poetical words, meta-

phors only, that comes from your lack of experience. Anybody who has had the corresponding experiences knows that these words are not mere metaphors, they are very poor attempts of man to characterize powerful psychological facts of an overwhelming nature, and they may transform human beings completely.

Now the animus takes the lead again. She apparently steps out of the mystery for a while, and leaves the active role to the animus. She changes into a youth and is standing in a sacred grove, and there a satyr appears. Now that satyr is the reason why she suddenly stepped out of the play, because to meet a satyr is somewhat awkward; she naturally steps aside with a very innate decency, she leaves the place to a man, she sends her animus ahead. The satyr then inquired why that young man should be in that sacred grove and the youth answered that he had no place to go, he excused himself, as if it were just by mistake or by chance that he found himself there. From such a little intermezzo one gathers that there is trouble ahead. I don't even attempt to make a guess about this satyr.

Then the scene rapidly changes. Since it is awkward, something must happen. So she suddenly sees that young man irrationally standing upon the prow of a boat with his spear raised.

The boat approached a cliff, a sort of rock wall, and the youth threw his spear into the face of the cliff where it stayed, and a trickle of water came from the place where it struck. The boat then shivered and fell away and left the youth standing upon the rock. He looked into the water and saw the face of a woman. He leaped into the water and followed her and came to a cave where there were three witches; they said that they came from the land of the blessed. He tore the tooth from the mouth of one of the witches and ran from the cave. Then he was attacked by fierce wild animals until he was bleeding from many wounds. After that an old man appeared and drove all the wild beasts away. He wrapped the youth in a blanket and laid him upon a rock with his face to the sky, and that night a circle of fire descended and burned in a flaming circle about the youth. Then the youth said, "I am the sacrifice," and the fire consumed him. A white bird issued from his breast and flew up beyond the reach of the flames.

Now what happened afterwards explains fully why there was such trouble before. You see, the satyr is an allusion to the goat-god, or the goat-man; he is emblematic, almost divine, and as she is afraid to meet that god, she sends the animus in, and he also is apparently rather per-

plexed. It is as if he were leaving on a new quest, for there was no going further with that satyr. He goes away on a boat and then he strikes the rock with his spear, which means an opening of the way, finding the way or the water, a sort of miracle. Then he mounts upon the rock and the face of a woman appears down below in the water, which is this woman herself in the depths of the unconscious. She made herself unconscious in order not to face that awkward situation, and he follows her into a place where there are three witches—those three women who spin the threads of fate, adorning it with roses or cutting it with scissors. And he behaves rather roughly because, according to the Greek myth, they have only one tooth between them and he tears that one out. Obviously he is taking one disagreeable item away from them, robbing fate of one bad aspect. But that is an outrage against fate, it is a presumption, and therefore the attack of wild beasts follows. This is the typical punishment for all those Greek heroes that show *hubris*. What is the definition of *hubris*?

Dr. Baynes: Arrogance.

Prof. Demos: Pride.

Dr. Jung: Yes, a sort of proud arrogance. The German word is *Übermut*. It is an increase of courage which amounts to insolence to the gods, and the punishment for the assumption of divinity is dismemberment, as, for instance, Dionysus Zagreus was dismembered. He was torn to pieces by the Titans, the creative powers themselves. So this youth who tried to rob fate of the poisonous tooth is dismembered or lacerated by wild animals, for in resisting or outraging fate he puts himself in opposition to it. This he should not do, because fate is an expression of the divine will. But he is saved by the old man. This is again a typical fairy-tale motif: always in the supreme moment something helpful appears. He would be a helpless victim, destroyed by the wild animals, had it not been for the intervention of the old man. This is the wise old man, the medicine man, one who understands the speech of animals, who is lord of the animals and can therefore keep them at bay. So the youth is saved for something better, for the divine sacrifice. He cannot escape the necessity of falling a victim to the gods, but now in a different form. In the night that circle of flames descends from heaven and burns him up, a sacrifice upon the altar. The effect of the wise old man is that he makes him a willing sacrifice. It is not a sacrifice to blind passions but a conscious fulfillment of fate. In the picture [plate 7] you see the circle of flames descending upon him, he is consumed, but the white bird issues from his body and rises up to heaven. This is the escape of the immortal soul, represented since time immemorial by the soul-bird.

I leave out the next vision, which has to do with the union with the

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beautiful god. It is the union really with the animus, that youth who through fire became transformed. Through his sacrifice in the fire he acquires divine qualities, he attains to divinity. Then she is united with him, which means that the role of the animus for the time being has come to an end. Having performed the ritual of self-sacrifice, having shown her what would befall her, he has now given all his strength to her; he has entered her and she is *entheos*, which means filled by the god. That ceremonial was usual in the antique mysteries though in very different forms. The god entered into the body of the initiate, for instance, by means of the sacred food. Or another interesting custom was to put—symbolically—a golden snake through the body of the man, but instead of putting it into his mouth, the golden snake was pushed into his garment at the top and came out down below. One of the titles or qualities of Dionysus was *enkolpios*, which means being in the womb or the bowels or the vagina; an important fact in the mysteries was that the god should enter the initiate.

As our dreamer is now in this condition she will naturally have to face the thing from which she recoiled. You see, she recoiled from the satyr and left that tricky place to her animus, and the animus having done what should be done on such an occasion, she is now supposed to be able to face the satyr, so the vision goes on:

I beheld a satyr under a tree playing a reed. He stood up. Great stars fell down upon him and a very brilliant band of streaming light slowly moved across his face. I could only see his eyes which were green. I tried to part the band of light which hid his face from me but I could not. He stood with the palms of his hands upraised to me. He tore hair from his breast and threw it upwards. As he did so the hair turned into little flames. Then it became dark. He squatted down and blew upon a fire. I besought him to speak to me. He put a blue robe upon me and pearls around my neck. I knelt before him. Then he spoke to me saying: "I am the immortal one, I am the past, I am also the future. You shall know me." He made the sign of the cross upon my face and breast. Then he faded away and I saw him no more.

You see this experience with the satyr takes an entirely different course from the one she expected. If I should say to any one of you: there is a satyr in there, go in, you wouldn't do it probably, unless you were a policeman or an alienist. Of course, she was afraid, she turned away and left the place to the animus. But now she confronts the satyr and the situation is not at all like her expectations. She had expected

something sexual, but naturally it is a god. We are prejudiced in regard to the animal. People don't understand when I tell them they should become acquainted with their animals or assimilate their animals. They think the animal is always jumping over walls and raising hell all over town. Yet in nature the animal is a well-behaved citizen. It is pious, it follows the path with great regularity, it does nothing extravagant. Only man is extravagant. So if you assimilate the nature of the animal you become a peculiarly law-abiding citizen, you go very slowly, and you become very reasonable in your ways, inasmuch as you can afford it. For it is very difficult to be reasonable; you are quite different from what you assume the animal to be. Only a man can behave outrageously. Have you ever seen an animal getting drunk on cocktails? We have an entirely wrong idea of the animal; we must not judge from the outside. From the outside you see, perhaps, a pig wallowing in mud, but that is partially because man has made the pig what it is; judged from the outside that pig is dirty. If you were wallowing in the same mud, naturally for you it would be dirty. But it is not for the pig. You must put yourself inside the pig. The pig is convinced that the mud it is sniffing, mud with aquatic animals in it, is a perfectly businesslike proposition, and he is a very nice and law-abiding citizen of the world, whose daily job it is to sniff through the dirt.

In the picture of the confrontation with the satyr [plate 9], you see his green eyes and the flames rising from his breast. These are symbols of emotion. She is tingling with emotion, a lot of little flames ready to burst into a big flame, the hopes that will arouse her to a big flame. But nothing happens. She wears a blue mantle and a pearl necklace. And that satyr, peculiarly enough, is without any genitals, which is of course very uncommon for a satyr. The usual fashion is to wear them very conspicuously, as we know from antique pictures. So the animal within is really meant and that god is the spirit of the animal. She expected something awful, but the spirit of the animal puts a celestial mantle upon her, the blue mantle of Mary, and he gives her a necklace of pearls, which means tears, the sadness and divinity. He is crowning her in the mysteries. That is what the spirit of the animal does.

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LECTURE I

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Dr. Jung:

Ladies and Gentlemen: The series of visions has now advanced to the very important moment when the patient meets the god Pan. You remember I compared these visions with the mental phenomena which take place during an initiation. Now, of course, very little is known about that process; when you read about the initiation of primitives, or about the antique mysteries, you feel that you are pretty well at the end of human knowledge and understanding; you come across the most amazing psychology. A Dutch scholar, de Jong,¹ has written a book on that subject, but those matters are generally unknown; they are known only to specialists. And the corresponding facts, which we are dealing with here, are also unknown because they have not been discovered. I have discovered a good deal concerning them, but we are moving in unknown seas.

Now the whole series of phenomena which we are observing takes place in a sort of fragmentary mind. Only a part of the patient's psyche is having these visions. As in primitive initiations, the initiate is in a somewhat different frame of mind than when he is fishing or hunting, it is not his everyday consciousness. You must realize that anyone undergoing such a process is in a sort of exalted state. The experience is not like an experience in one's ordinary condition. That last vision of the god is a very unusual one; it has the characteristics of an ancient Dionysian image, and the atmosphere and state of mind in which the vision took place was Dionysian. There had been, before, the descent into the past, the descent through the ages into primitive culture, till finally she had that vision of looking into the eyes of the animal; in other words, she reached a sort of animal consciousness, a most remote instinctive feeling amounting to almost complete unconsciousness. Then the ascent be-

¹ Karel Hendrik Eduard de Jong, *Das Antike Mysterienwesen* (Leiden, 1909), which Jung cites in *Symbols of Transformation*, CW 5, par. 528; and CW B (1912), par. 320.

gan, and the vision of the pagan god is part of the experience which takes place when the mind returns from a regression into the remote past and arrives in the sphere of the cultural mind again. But it is the cultural mind at its dawn practically, in early Greece in the sixth or seventh century B.C. That form, or that conception of the god fitted in with the frame of mind of that age. It is exceedingly important that the patient should realize that particular concept of the god. Can you tell me why?

Mrs. Fierz: She is of puritanical origin and the Dionysian concept is very far away from her, so perhaps the very next thing for her to see.

Dr. Jung: Yes, since she has a very puritanical background, she has in her unconscious mind the puritan conception of the supreme psychological factor, and, as compensation, it is absolutely necessary that she should realize this entirely different form. According to the usual definition, God is something terribly obtuse and remote; and the definition is of great psychological importance because it expresses the supreme idea under which one works. Of course we cannot assume that God is exactly as we define him. He prefers to be himself, and what we say about him amounts to no more than what ants might have to say about Mussolini or the Pope. As we are untouched by the public opinion of an ant heap, so God is surely what he is and not what we say he is. But what the ant heap has to say about its own highest principle, its own supreme factor, is exceedingly important, because that shows its conception of itself, and we can be sure that the ant heap will be influenced by the conception. For in formulating his highest principle, man formulates himself. It is not necessarily true. When we say our God is love, we know it is not true. We say that in order to compensate for the fact that we do not love enough, that we hate too much. Our ideal is love because we are too separated. We talk of community and relationship because we have none; we always talk of the things we do not possess. For instance, the cleanest, purest religion—literally clean, on account of its numerous washing ceremonials—is the Persian religion, and the Persians were known throughout the antique world as the dirtiest dogs that ever existed; their religion was compensatory. The most fanatical monotheists were the Jews, and it was the Jews who always fell for the foreign gods. The way in which people define their God is most characteristic.

But in these visions, there is no question of self-made formulations or definitions made up for a certain purpose; they are simply facts which we observe. Such visions just happen. The point of this technique is that the psyche is liberated from the usual merely arbitrary management and is given over to itself, to a factor which is not identical with the conscious

will or intention. The patient is trained to let things happen, so that he may *see* his psyche; otherwise he labors under the impression that it is exactly what he wants it to be. But if he is in such a relation to it that he is able to experience it as an objective fact, he will realize the truth and the value of psychical events. Such a vision is not invented, it is not sought for, it is not elaborated; it just occurs in a certain particular form and so it has the character of objectivity. But at the same time it is a compensation. So since our patient started originally with a conception of the divine which was limited by puritanical prejudices, the god that appears here is naturally just the opposite. This is not uncommon. For instance, I remember the dream of a very puritanical lady, and another one of a clergyman, which show exactly the same psychology.

The lady dreamt that she was driving to church with her husband in her father's fine car—being a respectable man he had a beautiful limousine—and she was having some altercation with her husband about their convictions. It was an Episcopal church, a very nice place otherwise. The congregation was already assembled, and she saw that the people had a strange expression, they all looked half dead, and she also noticed the extraordinary fact that from the heads of those people vines were growing all over the church. Then she discovered that in a corner somebody had brought in cocktails, and presently a girl pulled out a guitar and began to sing very frivolous songs. This did not go very well with the church hymns that other people were singing. She woke up in the most terrible confusion. Here we see Dionysus brought into the puritan church and it upsets the whole situation.

The other dream was of a clergyman, a man very much concerned with all the modern problems, but quite convinced that the whole modern world should be in the lap of one universal church. He is quite a liberal man, but absolutely bound by the ecclesiastical prejudice. He dreamt that he came into his church and suddenly noticed that the part where the choir had been had fallen down. The altar with the crucifix was still there, but it was completely overgrown with grapevines. Moreover, the walls had fallen away behind and the crescent moon was shining into the church. He woke up with a tremendous start. There, you see, is the same idea. It is again the vine, the Dionysian principle, the fruit of the earth, that is growing into the church. The altar is where one drinks the wine, the spirit of the earth, and it is assumed that the wine is inspiring, that it gives one good thoughts. Then the background behind the altar is now open nature, and there is the moon. This is a particularly charming allusion. Do you know what the moon means?

Prof. Eaton: It is the feminine principle.

Dr. Jung: Yes, the feminine principle, which is repressed by the church, is here expressed by the moon. In the Protestant church everything is masculine; since the feminine principle is connected with the earth, it is considered wrong, and it is therefore completely repressed. That appears in this dream, and we have very much the same psychology in the visions we have been dealing with. I tell you all that in order to give you a certain basis for the next things that happen. The vision after the one of the great god Pan is the following:

I beheld a scarab which opened. A man and a woman emerged. They walked down some steps to a pond and gazed there at their own images. Then the man dove into the pond and emerged holding in his hand a ring. This ring he held to the forehead of the woman and the ring sank into the flesh of her forehead and remained there.

Now this vision of the god Pan is a part of the initiation; it is the experience of the living presence, of the absolutely objective psyche. As long as you assume that you are the inventor and instigator of your own psychical life, you are entirely alone in the psychical world. You depend upon the company of other people in order to feel a presence outside of yourself. One of the reasons why Protestants make such a fuss over human relationship, community life, and so on, is that there really is no objective psychical presence in their lives. But if you can train yourself to take psychical contents as objective, you will feel a presence. For then you know that the psychical contents are not things you have made, they really occur, they are there, and so you are not alone; then you can be in perfectly good company, most entertaining company. If you have invented them, it is as if you were living in a world where you know that you have imagined the whole thing. I should instantly stop lecturing if I thought I had invented all of you. If you are only my illusion, why should I bother any further? Why talk to my psychical contents if I have produced them, if they are only my imagination and therefore not real? That all modern people naturally assume that nothing exists in the psychical world which they have not made up is the best possible demonstration of their God-Almightiness. Our basic idea is that there would be nothing if we did not bring it about, which is an amazing assumption, implying that we are in the condition of the creator before he created the world.

For instance, there is an old Hindu legend that in the beginning the creator was all alone by himself, there was nothing but himself, and that bored him most terribly. Finally he got a tremendous headache and

something really had to happen. So he did the only thing he knew how to do, which was to contract, and this he did to such an extent that he burst, and then there was reality. There is a similar Jewish legend that God was originally a cloud or a gas and entirely alone, whatever he touched he found to be himself, and he could stand it no longer; so he contracted and became a sort of thunder cloud, whereupon something like lightning suddenly burst out of him as the first ray of light. And that was the sun, the beginning of creation. He felt something outside of himself. You see, that is exactly the position of our consciousness when we say that everything psychical is due to our instigation, and that we are responsible for it. Then one is all alone in one's psyche, like the creator before the creation. But through a certain training, certain exercises, suddenly something objective happens which one has not created, and then one is no longer alone. That is the idea of the initiations: people are trained to experience something which is not their intention, something strange and objective with which they cannot identify. Then they can say, there is the object, there is reality. Often it needs only a tiny detail to bring about the realization.

I remember the case of a patient with a strict Catholic training. The *exercitia* prescribed by Ignatius Loyola² are most characteristic of that kind of training, whereby all spontaneous creative fantasy is intentionally destroyed. This patient had undergone that, and since her Catholic creed was not helpful any longer, it was necessary that she should have the experience of the reality of the psychical contents, so she had somehow to produce a spontaneous fantasy. A certain picture came to her upon which she could concentrate, a picture of a tribe of Indians who had camped on the bank of a lake, but it was in a desert where there was not a trace of organic life. And there was one Indian, the chief of the tribe, who would never move, he just stood still like a wooden figure. She tried to bring that man to life, it was always the same image and she always concentrated upon it, but nothing happened for weeks, and it was all-important that something should happen. Then, suddenly, she once felt a bit of moisture in the air. And that was the amazing discovery, that touch of moisture in the air she had not invented.

² St. Ignatius of Loyola (1491–1556), Spanish founder of the Society of Jesus. His *Spiritual Exercises* emphasized study, minute self-examination, chastisement, and prayer through a precise series of steps. Jung mentions Loyola's exercises in CW 9 i, CW 11, and CW 18; see *General Index*, CW 20, s.v. Notes on Jung's lectures, *Exercitia Spiritualia of St. Ignatius of Loyola*, given at the Eidgenössische Technische Hochschule, Zurich, 1939–1940, were translated and issued in multigraph form as vol. 4 of *Modern Psychology* (cf. excerpts in *Spring*, 1977 and 1978).

It was exactly as it happened to the Demiurgos:³ When he had created the world he withdrew a bit to look down on what he had done. "That is damned good," he said and was quite vain about it, "I am the creator of the world." Then in his vanity he also looked up in order to say, "And this too, how fine it is," when he suddenly beheld a little light far above his head and knew that *that* he had not created. Instantly he traveled up and up until he reached that light so far above him. And there he came to another world, there he discovered the spiritual world which he had not made, and there the great enlightenment came to him, that worlds and worlds had existed and would continue to exist besides this miserable little world which he had created. That is a Gnostic myth, and that is a psychological experience. It describes the mystery in an initiation: here is something which I have not created. That woman was completely overcome by the fact of that bit of moisture in the air; it was so genuine that it brought home to her the fact that something was alive which she herself had not managed. Her feeling about it was almost pathetic. If that Indian had moved or spoken, she would probably have been suspicious, she would have said it was her imagination, but the moisture was almost a sensation, and that was absolutely convincing to her.

So this experience of the objective fact is all-important, because it denotes the presence of something which is not oneself. Such an experience may reach a climax where it becomes the god, and therefore even the smallest happening of that kind has mana quality, divine quality. A bit more and it is the deity, the giver of life. It is a decisive experience.

This new vision describes a union between a man and a woman who had before been enclosed in a scarab. Our patient has read Egyptian mythology, so she knows that the scarab was the chthonic form of the sun god. Therefore it was called the *kheper-rā*, the god in the form of the scarab; and in that condition it was thought that the god was forming his own egg. You know, the scarab makes a ball of camel dung as a store of fodder for its young, but the Egyptian idea was that it hatched itself out of the dung. It was a sort of phoenix myth to explain the fact of the sun's regeneration. The original idea was that the sun really died in the evening and that every morning a new sun was made, for it was a great puzzle that the sun went down as if it were buried in the ocean or the earth and then came up again. Also the fact that the sun lost its power in the winter and then later regained its strength was very puzzling. But the

³ Some Gnostic sects explained evil as the mistake of the Demiurgos, Yahweh, a creator God inferior to the unnameable Supreme God. Jung explores this idea in *Aion*, CW 9 ii, pars. 75n., 233 and n., 306, 308, and in *Dream Analysis*, pp. 238, 468.

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Egyptian idea was that the sun regenerated itself in the night, and that fertility and self-regeneration were expressed by the symbol of the *kheper-rā*—as the scarab regenerates itself, so does the sun.

Now as the sun was supposed to be contained in the *kheper-rā* when in the state of regeneration, so the relationship between man and woman seems here to be contained in the *kheper-rā*. After the vision of the god comes a new revelation concerning the relationship between man and woman; it is as if the relationship had been regenerated and the regenerated couple were now appearing. But why should the relationship between man and woman be affected? Is not that always the same? When you see nothing but the outside of the chthonic scarab, it means that the sun has disappeared; it is winter, night, there is no light and no warmth. That would be the condition in which consciousness is all alone in itself. How would that affect the love relationship between man and woman? Practically, it is the question of what such religious mythology has to do with a love relation at all.

Mrs. Wickes: Is it that just as the idea of God had to come in a new form, so the idea of love and relationship had to come in a new form, which would be an unacceptable pattern to her conventional ideas?

Dr. Jung: Yes, the conventional form is identical with the actual assumption of consciousness that it is all alone, that everything that happens psychically is an arbitrary invention of consciousness; and if one applies the same idea to love, there is only a love relation within the conventional forms, nothing else exists. So if our patient has any experience of psychical reality at all, if she admits that something may occur which she is not responsible for, then she has also to admit the possibility that something may happen in her feelings which she has not invented and which is outside the frame of conventionality. That of course throws an entirely new light upon everything; the relationship between man and woman is just one application of it. She says to herself: if it is possible that something happens in my psyche which I have not made, then what about love? Then something can happen in my feelings which I have not invented; anything could happen there and it could not be denied, whereas the conventional consciousness always starts with the assumption that one can deny an inconvenient feeling because one doesn't want to feel like that. Convention handles these problems as if we should assume responsibility for the fact that we feel in a certain way, but it is absolutely impossible because we have not invented that kind of feeling. It is as if I should say I was sorry that the weather was bad today. But I am not responsible for the weather; it is awkward and disagreeable, I grant you, for one has to take an umbrella, or perhaps put on a heavy

coat, yet it is not one's responsibility. So the instant she realizes this—in a woman that works very quickly—it suddenly becomes objective. This experience means the complete renewal of the idea of the relationship between man and woman, as you can easily imagine. Coming out of the scarab is like the sun rising. That is very usual symbolism, as when a person begins to understand a thing, he says, it *dawns* upon him. It is the coming of light, it becomes clear to her, she is in a way enlightened. And now she is in the picture, which is very important; through that experience she sees herself in relationship in a new way.

I don't know whether you grasp the difference. You see, it makes all the difference in the world whether a woman assumes that she has invented a certain feeling or a certain situation, and so is responsible for it, or whether she can take it as an objective fact which occurs in exactly the same way as the vision that occurred before. As in the case of the Catholic patient who experienced that moisture in the air, it made an enormous difference to her when she was able to realize that things happened in her consciousness as they happen in nature. You would not assume when the sun breaks through the clouds that you were the instigator of it, but when you have a certain thought you actually assume that you have invented it. That is tremendous arrogance, really God-Almightiness. If you apply that thought, if you begin to think what it means for your practical life, you will see that it makes all the difference in the world. It can change your *Weltanschauung* completely. This woman comes to that realization here; she sees herself now as if in a new world, she sees her feeling in a new light. And this renewal is due to the vision of the life-giver, the great god Pan. So that realization is part of the mystery experience.

Suppose you are dealing with someone concerning an ordinary matter, perhaps a business matter. This is within the ordinary conventions in the conventional and ordinary world, there is nothing particular about it. But suppose, while you are doing your business with that man, that you suddenly have a vision in which both you and he are in an exalted form, and you see moreover that the business is by no means so much merchandise against so much money, but that it is symbolic. Then, naturally, you understand that it is not ordinary business, but a part of a greater and more significant life. But this is also the way in which people go crazy. They suddenly understand that an ordinary event like meeting a man and greeting him is not simply that; it is a meeting between the King of England and the Pope. The man you are greeting is not just that man, he is somebody else; he doesn't know it, but you know that you are both something very particular. So it is only a very subtle nuance that separates those matters from insanity. It is the religious aspect that

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makes the difference. In cases of insanity one is impressed by the fact that these appearances, or these particular distortions of reality, have no religious character whatever.

For instance, a pathological case, in describing what happens, usually first describes a piece of ordinary life—I was born, I was married, I am living in such and such a house—but then he suddenly begins: “One morning I left my house with nothing particular in my mind, when I saw that the sun was splitting into two suns, and that everybody’s faces had changed, they all looked quite pale, and some were merely skulls; so naturally I got quite excited, because I knew that I was now chosen by God to preach salvation on this earth; then they took me to the police who sent me on to the clinic.” That is the way such a case develops. If they could realize the situation, if they could make the difference between the two levels, that one level is the physical world and the other level is the psychical world, the whole thing would be understood. In the psychical world, one can experience two suns, split the universe in twelve parts if one pleases, because there physical facts have no value. But one must know that one is in an abnormal condition, and be able to switch it off and get into one’s so-called normal condition again.

Such an abnormal condition is by no means pathological. As long as humanity has existed, religious exaltation has existed. It is a legitimate attempt at a sort of higher consciousness. If one succeeds in grasping an idea which will only come through to the world in two or three hundred years perhaps, if one can imagine how relationship, for instance, will then be understood, one is naturally in an exalted condition. In that condition one is not necessarily in space and not necessarily in time, but one must know it, and that is exactly what insane people do not know; they are insane because they have no realization of what they are experiencing. We must know that we are living in the year 1931 in this respectable town of Zurich, and not in the year 2500. The normal man knows that certain things belong to the level of ordinary consciousness, and others to a more exalted level of consciousness. It is even possible that a thing may belong to both levels of experience, that ordinary activity might have an *aspect* which has nothing whatever to do with the physical level, but belongs to a higher consciousness. And inasmuch as it belongs there, it has the divine or taboo character, and therefore it is extremely unwise to let it appear in the sphere of ordinary life.

It is necessary to make these distinctions; otherwise people are unable to live a complete life. The physical or conventional level is much too narrow; one must also be able to live in a symbolic way. The reason why there have always been religions is because religions formerly had something to do with exaltation. You must not think of ordinary Protestant-

ism; that is an unfortunate example. Protestantism is a protest. I am no Catholic, my father was a Protestant clergyman, so I know something about Protestantism, and it is not a real religion, it is a protest against a real religion. Nor is actual Catholicism a fully living religion because it does not hold the intelligentsia. It is good for the masses, one could say, but people who have been Protestants cannot easily find the way back into the Catholic church. So we have not very good examples. But if one studies antique or primitive religions, one sees how those people were given the opportunity of an exalted life and had cause to remember it; and inasmuch as there have always been such religions or such ritual forms, we can say that there has always been an absolute need in man for that dual life.

Now things on the exalted level have their feet in reality; as an accompaniment, there is always a cult, a ritual, as we saw in those pictures of the Villa dei Misteri in Pompeii. That kind of life has its outer appearance. In such a mystery place, one would see people doing really ridiculous things. In the story of the Golden Ass, for instance, a deification takes place in the end, where Mr. Smith, say, is Helios on a pedestal with a crown on his head. Think of any of us on a pedestal, having donned a celestial mantle covered with stars and planets, and being worshipped by Mrs. So-and-So! Yet I am sure, if you have read that account by Apuleius, that you felt his emotion vibrating in his confession, and I am absolutely convinced that it was really there. The thing worked, it was real; it was no longer Mr. Smith or Mr. Jones standing upon the pedestal in the heavenly mantle. You see, these things are utterly impossible on the physical level. They only live as spiritual facts, so they must necessarily be taboo, they must be esoteric. Therefore any real religion is esoteric. Inasmuch as the Catholic religion is esoteric it is alive, while in the Protestant church there is nothing, it is dead. The original Catholic baptism—the complete submersion—was esoteric. Of course it is ridiculous to think of Mr. Smith or Mr. Jones in his nightshirt diving into the pond. It was cold, and the water not quite clean, and all those awkward little things happening, awful human details—perhaps a lady's comb dropped into the water and he felt that he must fish it out for her. It is all so ridiculous, so it had to be a mystery.

Nowadays we only baptize babies, and they are just nice little lambs. But the baptism of the adult was originally a very serious business, so it had to be in a mysterious and secluded place, where the few who were present were in the proper mood. Then it was possible, then it held meaning. So this exalted life is risky; from the ordinary point of view it is somewhat ridiculous, exactly as the life of lovers is ridiculous. If some-

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one took a stopwatch and observed, say at 11:15, one kiss, one minute thirty-five seconds, it would be terrible. And what they say to each other is all so nonsensical and in such bad taste. But they are in heaven.

Well now, this last vision contains, as I have explained, the realization of an entirely new aspect of relationship between man and woman, quite other than their relationship on the physical or conventional level. You notice that I say physical *or* conventional and perhaps you are astonished that I make them practically identical. But convention is nothing but the average truth. For instance the law or the penal code recommends one way of acting or behaving; it tells you what you can safely do, how far you can go. And so the conventions are just signposts that indicate how far you can risk yourself on this level of visible things, in this conventional world, that is. But there is another kind of relation between man and woman which obviously belongs to a different order of things, it belongs to that exalted condition. This is an extremely important recognition, and it is immediately followed by the image of a union of a very divine nature, namely, that ring which the man brings up from the depths of the pond is inserted in the flesh of the woman's forehead. You can wear the ordinary ring on your finger and also you can take it off, but when it is inserted into your flesh, grown into your flesh, it is a different matter; even if it is cut out, it leaves a scar; it is far more securely fixed than when you wear it on your finger. That is the idea here. It means something far more penetrating than the conventional relationship.

Now that is a general truth: Anything that happens in the exalted condition is far more impressive and penetrating than anything that happens on the conventional or physical level. I don't know exactly what the reasons are, but if you ask people what they consider the most important event in their lives, if they are not confined to common sense only, they usually tell you particular experiences which clearly indicate an exalted condition. Therefore it has often been said that nothing matters but the union with God, or heaven, or something of the sort. And so the relationship on the exalted level reaches into greater depths, it is unforgettable, it burns itself into the flesh. If the ring is removed, the scar will be forever visible.

That spot on the forehead is where the criminal is branded, and it is also the place which is particularly holy in Brahmanism. It is the so-called *ajna* centre, which plays a great role in the Tantric theory of these phenomena.⁴ It is the center of supreme knowledge, supreme con-

⁴ Jung is referring to Kundalini yoga. Jung studied the philosophy of Kundalini yoga concurrently with these seminars, his understanding evolving as the seminars progressed.

sciousness. This center is also in other forms of yoga, in Chinese yoga for instance, where it is called the birthplace of the imperishable body, or the diamond body. That indicates that this union is not only an experience on the exalted level, but has also to do with the problem of individuation, because supreme consciousness is linked up with the idea of perfection or of completion. In Tantric yoga it is said that the yogi has extraordinary command over his psychical powers; when he wants to die, or feels that death is approaching, he collects all his energy in the *ajna* center, that center of supreme consciousness, and thus he vanishes.⁵ It is also called the place of liberation, because supreme consciousness means supreme detachment. As long as one is in *participation mystique* with things, one cannot be conscious of them. Any increase in consciousness brings about an increase of detachment, and the tendency of Eastern philosophy is always to reach that supreme consciousness and with it the supreme detachment. This condition is called Nirvana, the being non-being, for if one is completely conscious and completely detached, it is as if one were not. This place on the forehead, then, indicates the seat of supreme consciousness, and that has to do with the process of individuation, because supreme consciousness and individuation are identical. As I said, as long as one is mixed up with objects, not separated, not individuated, one cannot have individual consciousness.

The relationship our patient is realizing is closely connected with the problem of her own individuation, and at the same time it has the importance of the experience on the exalted level which would make of her a twice-born, as they say in India. This particular place on the forehead is always marked on the statues of the Buddha, and it is usually the sign of the man with the awakened higher consciousness, the man who has undergone initiation. At the time, neither my patient nor I were conscious of all this, but when one tries to get into the real meaning of the symbolism, one sees that it belongs with such general ideas. This vision really contains the moment of complete initiation; that is, she is definitely touched and marked, like a criminal who has been sentenced and branded on the forehead. Or it is the mark of the chosen one. That fact should give an absolutely typical quality to her psychology. She is like

See Introduction, pages xviii–xxi, for the decidedly Western spin Jung gave to Kundalini yoga and its importance as a major trope for this text. See also C. G. Jung, *The Psychology of Kundalini Yoga*, Sonu Shamdasani, ed. (Princeton: Princeton University Press, 1996) and CW 19, par. 197.

⁵ Jung is describing *sahasrara*, the seventh *chakra* at the crown of the head, not *ajna*. See p. xx in the introduction, above.

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someone who has always believed that twice two might be five or six, or if four there was no certainty about it, but from now on she *knows* that twice two are really four.

Such a realization has usually an unforgettable character, and therefore all these experiences have the character of the divine. It is as if the transitory quality of experiences on the conventional level were abolished, and something of an eternal nature had entered in. Also, it is surrounded by a reminiscent historical atmosphere, an old Greek feeling comes up, for instance, as if we were still in the year 700 B.C. We are living twenty-six hundred years later, yet that feeling is alive and as serious as it was then. So how can one help having a feeling of immortality or timelessness? Such experiences always have the character of coming out of eternity, which naturally excludes the applicability of a temporal point of view. It is as if you had fallen into the hands of cannibals and said: "Now look here, don't play the fool, that is cannibalism." But they put you into the cooking pot all the same; they don't care about conventions, why talk about cannibalism? If this woman has realized the mana quality of her experience, categories of conventional origin do not apply. You can only say: "Well, if you appear as Helios on Bahnhofstrasse with a crop of palm leaves on your head, you will be arrested and put in the lunatic asylum." On the ordinary level people will not understand. Therefore people have forever made mysteries of these things.

On the African west coast when they call the boys for initiation, they whirl the great bull-roarers and make a sound which is very impressive in the night. They call it the voice of the great spirit. And when they hear the bull-roarers no woman is allowed to go out of the house, for if she should see that her husband was the sacred spirit, she would go to the devil. No wife has ever been convinced that her husband was a superman, the voice of the great spirit; she says that is all nonsense. Therefore if a woman or a girl dares to peep out of the hut she is instantly killed. It is quite serious; even when women see the totemistic ceremonies of the men quite by chance, they are killed by the spear. That happens also if the men watch the women. At one of the women's ceremonies, they speared a man for having violated their mysteries. It is in order to avoid the application of the conventional point of view; that simply cannot be applied.

Of course, under certain circumstances it must be applied, otherwise people can lose themselves entirely; in certain cults they have done most impossible horrible things. As long as they are done within the mystery and are understood as a holy ritual, they are not perversities; but the moment they are seen under a more human or banal aspect, they be-

come perversities. Like throwing the children to Moloch. That might be called ordinary murder and a terrible perversity, and then it would be perversity. But before that it was a divine sacrifice and most efficacious because it was real; it was not murder, because in that exalted condition it meant something most wonderful. I am quite convinced of that. The sacrifice of the first born, for example, must have been the supremest sacrifice. You know the extraordinary kind of monkey love which primitives have for their children, yet they learned to sacrifice them. The moment they open their eyes and see that it is just murder, then it *is* murder. Then they see that the symbolism is absurd, and only the lazy, stupid, inert masses continue such a rite. As long as it works it is real, but when it is understood it collapses and there is need of other forms. You see, the reason why religions, religious symbolism, and the efficacy of ritual die, is that it all becomes an everyday matter; as soon as it degenerates into ordinary routine there is no exaltation. If the priest enters his pulpit thinking: Oh, I have to read that service, it is done for. But if he is in that exalted condition, it is efficient, then the congregation feels the mana. Otherwise it is worse than nothing—better nothing—and we are pretty much at that point.

Mr. Baumann: I should like to ask something which was suggested by the last point. Why was Abraham stopped when he was going to kill his son?

Dr. Jung: That would be just the supreme consciousness, for with relatively primitive people, what we would call our superior insight becomes objective; it is projected into psychical objectivity, *automatism psychologique*, it is a voice, it is the god. Abraham did not feel it as his own consciousness, a vision prevented the deed. That marks the transition to the understanding of the sacrifice of the son as mere murder; then the sacrifice of the animal was substituted. That it was understood to be murder and violated human feeling was the reason why the substitution was made. But in the exalted condition they could feel the blessing of heaven upon what was a horrible crime; to them it was an act of the greatest devotion. In the excavations of old Carthage they found a series of pots in the temple of Astarte containing the remains of hundreds of slaughtered little children that had been sacrificed to the goddess. That was not mere cruelty, it was great devotion. You can imagine that those women did not like to give up their children. It is like the self-sacrifice of the first Christians; Tertullian⁶ used to teach his catechumens to offer

⁶ Tertullian (c. 160–c. 240) advocated atonement and sacrifice; he preached against the independence of the Gnostics, especially against their allowing women to be priests and to occupy other positions of authority. Jung cites him especially in *Psychological Types*,

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themselves to the circus of wild animals, to sacrifice themselves in that way. But self-sacrifice is just as bad as killing someone else; it is human sacrifice, human blood. The English common law is very logical in that respect; a man who attempts to commit suicide is punished by law for having committed an outrage, and such people have a correspondingly bad conscience about it. Like the story of the man who tried to drown himself in the moat round the citadel at Spandau. A sentry saw the man approaching the moat, obviously in order to jump in, and he shouted to him: "If you jump in I shall shoot you!" Instantly the man ran away. He was going to commit a murder so he had a bad conscience. That ordinary soldier understood the situation; he felt that the man was a criminal, and therefore he was justified in threatening to shoot him. Now here is the next vision [plate 9]:

I beheld a beautiful youth with golden cymbals, leaping high in the air with joy and abandon. He was followed by dogs who were also leaping with him. His hair was black and around his loins was a leopard skin. He came upon an old man, in a turban, who stood with his arms outstretched. The youth stopped and his cymbals dropped. The old man gazed at the earth and flowers sprang up at his feet. The youth fell upon the ground and buried his face in the flowers. The old man lifted up his countenance. His face was dark but his eyes were white. He was blind.

Here the animus is again taking the lead. I have already explained that in a situation where the contents are too far from consciousness, so that the consciousness is unable to realize them, the contents are then enacted or impersonated by the animus, as if only the animus were concerned with them. It often happens like that in ordinary life. Suppose, for instance, that you are not aware of a certain important quality of your character; perhaps you are not aware that you are very vain. People who are terribly modest insist upon their modesty and then one knows they are vain, and one sees that those people discover vanity everywhere in other people; they emphasize their vanity, they are so particularly impressed with it that it is almost as if people were employed to impersonate or perform the vanity role. Also it is quite interesting to observe how such very modest people induce others to be boastful; they bring out vanity in others. And so when other bad qualities are projected, they bring out those very things in other people. People are always complain-

CW 6, pars. 16–29, as an example of an introverted thinking type. See also *General Index* CW 20, s.v. for other citations.

ing that other people are unkind and unfriendly with them. But look at them! *They* are the unkind and unfriendly ones, and naturally they bring that out in others. So very sensitive people (who are always tremendous tyrants) bring out all the brutality in their surroundings. Sentimentalists bring out vulgarity. And people who are afraid are attacked.

We see the same mechanism here. When the patient is unable to realize certain contents, or to perform certain activities, because they are too far away and therefore not recognizable as parts of her own psychology, then the animus takes on the role. That is like the primitive method of education. Initiation is always used as a means of educating the youth, to teach them what is or is not permissible. So in certain tribes, several of the older men perform all the things which are *not* permissible, a whole list of bad deeds, to show the young initiates what they shall *not* do. There is the same vicarious performance in this vision. The youth expresses the Dionysian attitude. He is represented in a leopard skin with clashing cymbals in his hands, which are part of the Dionysian ritual as an accompaniment to the music and dancing. Obviously she cannot yet realize the exalted joy of the Dionysian cult, the situation is still too bewildering, she cannot detach herself to the point of forgetting herself; that people should be deprived of the consciousness of themselves, lifted out of their everyday condition, was the sign of the exalted condition. Therefore the classical contest between Apollo and Dionysus, which ended with the fact that the temple at Delphi, which had originally been the property of Dionysus, was later on divided really with Apollo. This is considered as historical evidence of the great religious conflict between the Apollonian and the Dionysian tendencies: on the one side, the law, the tendency towards strict rules, and on the other side the breaking of all rules through exaltation.

In the higher states of exaltation one really does forget oneself, but that is not only the self-forgetfulness arising from some form of intoxication. That could be said of the Dionysian cult, but in Indian psychology it is a consequence of the detachment of consciousness. For the more one becomes conscious, the more consciousness becomes detached—the more one forgets oneself and the less one matters. One does not matter because one is too conscious. And when consciousness becomes detached from objects, the particular object does not matter so much. This accounts for the Eastern attitude of indifference, which on the practical side has bad consequences; human life and health do not matter enough, they are far too much disregarded.

LECTURE II

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Dr. Jung:

We stopped in the midst of that vision where the youth was playing the Dionysian role, dancing and leaping, near the figure of the old man. As I told you, the youth in the leopard skin is again the animus, who now realizes a sort of divine enthusiasm, he is starting out on a new adventure. You have already seen that the animus is practically always sent ahead when our patient is faced with a particularly difficult undertaking. So now that the animus is preceding her again, we may be sure that a new development will follow, which would have been a bit too much for her alone; therefore she stands back and allows him to function instead.

Then the youth comes upon an old man who is standing with his arms outstretched. He is described as a sort of oriental. He wears a turban. That has a discouraging effect upon the youth. He stops dancing and drops his cymbals, showing that the apparition of the old man dampens his enthusiasm. How would you interpret the figure of the old man?

Mr. Baumann: It might be another aspect of the animus, the old wise man.

Dr. Baynes: The Apollonian side as opposed to the Dionysian.

Dr. Jung: Yes, it is the Apollonian side which is called forth by the Dionysian attempt. The whole thing is performed by the animus; one aspect of the animus is leaping about in a Dionysian mood, and that instantly calls up the other side. This Dionysian mood is not fully suggested, however; it doesn't appear very clearly, it seems to be merely a sort of abstract picture. I am wrong in calling it a Dionysian mood, it is not a mood, it is an opinion. It is as if her unconscious were saying: well, one *might* develop along the lines suggested by Dionysus. It is terribly dry really. In a man's case it would be different, he would be moved by a real mood. Men always talk about women's moods, but they are nothing in comparison to the moods men fall into. A man has genuine moods, while a woman's moods are apt to be for a certain purpose. We have a Swiss proverb: "A woman weeps when she likes to and laughs when she

can." That expresses the situation exactly. This is no mood in my patient's case. That leaping figure looks like a manifestation of enthusiasm, but in reality it is an opinion. It is as if she were unconsciously deliberating with herself about the further progress of her inner development, and the discussion is not in the form of moods but in the form of opinions. When you listen to the sequence of words, they give more the effect of very dry thoughts. You must have noticed their peculiarly abstract character. This is important in that it shows the real character of the unconscious facts in a woman's case. The way in which this youth appears simply conveys no feeling. I don't know whether that is my prejudice but I think you also feel that, don't you? This series of visions has an almost automatic character.

Dr. Baynes: It is hard to visualize or take seriously.

Dr. Jung: Yes, I found it difficult even to listen when she read them to me. It left me completely numb, it did not appeal to my imagination in the least, I had to pull myself together in order to pay attention at all. Only when I went over it carefully and gave each word its due consideration did it impress me, and then I was quite amazed. Then I discovered what it meant, and I was most interested, because it explains to a certain extent the peculiarity of women's minds in general. It explains why, when a woman begins to reason or argue with a man, he is unable to listen, it seems to him illogical and abstract. But if one pays attention, if one carefully analyzes what that series of words could possibly convey, one discovers something quite remarkable in it. As on the other hand, a woman would say concerning her husband's moods: oh, just moods, he is hysterical, grouchy today. While if she would only analyze the moods of the husband, she would also find something interesting—but, I must add, nothing very human. The opinions of a woman are also not very human; they have something of the coldness of the cosmic spaces because they are apart from herself, they are from the collective unconscious, beyond the warmth of the human individual. In this vision the dry and abstract quality is particularly obvious, because the images should express Dionysian abandon or enthusiasm, and it doesn't sound enthusiastic at all. But whether there is the corresponding mood or not, the series of Dionysian images is enough to produce the Apollonian on the other side, which is the opposition or contradiction which necessarily belongs to the Dionysian movement. That is simply logical. And if it were a mood it would also be logical, because there is the same logic in feeling as in the mind.

The Apollonian principle is expressed here by a complete contrast to the youth, by an old wise man obviously, and this other opinion stops the

Dionysian mood. This means that her unconscious reasoning is now changing over into a different kind of thought. Her first idea was that whatever there might be in the way of a Dionysian enthusiasm, leaping over things or slurring over things, must be done. Then suddenly the thought comes up: But no, just wait, that must be done by wisdom, it cannot be done in the other way. One also might put it: It could be rushed through in an extraverted way, and then up comes the idea: No, it ought to be done in an introverted way. So the old man now shows *his* way, which is quite unlike that of the youth; he stands still, as if rooted, gazing down at the ground, whereupon flowers spring up. The youth then falls down and buries his face in the flowers. This is simply a demonstration of two contrasting movements: the Dionysian or extraverted way, leaping into things, jumping over obstacles, slurring over difficult facts; and the other principle, the introverted or Apollonian principle, doing nothing, not moving on, not being enthusiastic, but being contemplative. So that old man gazes at the ground, he uses contemplation, and that produces flowers which will unfold and grow. And the Dionysian movement comes to an end in those flowers. Now I don't know whether you understand this symbolic speech of the unconscious. How would you interpret what the old man is doing, for instance?

Mrs. Crowley: He is producing a more conscious attitude.

Dr. Jung: In order to contemplate he needs consciousness, of course, but something very characteristic is described here, quite different from the Dionysian way.

Prof. Demos: Reflection, such as that of the wise man, induces growth; it is the inward principle of growth, and the flowers unfold in that way.

Dr. Jung: You are absolutely right. It is a matter of two ways here. One would be the enthusiastic doing, and the other is the reflective, contemplative way which also causes something to happen or to develop. The old man wears a turban which points to the East; that is the way the unconscious hints at things. The Dionysian way is the Western way—hurry up, get it done. That is typically American, but you also hear it with us. All the Western nations are quite convinced that a thing is done by rising early in the morning and getting it over with, going through with it. That is really a sort of Dionysian principle—to just go to it, begin to work and get it done. For instance, in politics, the Western people say: We want government, we want somebody who will govern the people; they make him responsible. The Eastern way is to sit still and give things a chance to grow. There was a legendary emperor of China who heard a peasant saying he didn't even know whether there was an emperor. The emperor quoted that with particular satisfaction, for it proved his gov-

ernment to be most excellent in that it was invisible. That is the Eastern principle of *wu wei*.¹ And it is the Apollonian principle, an extraordinary self-restraint. You see, the people who do not know whether they are governed, who are really not governed, govern themselves. Then, that the old man is concentrating upon the earth, indicates that the earth is of particular importance in this case. It is as if he were saying: "Don't jump about, don't get fussy, contemplate the earth, for it is from the earth that the ultimate solution will come." Therefore the flowers grow up from the earth, showing that the solution will not come from any kind of excitement, but through slow development, a slow impersonal kind of growth. So, obviously, the Dionysian enthusiasm is effectively checked by this Eastern principle. The youth falls to the ground overcome. Then there is the detail that the old man is blind, and only after bringing up the flowers from the ground, does that become evident. His eyes are white and he does not see. What would that convey?

Mr. Baumann: He is not looking at the world, he is looking inside.

Dr. Jung: Exactly. He has really no eyes for outside things. As a matter of fact, he doesn't look at the flowers, he only gazes without seeing. Now that is a symbol. In the West, when we see a thing, we have an almost intellectual conception of it; seeing means a sort of perceptive understanding. But this vision makes the statement that the old man does not see, he has no intellectual grasp, he gazes at the earth without understanding; and if you translate that into actual psychological consciousness, it means that when the problem reaches our patient, she will sit down and contemplate without understanding; it will be a sort of blind contemplation, not knowing and not foreseeing, having no intention as to what is to develop. That is important because if she should opine what the development would be, it would be wrong, then she would kill it. It is just like the evil eye which poisons the thing it looks at. So it is better to contemplate with blind eyes, with the eye turned inward, that is. The white eye means an ecstatic condition in which the pupil is turned up and disappears under the lid. By turning the eye inward, one prevents the intellect from seeing things too closely or too acutely and thus destroying them. One should never look at things in a seeing way if one wants them to grow; it is much better to be deaf in one ear and blind

¹ A major Taoist concept, literally meaning "not doing." In marked contrast to Nietzsche's "will to power," which acts on and against the world, *wu wei* achieves harmony through inner alignment with the flow of human life. In its emphasis on inner life and inner harmony, *wu wei* parallels Jung's concept of individuation through the withdrawal of projections. Jung refers to *wu wei* in CW 6, par. 369 and CW 13, par. 20 and 20n. as "not-doing" and "non-action."

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in one eye than to have too acute and concise perceptions. The seeing eye of the intellect perceives most accurately, yet it kills the growth; it has the quality of the eye of the basilisk, which—according to the legend—shriveled up whatever he looked at. It is as if it were immobilizing everything, like the face of the Medusa that turned every living being who looked at it into stone.

Prof. Demos: Perhaps that blindness means not to turn inward literally, but the way of the flower. The flower turns to the sun but it does not see the sun.

Dr. Jung: Exactly. That is what I tried to describe, the gazing at a thing without seeing it. And that is the advice of the unconscious to this particular patient who has a very acute intellect and a very seeing eye. I remember another instance of the too-perceptive eye: I was on a walking tour in Alsace when I was a student. That was forty years ago and in those days it was very medieval—well, it is still. Those little villages in the country were absolutely medieval and they still used funny old implements. I came upon a sort of perambulator in which I am sure Noah or Methuselah must have traveled. It was a huge kind of basket with four big wheels each consisting of one piece of solid wood, and the whole thing was painted in the most gorgeous colors; it was a piece for a museum. And there was a baby in it, bandaged up in medieval fashion. I had never seen anything like it except in storybooks, so I looked at it attentively. A little boy was wheeling it and he instantly turned it away from me and I couldn't understand why. But then he held out his hand against me and I realized that he was afraid of the evil eye. My eye was simply fixed and very interested.

I noticed the same thing with the Pueblo Indians. When I looked at them with interest, they instantly turned away or shut their eyes. My piercing look, which is merely the intellectual look, made them feel pinched. So in order to understand a thing, look away, look inside. When someone is telling you something that you would like to understand, if at the same time you try to understand *why* you would like to understand it, if you look into yourself, you will get far more than in trying to understand just what the person is saying. Through a particular keenness, one can upset things fatally. As Goethe says in *Faust*: "*Man merkt die Absicht und man wird verstimmt.*" (We note the purpose and are put out of humor.) One mistrusts people who are too interested.

The next thing that happens in the vision shows us why the old man was looking at the earth: "The youth dropped upon the lap of an ancient mother." Again a terribly abstract dry statement. One doesn't know where that ancient mother comes from. One gets the sense of these

visions most accurately by understanding each sentence as a picture projected on the wall. In the scene before, the youth was lying on the ground, burying his face in the flowers; then suddenly there is a dropping movement and he is on the lap of the ancient mother [plate 10]. The patient made a picture of the mother that was like an enormous statue of far more than human size, more like divine proportions. The lap of the ancient mother means the earth again, she is the earth-mother, and the old man was looking at the earth because he felt that it was the best place to grow. The youth may develop if he falls into the lap of the earth-mother. It means, naturally, in order to be carried again in the womb of the earth, and to be transformed into a sort of plant perhaps. Now what does this mean in relation to the rest of the vision?

Mrs. Crowley: It was to be renewed for another development.

Dr. Jung: But one could be renewed in many different ways; it is not only the earth that renews one. One can be renewed as it is said in the Gospels, baptized by water and fire. Baptism means the descent of the Holy Ghost, an air thing that comes from above when the initiate is in the water, so something from above might join in. But there is a particular emphasis upon the earth here.

Mrs. Crowley: Probably the other thing could not come until the earth was realized.

Dr. Jung: Why should the earth be so important in this case?

Prof. Eaton: Is it because her animus is so unearthly—spiritualized, devitalized?

Dr. Jung: Yes, one could say the animus had no body, that leaping youth was too elf-like. There would be danger of his jumping into heaven. He has not enough solidity and therefore the earth is peculiarly emphasized. This is a general truth concerning modern people. Of course one might come across cases where there was not enough of the spirit and then one would find continual insistence upon the air, the spirit. But in this case the emphasis is upon the earth, and in our civilization, in the world of our consciousness, the insistence upon the earth is generally more important. It is not an individual case, it is a general truth that the earth is the depreciated and misunderstood part, and so the unconscious regularly puts great emphasis on the chthonic fact. Nietzsche has expressed that very beautifully: "*Thr sollt wieder Freunde von den nächsten Dingen werden.*" (You shall become friends of the immediate things.) And the immediate things are this earth, this life. For quite long enough our ancestors, and we ourselves, have been taught that this life is not the real thing, that it is provisional, and that we only live for Heaven. Our morality is based upon the negation of the

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flesh, and so our unconscious often tries to convince us of the importance of living here and now. In the course of the centuries man has repeatedly experienced the fact that the life that is not lived here, or the life lived provisionally, is utterly unsatisfactory. It leads into neurosis.

I remember telling you about a patient who called his way of living the provisional life, the man with a compulsion neurosis who said he was living on Happy Neurosis Island.² He invented particular washing ceremonies for spiritual disinfection. It had nothing to do with germs, it was a magical idea of a completely uncontaminated condition, and only when there was no connection at all with reality did he consider the condition sufficiently sterilized. He disinfected himself from all contact with time, as the altar is spiritually disinfected by the smoke of the incense which drives away evil spirits. There could be no clock in the room for instance, for a clock meant time and death. And he could not shake hands with a doctor because a doctor meant sickness and death, so he never shook hands with me. If he met a woman in black it meant that she was in mourning, therefore he must undo everything he had done that day. If he had bought a necktie he must go back and get his money returned. If he had taken a taxi, he must look up the driver and, since he could not undo the fact that the taxi man had driven him and been paid for it, he must get him to give the money back, and then he made him a present of it. He hardly dared go out into the street because once he left his house at about nine o'clock, and at the corner of the street a woman who sold flowers suddenly appeared, dressed in black. Instantly he was stopped. The only thing he had done that morning was to leave his house, so he went back and there he had to wait from nine o'clock until five in the afternoon when that woman went away. He wore entirely white clothes, and everything that possibly could suggest decay or time was avoided or completely excluded by ritual practices. He was the happy proprietor of fifteen hundred towels in order to be quite certain that there were enough and that they were properly sterilized. He lived the provisional life, above everything that was earth, everything that had to do with time or decay or immediate obligation. So naturally he was in a most terrible condition. I have never seen a worse case of compulsion neurosis, a most miserable life.

The trend of our whole civilization is toward the provisional life. And to live a life with the idea that it does not matter is like the famous Tartarin de Tarascon when he assumed that the Jungfrau and the glaciers had been bought up and arranged for tourists by the Compagnie

² Jung discusses this case in *Dream Analysis*, pp. 668–69.

Anglo-Suisse, so he could have all the thrills and adventures without any danger; but the moment he realized that it was real his courage was gone. Boys whose fathers are still alive are all inclined to live provisionally; they never would risk so much if they knew that they were responsible for their own lives. They have the idea, as a sort of moral background, that it doesn't matter what they do because somebody will pay the damages. That was the medieval state of things and the reason why people could live under such extraordinary conditions, why they could spend their lives in convents or monasteries, for instance. Even now nuns and monks make vows never to leave the inner courtyard of a monastery. Such a thing is only possible when one is completely convinced that this is a provisional life. The great spiritual justification for materialism is that it needed such a gesture to open people's eyes. We have now learned that this life is by no means provisional, nothing like a preparatory school which one leaves after a couple of years and then goes on to the university. It is, as far as we can see, the real thing, the decisive thing, and in order to satisfy the unconscious, we have to live it to its full extent. Then your unconscious gives you peace, but not before. As long as it is a provisional life, your unconscious will be in a state of continuous irritation against you.

Now here is a question. "You mentioned that the visions of the patient are of a cosmic coldness, cinematographical, and that this is the character of the visions of women. Therefore I suppose that the visions of men have warmth, contain more 'moods' in a human way?"

That is generally true insofar as the visions of a man are dictated by mood, contain mood, or convey a typical emotional value. But I must explain that this case is not really typical; these visions are unusual in the fact that they are seen in such a detached way. Later on there will be material—you can see it in the pictures particularly—which conveys far more emotion than these we are concerned with now. But as a whole, they are pretty far away, like pale frescoes on a wall, only here and there do the deep emotional things break through. So when I say that a woman's visions have the character of a sort of abstract opinion, it is only relatively true. It is true for most of the visions we are dealing with now, but it is not quite true in the long run. You see, one can have such fantasies on very different levels. I should say that these were chiefly animus visions. They are rather detached, rather objective. When the individual really gets into the process, entangled in the unconscious, as it were, then even a woman's visions have emotional value, or the feeling value of a mood. But the stage corresponding to these first visions in a man would already show pictures of a decidedly emotional character.

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You would feel the mood, and such visions should be analyzed according to the mood they convey and not according to the man's philosophical opinion. The philosophical opinion would be perhaps the garment, but the basic and essential thing, the real juice of it, would be the mood in a man's case.

Now we will continue. The ancient mother, as I said, means the earth, and the earth psychologically means the body, the corporeal sphere of our psychology, as it were, where the psyche is detached from the psychological and touches the body. And as the earth-mind, or psyche, always has something to do with the body, therefore it has to do with the unconscious; in going down into the corporeal sphere, this woman's psychology would be going down into her unconscious. So the next part of the vision is easily understood: "The youth leapt from the knees of the mother and dove into the water below, where he darted in and out like a dolphin."

It is as if the knees of the mother were a rock from which he leaps down into a pond; that is, he leaps from the corporeal sphere into a deeper layer of unconsciousness symbolized by water. Then the vision says: "When he came to the end of the pond, he stood up and I saw that his hair was golden." He had black hair before, and that he has golden hair now shows that he is a sort of reborn sun; diving into the unconscious would be a rebirth mechanism by which he was changed, so up he comes with golden hair.

This vision describes a certain movement of the unconscious. The vision before this was very spiritual, it was the birth of the exalted man and woman out of the scarab, and that followed the vision of the god, the spirit of nature. Such a vision naturally causes exaltation. Beholding the image of the deity has the magic effect of deification; that is the reason why icons have always been used in churches. In Catholic churches praying to the image of the saint is still a means of acquiring spiritual merit, it draws grace down upon the worshipper. The image, or the sarcophagus, or the relics of the saints are supposed to be full of mana. By worshipping at the shrine, you receive the grace contained in the relics, and thereby your condition becomes exalted. It is a sort of mitigated deification, and if carried further, you would receive the stigmata of the Lord. One sees such representations in Catholic churches, a picture of St. Francis, for instance, having a vision of the crucifixion, and from the hands and feet and sides of the crucified one rays come down and pierce the outstretched hands and feet and side of the saint; he is made into the Lord himself, he receives the stigmata by that identification.

So in this case that image of the god has the effect of deifying our

patient in the form of a sort of spiritual satyr. She herself becomes a semidivine being, which accounts for the particular leap the animus takes. It is an unavoidable exaltation. Naturally she is a bit afraid of such a condition, and therefore she trusts the animus with that movement first. He realizes that a deification has taken place, and that gives rise to the vision we have to deal with now. This is the deified *part* of her, for she has not realized yet that she herself is deified by the vision of the god, it is only her animus. He therefore behaves like the divine goat-man, leaping about as if he were a nature being. And now he dives into the depths. What is the logic of that? Why should the youth now become a fish?

Prof. Eaton: Isn't it the god that is to be found in the depths?

Dr. Jung: He is semidivine already, but he has been checked by the Apollonian principle, that old man who interfered and gazed at the earth. So the youth falls to the ground, and then leaps down onto the lap of the ancient mother, and from her dives into the pond below. He comes down several steps, which is obviously due to the intervention of the Apollonian principle.

Prof. Demos: There is now the reconciliation of the opposites.

Dr. Jung: It is the reconciliation between above and below, but why should he undergo rebirth just now?

Prof. Demos: He is not yet adjusted to the Apollonian principle. The Apollonian principle calls him.

Dr. Jung: Yes, by going down he naturally follows the Apollonian principle. But why should he undergo rebirth in the water?

Prof. Demos: There is a hierarchy of gods and he is only a lesser god, a satyr, so he has to become a greater one, he has to have other divine principles in him, in order to become a god on the higher level, and he is seeking it in the unconscious.

Dr. Jung: A rebirth mechanism, a magic rite of renewal, is always applied in the unconscious as well as in reality when something is in a condition in which it should not be, when one is sick, for instance. If the semidivine condition of this youth were satisfactory, he would not have to undergo renewal, but apparently it is not, because the Apollonian principle is against it and therefore he is forced into it. In this case jumping into the water has the connotation of a sort of ritual ablution, a rebirth through water. Baptism has been understood as a cleansing process, or as a birth, the water being the amniotic fluid. The reason why the sacred baptismal water in the Catholic church must contain exorcised salt—spiritually disinfected salt—is probably in order to make it fertile; plain water wouldn't do.

Mr. Baumann: Does it not mean that he has to go back to the state of the fish?

Dr. Jung: When he jumps into the water there is the suggestion of the fish, of course. You see, he apparently has to make a movement which is just the contrary of the astrological movement, which begins with the goat-fish. The first sign of the zodiac, the sign of the renewed sun after the winter solstice, is Capricorn, the *aigókerōs*, a Babylonian symbol. The fore part is like a goat and the hind part is like a fish, there is a fish's tail. Having been deep down in the ocean like a fish, it is meant to climb like a goat to the greatest heights of the mountains in the course of the year. But here he is the goat first and then becomes the fish. That seems to indicate that it is necessary, after the deification has taken place, that a *rite de sortie* should be celebrated in order to get him out of the semi-divine condition.

You know, besides these *rites de sortie*, primitives have *rites d'entrée*. Before they go hunting, for instance, or to make war, they celebrate certain ceremonials, particularly dancing, which gets them into the mood of hunting or of warfare. Then when they return, they must celebrate another rite which gets them out of the mood of those activities. That is very wise. For example, certain tribes had the exceedingly wise custom that when a warrior who had succeeded in reddening his spear—killing—came back from war, instead of carrying him in triumph, they locked him up in a lonely hut and fed him on vegetarian food for two months. That is the most excellent psychological treatment to make him sober after his blood orgy. Of course, he comes back boasting and terribly excited, so they put him under lock and key and feed him with salad to cool him down.

Now deification is exceedingly dangerous. It is an exaltation which lifts people up to a sort of divine condition in which they do most extraordinary things. There are stories about the initiates of the Dionysian cult—particularly the women, the *maenads*—having done very bloody things, tearing the living flesh of deer or young goats with their teeth, for instance. Even later on, in more civilized conditions, that was done, as we know from a fragment of Euripides. In a certain rite they had to eat raw meat; the initiate confesses, literally translated, "I have accomplished the raw meat-eating feast." That was a survival of the old condition in which they killed animals as if they themselves were animals of prey. Naturally, a *rite de sortie*, a purification is needed afterwards in order to get out of the exaltation into a normal condition again. This would be such a rite. Our patient's animus has been exalted to a divine condition

through the immediate neighborhood of the satyr, that powerful fetish, from whom he received a lot of grace or mana and became deified himself, and then naturally got into that Dionysian condition; but he was checked by the Apollonian principle and had to go down to be washed in the waters. Therefore, also, his hair, which was black—having the connotation of evil—afterwards becomes golden. The hair is a well-known symbol and plays a particular role with women. As you know, women have always had a special feeling about their hair, primitive women are very meticulous about it; even if they are quite dirty themselves they are tremendously fussy about their hair.

Mrs. Crowley: In old customs it had to do with sex.

Dr. Jung: It had that sense, but it is also of psychological importance. Hair is understood by the primitives to have mana, and they are therefore very careful when they cut their hair, to collect every bit of it, to prevent its falling into the hands of a sorcerer or a witch who might use it to bewitch them. In antiquity, and even in modern days, hair was thought to be so efficient that if a sorcerer could get one hair from somebody, he could make that person walk in the night, make him go anywhere or do anything the sorcerer wanted. There is a case in a book by Anatole France. A woman, who was a witch, told her servant to get the hair of a certain man, because she wanted to ensnare him, to make him come to her in the night. Unfortunately he happened to be the lover of her servant, who therefore, knowing about the witchcraft of her mistress, went to a wine merchant's shop and pulled out a hair from a buckskin—they used to keep the wine in buckskins—and brought it home saying it was the hair of that man. So the mistress made some kind of magic over the hair, and in the night in walked the buckskin full of wine instead of the lover.

That story exactly expresses what the primitives think about hair, so here it would be a symbol which contains a lot of mana. The same meaning is also to be found in the story of Samson and Delilah: when she cuts his hair, he loses all his strength. The name Samson comes from *Shemsh* which means sun-man or little sun, after the old Canaanite god Shemsh; so curtailing the rays of the sun means weakening the sun. There is an astrological interpretation of Delilah as the sign of Virgo, in which the sun loses its power, Virgo being followed by the autumnal equinox when the sun is definitely becoming weaker; the sun then loses its hair, its rays. So the hair is understood to be an emanation of the head, having to do with the mind and the most spiritual as well as magical forces. Black hair gives the idea of darkness, black thought, or an obscured mind; and golden hair means shining with bright thought or consciousness. In the

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state of exaltation one loses consciousness of oneself and one's mind becomes obscure. But in the state after the *rite de sortie* one is supposed to have bright clear thought once more—shining light hair. According to the primitive conception, the mind or the psyche is always visible, it is expressed on the surface; they have no psychology inside of them. You know the way primitive women—one sees it with gypsies—pay such extraordinary attention to their hair; instead of having well-ordered minds they have well-ordered hair. Therefore women so often dream that I am a barber, and that I am bobbing their hair; that is a symbol of the analyst.

After that *rite de sortie*, the ablution, when the mind of the animus is shining again, something else happens; when the animus dives into the corporeal sphere and into the deep layers of the unconscious, he enters the patient herself; he is no longer up in the air, he is now in the corporeal sphere where he becomes more a part of her. So when he comes up with the golden hair she joins the game. He has fulfilled his task as a forerunner and then she comes in, and she says:

We ran together hand in hand until we came to a great chasm which we knew not how to cross. He called to the animals, but when they came he did not want them and they grazed about us. Then, setting foot on either side of the chasm, the youth told me to walk over him to the other side. This I did.

Running is about the equivalent of all that leaping in the beginning of the vision, but now she is running with him. Then they are stopped, not by an old man this time, but by a great chasm. It is the place which they cannot pass. So the question arises how to get beyond, and then apparently animals turn up; we have not heard of them before, but there they are. You remember animals are generally an attribute of the Dionysian condition, because one then becomes a sort of animal; one is transformed into something half-unconscious and more or less identical with the animal. These animals that suddenly appear are simply reminiscences of the Dionysian condition, but this time, though he calls them, he leaves them again. This means that the chasm, again the Apollonian principle, has lamed him, he no longer identifies with the animals. But he manages somehow to get across the chasm, and he tells her to walk over him to the other side; he makes himself into a bridge. This seems to be a very unique and individual case, but I will tell you a story I heard the other day in Vienna.

I was asked to see a woman of about my age, who was producing most unusual drawings. They had a certain artistic value, but nobody could understand what they meant. I went to see that lady, and instantly saw

that she was a bit mad—just slightly mad in a very quiet and friendly way. She produced a number of very elaborate and careful drawings, and I found that they represented the great adventures of her animus. The story had started in her forty-sixth year. Her life history was centered in a most unfortunate love affair. Her lover had died about ten years before, and nothing had happened at the time, but at forty-six that reminiscence began to work, because in the meantime the lover had become identical with her animus. She was then in the autumnal equinox, so the shadows of the second part of life were appearing and the animus started out on the great quest. The very first picture she produced contained practically the whole theory of these visions. It was done absolutely independently and long before she had ever heard of me. It was a Kundalini yoga³ picture, growing out of the head of the animus, who was there depicted as a very beautiful youth, exactly like the famous Dionysian head at Leiden where the hair is twisted up like a flame. This beautiful divine youth had that flame of enthusiasm rising from his head, and out of the flame came a whole series of symbols. They rose up to a symbol consisting of two triangles in which there was a cross, and over the cross was hanging a green snake.

So she had come to a Christian solution and I thought she would get stuck there, because later on she produced the most amazing mandala drawings with three corners instead of four—always omitting the fourth. I said to her in the words of Faust: "There are three. Where has the fourth remained?" But she is an intuitive and can only express things in her own language; she loathes the idea of an explanation of the meaning of her drawings. "If people want to understand them," she says, "they must understand them in my own language." So she is hovering above reality. She is a bit crazy. Those mandalas show the functions, but she leaves out the fourth; thinking, feeling, and intuition are there, but no sensation. The interesting thing is that in the series of mandalas, one shows what happens when there is too much feeling, another when there is too much thought, and another when there is too much intuition. That series of mandalas exhausts itself in the statement that there is no state of rest, because in the picture which was most satisfactory, which approached the state of perfection, there was a heart in the center encoiled by a red snake, a most horrible thing. That meant that the heart was still cramped—no peace, no rest. The thing was not at an end. Naturally, she could not see that. Now, that woman painted a remarkable picture where her lover, the animus, is the divine hero. His role is to be

³ For Kundalini yoga, see above, 21 Jan. 1931, n. 4.

the savior and to bridge the great chasm. He leaps over rocks and all sorts of obstacles, and tries to accomplish great feats for the sake of humanity. Then he comes to the great chasm of the world, there the only thing he can do is to throw himself over for a bridge, feet on one side, head on the other, so the people now can walk from one side to the other. He reconciles the pair of opposites. She made a beautiful drawing of that bridge over the great gulf of the world.

Here we have it in a smaller edition. It is not the bridge of the world, it is a very individual case. This comes from the fact that our patient does not suppress her sensation function like that woman in Vienna, who has outgrown humanity and is now living as a mere instrument. She herself hardly exists, she is a bit mad, as people who consider how they can help humanity are all a bit mad. For how can you help humanity? Like a woman who came over from America recently, trying to gather all the great men of Europe together, with the idea that something would then be done for the world. Her name was Dorothy and while I was hesitating about answering her letter, Bernard Shaw, who had also received a letter, returned it to her with a pencil remark at the bottom: "Don't try, Dorothy! Nothing doing!"⁴

Our patient is not out of her mind, she would never dream of helping humanity, she would not be so crazy, and therefore her animus is chiefly concerned with a way of helping her to help her own mind. For that great improvement of the world begins always with ourselves. That is why so many people want to help others. Now here the animus fulfills his true function. Therefore I have defined the animus as well as the anima as mediators, or links, or functions of relationship, between the conscious and the unconscious. Here he really functions as such, he is in his proper place; as a bridge he helps her to cross to the other side, whatever the other side may be. There she said:

"Come with me, my beautiful one." I took him by the hand but he could not come. He struggled to maintain his balance and then fell into the water at the bottom of the chasm.

You see, when the animus is near that chasm, the unconscious, he is likely to fall in. She continues:

Then I was afraid, I was alone in the dark woods. I lay down beside a stream and the animals came and licked my face. I rose and walked to the edge of the water. A woman rose up from the water wearing a

⁴ Dorothy Hunt, English novelist and political activist who wrote under the name of Doris Collyer. Jung refers to her again in *Zarathustra*, p. 828.

high peaked cap. She laughed as I stepped into a golden boat pulled by a white sea horse. As I went I saw rainbows arching everywhere over the sky.

Here is again an unfortunate series of visions which one can only understand as pictures, each sentence a new picture. There is no sense of the way these events developed, one from the other. Where does that golden boat come from, for instance? That shows how far she is still separated from the deeper processes of the unconscious, she is not really entangled. When the animus has made the terrain more or less safe, she is a bit entangled, but not enough to give a logical presentation. One can be sure that it will take some time for the person producing such fantasies to really get into the path. I am always having to combat the impression that a thing is done if one has seen it. There is always the attempt to keep these inner events at a distance, to keep them from touching one too closely. You see, anyone who is having such visions believes that that is all there is to it. But it is far from being the reality, it is only an illusion, it is not yet the thing itself. If she had gotten fully into the thing itself, the experience would be of such an intensity that she would hardly be able to write it down or to tell me about it. Of course, if I had asked her then whether she was impressed, she would have said, yes; even now she might say, oh yes, quite interesting, and turn away. So her experience is not yet the thing itself, but it is exceedingly valuable nevertheless, because the unconscious processes show in a way which she can more or less understand. That is the great value of these visions.

LECTURE III

11 February 1931

Dr. Jung:

We stopped at the place where the animus fell into the water. I spoke of the animus as the bridge, the communication, between the conscious and the unconscious sides, and you know that is the psychological definition of the anima as well. I find, nevertheless, that people are still rather bewildered by that definition, they do not understand how anything so personal could be defined as a function. But that is by no means difficult when you realize that people in general, if looked at as social factors, are really nothing but functions. One even uses the term *fonctionnaire*, which means a man who functions in a certain department, political or otherwise, and is so identified with it that one forgets altogether that he is a human being; he is identified with what we call the persona, with his social function, so that his whole point of view in every respect is just the point of view of that function. And it is the same in the unconscious. Figures in the unconscious are to be considered as mere functions, yet they are also in a way personal factors, because nothing in the unconscious is abstract, it is all personal. For instance, if you were describing a certain complex of your own in psychological terms, you would naturally say that it consisted of certain representations and of certain feeling tones associated with it, certain emotions, certain fantasies. And you would probably visualize it as a sort of bubble, containing so many representations, so many emotions; or perhaps like a web or tissue with so many meshes. But in reality you would find nothing of the sort in the unconscious. If you could look into it you would see a sort of personality; every part of your psychology has a personal character, and it appears in your unconscious like a little person.

One sees that in spiritualistic experiments. In the famous game of table turning, for instance—or one can do it with a glass or a planchette—these unconscious personalities manifest and often call themselves by a name, Aunt or Uncle So-and-So who died so many years ago, or any other person who supposes himself to be a ghost. And you will find that

that person consists of a certain set of thoughts, or a part of the medium's personality, or perhaps the personality is split off from one of the participants of that particular circle. It is in itself only a fragment, yet it appears more like a total personality that calls itself *I*, says my name is so-and-so, and behaves exactly like a little person. That is also true of the voices which lunatics hear; they speak in a personal way, and the more distinct they are, the more it is a matter of functional dissociation, or even of a real psychosis. If part of your personality is repressed, that fragment forms a person which may take possession of you on certain occasions, and then it is as if you were possessed by a ghost. This explains those cases of *double personnalité*; the character is completely changed when anyone is in the possession of such a ghost or fragment of himself, and there may be the same effect in the case of the animus or the anima.

The animus is in this respect rather difficult to deal with because it is a plurality. One can compare the animus, as I have said, to a group of people, a court, or a limited company, or an organization; while the anima is very definitely one person and therefore more clearly to be seen. The anima behaves exactly like a definite person, yet she is also a function, her true function being the connection between the conscious and the unconscious; there the anima is in her right place. That is, she is not in between myself and my audience, but in between myself and my unconscious audience, a mirror reflex of this world, the collective unconscious. There again, those people who think of the unconscious as being a psychological tissue contained in one's head are completely bewildered, for they can hardly form an idea of a tissue standing in one's head. That is indeed a very wrong idea. You should think of the collective unconscious in a very primitive way, then you are about right, at all events much nearer to the facts than when you think of it in psychological terms. You should think of it in the terms of primitive man, as the ghost land, all the invisible dead people amongst us. Or a good idea of the collective unconscious is that it is a sort of unknown or unconscious reality, the unknown in everything and in everybody. For instance, the unknown and invisible nature of this chair. Of course, any person of ordinary mind would deny emphatically that there was anything unknown in this chair. If they don't know what is in the chair they simply tear it open and see that there is hair or some other kind of stuffing in it, and the wood can be examined to see whether there is anything inside that, and they know about the maple tree from which it is made, so everything is perfectly normal. Yet they entirely forget that they have not penetrated the secret of cellulose, nor the secret of the atoms of which

the chair is composed. There is an absolutely cosmic secret, an existing thing in the chair, and you see that forms the collective unconscious.

Prof. Eaton: It becomes very abstract, it ceases to be concrete.

Dr. Jung: Absolutely. It is the most abstract thing in the world, yet one assumes that substance or matter is a most concrete thing.

Prof. Eaton: In your description it seems to become very abstract, whereas when it manifests itself in our psychology, when it appears in our dreams, it is a perfectly concrete thing.

Dr. Jung: That is just the point I am making. The collective unconscious is exactly as concrete as this chair. The chair seems to be concrete, undeniable, and very simple, yet even such an obvious and commonplace object is terribly mysterious. And so it is with the collective unconscious—it is most obvious yet it is a great secret. The bewildering thing is that our approach to the collective unconscious is just the reverse of the approach to the material object. If we approach a chair from the theory of relativity, the theory of the atom, for instance, we land eventually at the chair, and thus the most abstract thing seems to be the most concrete thing. But with obvious things we take the reverse way. We begin at their obvious existence and eventually we land in the theory of electrons. We are bewildered by the concept of the collective unconscious, and therefore I say: You should not begin at those abstract ideas of functions and archetypes; in order to have a correct idea of its nature, you should begin at the very simple idea of ghosts, or the souls of objects, say, or thought forms. It is better to assume that this chair is at the same time a thought form or a breath body, as the primitives hold. When one of the tribe dies, primitives break up all his furniture, etc., in order to send it after him. Breaking up the furniture means the death of the objects, and then their breath bodies or subtle bodies emigrate with their owner into the ghost world and form part of his household there. He has his vessels for his milk, his cooking pot, his sticks and spears and bows and arrows, all in the form of subtle bodies because he himself is a subtle body. So, by far the best or the only possibility for the clarification of this apparently very difficult concept is that, just as we suppose that things have a sort of platonic form, so thoughts have a subtle body. As that chair has a sort of double existence, the existence as a concrete object and at the same time as a dynamic thought form, so thought has an abstract and a substantial existence.

We mustn't go too deeply into this subject, or it will become too exciting, for here we get into the most modern ideas about the behavior of electrons—most outrageous problems—and that is something for pri-

vate conversation between philosophers; for other people it is a brain-storm. For practical uses, it is really best—though terribly shocking, I admit—to assume that everything has a double existence: a known tangible surface and at the same time an invisible, unknown existence. And you can call the unconscious and unknown side of a thing its soul, as the unconscious invisible life in us is called soul or essence or whatever term you like to use—an old-fashioned idea, as old as the world, and therefore shocking for the modern man. We are the people who think they have discovered the right picture of the world after all these centuries, so it looks as if we were making a most awful regression in fetching that old image of a double world from the depths of history. But I assure you it is most practical to do so; otherwise you will never understand the meaning of the animus and the anima. The best thing is, as I say, to assume that we are standing in between two worlds, a visible tangible world, and the other invisible world, which somehow has a peculiar quality of substantiality; but very subtle, a sort of matter that is not obvious and is not visible, that penetrates bodies and apparently exists outside of time and space. It is here and everywhere at the same time, and yet nowhere because it has no extension; it is a complete annihilation of space and time, which makes it a very different thing from our conception of an obvious world. But these are merely philosophical considerations which have not necessarily to enter your practical conception. Your practical conception, I repeat once more, should be to think that everything has a sort of double existence.

So when you are concerned with a relationship to another human being, you are in connection with two things really, with the conscious obvious person and the unconscious person at the same time. When you analyze any kind of relationship you find a conscious and an unconscious part, which are quite unlike each other. For instance, a man consulted me recently concerning his wife whom I don't know. He told me how much they loved one another and that she would sacrifice her life for him and had almost done so; he was truly convinced of the love of his wife. Yet his wife is very ill and making his life a hell, torturing him with terrible fits of jealousy for no reason whatever, he said, and I naturally believed him. He is a nice and naive man who does not understand the devilish complications of man and woman, so it simply would not enter his head that his wife was torturing him all day long and all night long if possible. He gave me instances and she is behaving like a real she-devil. So I said: "Don't you see that your wife has another side? She loves you, yes, I admit that, yet she also hates you, and that is why she tortures you."

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But he could not get that into his head, that was incomprehensible to him, I might as well have talked of the wave theory of light. He could only finally submit to such a point of view after he had looked at me for a very long time, and finally reached the conclusion that I must be in a pretty sane condition of mind. That shows one what the ordinary mind is capable of. You see, that man is absolutely convinced that his wife loves him, and that it is quite impossible that there should be somebody else in her who hates him, that it is quite impossible that his wife should have a double personality. Well, it is not exactly a double personality in her case, but mixed, not clearly separated, two persons that overlap more or less. There are two entirely different characters in her, the one lovable and intelligent and reasonable, with the best of intentions naturally, all that admitted; and on the other unconscious side just the contrary. That is her soul if you like to say so. I am convinced that if I said to that woman: "Now don't you see that you hate your husband and want to get rid of him, that you force him to say evil things so that you may have a good reason to separate yourself from him?" If I said that, she would not admit it, because she is absolutely unaware of the fact that she consists of two sides. We always like to think we are the one truth, and hate to admit that we might be counterbalanced by the opposite. But even Christianity had to suffer from that truth. The legend of the Antichrist dates from the first century, it can be traced as far back as that. The Antichrist is the dark evil side of Christ. Christ being the best man, the Antichrist is the worst, and they are one and the same person really, the dark inside and the bright outside.

Prof. Demos: When you say that the anima is a bridge from the conscious to the unconscious, does it not include the relation to another person because the other person is an object of emotion?

Dr. Jung: Well, you must make the difference that the anima may be between the self and the object, which is the wrong place. Then the reality would be twisted. My anima may twist my impressions of reality, and she may twist my image in the eyes of the object. It is like a moving, deceitful thing in between oneself and reality if wrongly placed. But the anima as a bridge, as a function of relationship between the conscious and the unconscious, is rightly placed.

Prof. Demos: Whose unconscious, mine or the other person's?

Dr. Jung: There is only one collective unconscious, it is always one and the same, so if my anima is rightly placed behind my back, between the collective unconscious and the conscious, then the relationship is right everywhere. If I have an adaptation to the collective unconscious, I don't

need to establish any kind of connection with your unconscious person. Inasmuch as I am connected with my own unconsciousness, I am related to yours.

Prof. Demos: So it is really the relation between the invisible reality in general and the visible?

Dr. Jung: The invisible side is the same everywhere, in absolute contradiction to the obvious things which are all different. That accounts for the extraordinary indistinctness of things in the unconscious, and you can be sure that all those figures which you observe in the unconscious are illusions. The gods, the spirits, the demons are all illusions according to the Eastern idea. Yet they are real inasmuch as you can perceive them. When you have penetrated those veils, you are right at the one thing and there are no such discrete particles any longer. They only exist inasmuch as you carry over perception from this visible world into the unconscious, and you cannot very well do otherwise, because your perceiving mind is formed in this visible world. And for purposes of observation you have to make such differences. The differentiation of the animus or the anima is really, if you like to say so, an artifact, yet it is also true because it works. That is what I call a relative reality, as the obvious aspect of things is a relative reality. When you come to their intrinsic quality, three dimensional things become very doubtful. Has space only three dimensions? Are three dimensions enough to explain existence? What about time? Is time really what we suppose it to be?

Well now, the function of the animus, like that of the anima, should be exactly in the right place. And here the animus is in the right place, he functions as a bridge; so he is on the side of the collective unconscious and not on the side of the obvious so-called material world. But there is always a certain danger that the animus falls backward, so to speak, disappears into the collective unconscious, and then for a while the connection with the unconscious would be cut off. It is like a drawbridge, which has its moorings in the unconscious; when it is drawn up, the gate to the collective unconscious is shut. That would be about the right image for the animus, because it really belongs more to the unconscious than to the conscious. You see, the animus is not created by the conscious, it is a creation of the unconscious, and therefore it is a personification of the unconscious. It is the gate to the collective unconscious, and by a certain attitude one can provoke that function to appear; but if it returns to itself, pulls up the bridge, that locks the gate. I repeat: the anima and the animus have not been just invented by the conscious, they have been *found* by the conscious. It is nothing that we have done in the conscious in order to build a bridge to the uncon-

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scious; it is rather that the collective unconscious came to us in the form of an anima or an animus; and, of course, when we became aware of it, we reached out for that figure and thus established the relationship. All these insights into the peculiarities of the collective unconscious were not originally produced by consciousness, because our consciousness is peculiarly passive and incapable. That inside world really keeps on appearing to us by its own activity. In studying the history of the activity of the human mind, one is impressed again and again by the fact that thoughts have not been made by man, but that they *appeared* to him, they often manifested in such a way that he did not even see them as thoughts.

For instance, primitives see ghosts or have revelations of things which we might think consciously. And it is the same in our dreams—we get intimations of thoughts which we would not have thought consciously. That is the reason why we analyze dreams; otherwise the analysis of dreams would be perfectly futile, sterile, because we would find nothing that we do not know consciously. Therefore, when we reach a conclusion from a dream which is exactly as we have already found it in the conscious, we have not arrived anywhere near the truth, we simply have not gotten to the bottom of the dream. For every dream is an intimation, a creation produced from the unconscious, and not a thing which has been caused by the conscious or by some conscious intimation. The Freudian point of view is that if you have a wish and then drop it, that might produce a dream. But that is not exactly true. Already in 1904 I remember writing to Freud to tell him that what he called repression was often not exactly repression, because there were many cases where one could not find any traces of it.¹ I said it was an automatic function which had its roots in the unconscious and where the conscious is a perfectly detached spectator. And he said that was true, that he had observed the same thing. But it never appeared in his theory, he always stuck to his old point of view. That was one of the first inklings of my own conviction that the unconscious has its own ideas and can produce the most amazing changes in the conscious, by extracting things or inserting things into the conscious, and the conscious can do precious little about it. For our consciousness in its origin was a mere passive awareness, and all that we call concentration and active thinking, or any intentional conviction, came about very much later; it is, as a matter of fact, a very recent acquisition.

¹ Jung questioned Freud's ideas often in his letters, but there is no record of a Freud/Jung correspondence before 1906. See *The Freud/Jung Letters*, especially Jung's letter of 11 April 1907, pp. 30–32.

It is quite astonishing to see how little the primitive can actively think. He cannot concentrate, he has no power of attention. If the thing doesn't catch his instinct, he is as if unaware; that is, he has a passive awareness, but it doesn't move him in the least. Therefore some of their rites are so ridiculous. The rite of the Australian Negroes for arousing anger is an example. Now people usually get angry without the necessity of a particular ceremonial to bring it about, but there they need a special rite in order to get angry enough to avenge a murder. When a murder has been committed, the brother or one of the relations of the murdered man calls the men of the tribe together and tells them that his brother has been killed by certain people. When a murder has been committed here, we shout: "For God's sake, a murder! Call in the police!" And everybody gets terribly excited. Nobody gets excited there. They just sit there, nobody moves. And then a very strange ceremony takes place: that man goes to the male members of the tribe and performs a sort of sexual act upon each one, telling him at the same time the story of the murder. Now by handling those men as if they were women, he arouses their anger, which then becomes associated with the murder. So when he has made the round and all the men are in a state to do something about it, they take their spears and go to avenge the murder, and there will be some reddening of the spears. But without that ridiculous ritual they are unable to make up their minds to move.

Then, it is a very usual custom among the Bushmen² to have a hunger belt, and when they begin to get hungry, they simply draw it tighter and go on sleeping. There is nothing to eat, so they should hunt for food, but they would almost rather die; only when they are approaching a comatose condition do they make up their minds to move, to realize that something must be done or they would starve. Then they hunt for two days or more, till they spear an animal, and then they gorge themselves with meat, sometimes ten or twelve pounds for each man, till they are all swelled up and lie out in the sun for days to digest it, just like boa constrictors. And then it begins again till they almost die. That is the primitive man and that is how consciousness came about, that is the origin of the will, for instance.

² The !Kung, as the Bushmen are now called, adapted to their harsh environment by developing a digestive system that enabled them to eat large quantities of meat when available and also to go without for an extended time. See Laurens van der Post, *The Lost World of the Kalahari* (New York, 1958); E. M. Marshall, *The Harmless People* (New York, 1958); and Harvard's *!Kung Bushman Study Project* (Cambridge, 1975), on these remarkable Kalahari desert Africans and their culture. Jung's stories about "primitives" are questionable at best; see above, Introduction p. xxx and 19 Nov. 1930, n. 4.

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Well now, here is a very typical case, which we also see in dreams: while the animus is establishing the relationship with the unconscious, he suddenly drops off into the collective unconscious, and then the gate is shut, there is no connection for a while. Our patient says: "And then I was afraid; I was alone in the dark woods." She realizes that her ghostly companion has vanished and she is left to her own devices, and it is interesting to observe what happens when she is left alone. She continues: "I lay down beside a stream and the animals came and licked my face. I arose and walked to the edge of the water."

You see, the animus is a sort of helpful ghost who tries out certain ways for her, and then she has to do the same thing, as I have been indicating. But once the moment will come when she has to do something alone, without the help of the animus, that help which the immediate connection with the unconscious gives. The ideal condition would be that people could act out of pure instinct without the animus. The primitive, for instance, ordinarily has no psychology; there are no such figures or occurrences because there is no space, no chance for it. The very primitive man is still identical with the collective unconscious, he is just a piece of this world, a part of visible nature, and values himself as one among the other animals; so he is like an indistinguishable part of the collective unconscious and naturally there is no such dissociation as with us. But as soon as civilization begins, there is that differentiation from nature; then consciousness moves away from the unconscious and then mediation becomes necessary. Therefore you find in the very beginning of civilization certain people who realized the necessity of a mediating link. The sorcerer or medicine man is himself such a link; he deals with ghosts and if anything difficult occurs, say a war or a pestilence, he has recourse to that method; that is, he tries to reestablish the lost connection with the collective unconscious. For it is supposed that if that connection is perfect, nothing can happen which is out of order, only regular things can happen. The irregular things are always supposed to be intrusions because the connection with the collective unconscious has been cut off and therefore man has deviated.

For instance, that famous story: A nigger is sick and naturally he asks himself what that comes from; it is perfectly unnatural to be sick, therefore it must have been caused by witchcraft, perhaps the tin fetish he is carrying round his neck has lost its magical efficiency, or he has given offense to some unknown ghost or demon, or to a sorcerer of a foreign tribe. At first he may not be able to remember the magical reason for his disease, but it certainly has a magical reason for not even death is natural to a nigger, it is always caused by witchcraft. He finally discovers that three weeks before,

when taking a walk along the shore, he had found an old anchor and had broken off a piece to use as a shovel to dig a hole. Now he knows that that anchor is a fetish, and he tells his son to take back the piece he broke off to Mr. Anchor on the shore; so the son carries that part back, with much bowing, and then the father gets well again. And from that time, whenever the nigger passes the anchor he always bows and greets it as Mr. Anchor, in the fear that by offending it, it will again cause an illness. Naturally the suggestion itself is already helpful; sometimes they are cured in a wink after following such an auto-suggestion.

You see, when man is in connection with his collective unconscious he supposes everything is all right because he quite naturally has a feeling of what the Chinese call Tao, which means when things are just as they should be, in complete harmony. Therefore the definition of Tao that a Chinese student gave to Professor McDougall³ when he asked him what Tao was. The student tried to give him an explanation but he found Professor McDougall much too tough minded, and finally he got irritated and took the Professor to the window, saying: "What do you see there?" "I see houses and trees." "Yes, and what else?" "A hill and a road." "Yes, and what else?" "There is a river flowing down and people walking over a bridge." "Well, that is Tao." That simply means that things are right, just as they ought to be. There are trees where trees should be, there is a hill where a hill should be, the water is flowing as it should and there is the necessary bridge for people to cross over it. Now if Professor McDougall had said that he saw the river flowing uphill, or that several people had fallen dead, the Chinaman would have said: "That is exactly not Tao because things are out of order, out of tune." So the original idea of Tao is an exceedingly simple feeling experience that things are right, that the conscious and the collective unconscious are going smoothly along together. There are no ghosts, no enemies, nobody is sick, no tree falls down on your head, and therefore everything is all right; and as soon as something irregular happens, there is the assumption: we have deviated from Tao, from the right way. Naturally things ought to move, so when things are all right man is together with nature, he is part of the general course of events, nowhere at cross purposes with existing things. And that means he is together with his instincts; his instincts are completely expressed in the things that happen, he is together with his animals.

³ William McDougall (1871–1938), professor of psychology at Harvard. Jung commented favorably on an article of McDougall's in "The Therapeutic Value of Abreaction" (orig. 1928), CW 16.

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That is the reason why the animals go and lick this woman's face in the vision. She is one of them, she is right with them. For that the animal agrees with you, as you agree with nature, is almost a sort of test; as a matter of fact, people who are more or less on good terms with their own nature are friendly with animals, and animals know it and go to them. Therefore those many Eastern pictures where the holy man in his meditation is visited by all sorts of animals, and birds fly down and alight on him. So here, all alone with herself, she is together with her instincts. This is a moment when one could say: a complete existence, a complete fullness; insofar as the collective unconscious is together with her, she doesn't deviate. And at that moment, being near the water, she has a vision: "A woman rose up from the water, wearing a high-peaked cap. She laughed as I stepped into the golden boat pulled by a white sea horse. As I went I saw rainbows arching everywhere over the sky."

The high-peaked cap which the woman wears is the *pileus*, which derives from the cult of Mithra, a sun figure, a deity. The woman is herself, so it is a vision of herself in the exalted condition, identical with the sun. This refers back to the initiation and deification in the former vision, and it is the reason why she laughs that divine laugh which is beyond the uncertainties and doubts of the imperfect mortal. She is the woman rising up as a vision from the unconscious. She steps into a golden boat, which also shows the sun identification, and while sailing on the water, she sees rainbows arching over the sky. She causes the rainbows to appear, as the sun causes the rainbow to appear; she herself is the sun now. You see, that makes the thing complete. For being together with the unconscious means being together with her lower instincts, the earthly instincts, mind you, the instincts of her body, every thinkable animal fact, a complete awareness of her chthonic being, which is a sort of utter humiliation, man degraded to the animals, being among animals as one of them. And that causes this superior Self to appear, because it is the only possible thing which can happen. For the Self in that divine form is the balance and the necessary counterpart to the animal instincts. So the figure of the Self is the divine above and the animal below, like the vision of the satyr-god.

Now this is the end of this particular series of visions, and we are coming to a new one. But before we begin that, I should like to ask you your opinions as to the actual condition of the woman who has these visions. From the last part you saw that she succeeded in getting her animus into the right place and in making it function in the right way—as a bridge—and she crossed the bridge to the other side, thus establishing a connection with the collective unconscious. And in the moment

when that happens, when the goal has been reached, one could say, so that the animus can plunge back into the collective unconscious, then the drawbridge is pulled up and the gate shut, and she is left alone with the animals in the darkness, all of which is perfectly all right. And being with the instincts, being among the animals, means being consciously in the dark. Through being with the animals, one is lower down than the brain, because the farther one reaches back into the ages, the more one has the animal feeling, the intuition of what the animal is. One might go back even to the lizard, farther than the warm-blooded animal, where one probably loses consciousness. Snakes, for instance, are extraordinarily unconscious of man. It is quite possible that, with the end of warm blood, all traces of consciousness come to an end, and something entirely different begins, a sort of completely unconscious soul. Therefore the darkness. Then on the other side she has the vision of greatness, of the Self in its divine aspect, which is absolutely as it ought to be, because she can never hope to be more, or to have more, than that vision of the Self. She is glorified or deified, she enters the golden abode of the sun and produces the rainbow, which is like the halo round the heads of saints. That symbol occurs several times in the course of her visions. So this is really a complete sanctification or deification in the sense of the antique mysteries. Now that seems to be a pretty ideal situation, it is apparently all one could wish for. So what would you expect? How can the visions continue? What would be the next possibility?

Prof. Demos: She is escaping from the Protestant *bête noire* to paganism. But that seems a one-sided situation because paganism after all did collapse, and Christianity filled the need. So I should think she could not stay with the animals all the time, she should get to something else now.

Dr. Jung: We can criticize it from that angle. This is a thoroughly pagan idea. You remember what I said about looking into the animal's eyes; there she had reached the bottom, she had gone down through the different layers of civilization. And now she is returning. She encountered the sun-worshippers, and then she came to the essential ideas of the Dionysian cult, and she is still in that sphere. She has come about as far as the mystery cults of the second and third centuries A.D. Inasmuch as these cults still lasted after Christianity became the state religion, they overlapped the beginnings of Christianity. But the Christian development is invisible here on account of the fact that she is already a Christian. That would be her conscious development, but this is the unconscious; she dropped out of the Christian attitude and went back through the ages, and now comes back with the constructive idea of antique spirituality. But to have come only as far as the second century is of

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course not satisfactory. She ought to come up to modern times. So Professor Demos makes a perfectly fair criticism. Then there is another one, more psychological.

Prof. Eaton: Is there not a serious duality there, on one side being unified with the animals, and on the other side having this vision of herself as an ideal personality? It seems to be almost a split.

Dr. Jung: The question is what you call an ideal personality. That laugh of the gods, do you know what it means? It is the laughter of the Greek gods, the laugh of Priapus. I have a copy of that wonderful statue which was excavated in Herculaneum, Priapus as the educator, one might say, of the bambino. The little god is seated upon his shoulder as a baby, and Priapus is holding up a bunch of grapes to him, and looking at him with an indescribable smile, that marvelous archaic smile which is the laughter of the gods. That goes with the animals very well, that is excellent, there is no trouble. But the situation is nevertheless not ideal because it is two thousand years behind our time. There is something in the text from which to draw a conclusion: "She laughed as I stepped into a golden boat pulled by a white sea horse. As I went I saw rainbows arched everywhere in the sky." To what would that point? We have already spoken of it.

Dr. Baynes: That she is the sun.

Dr. Jung: Exactly. The purpose of the antique mysteries was to make the initiate into Helios; the upshot of the whole mystery ceremonial was that the initiate should become the sun itself, like Apuleius in *The Golden Ass*. But to rise from the darkness to the tremendous heights of the sun is an absolutely superhuman condition. She is, after all, just an ordinary woman and this is merely her experience in the exalted condition. Now what is the relationship of such a condition to our life? That is still lacking. The problem is now solved as it would have been solved two or three thousand years ago. Then it was sufficient for them to be almost unconscious people, who at certain times in life were exalted both to unspeakable depths and unspeakable heights. We still have fragments of the confessions of initiates at Eleusis, which tell something of their wonderful experiences there. It apparently sufficed for that time, but it did not suffice in the long run. Human consciousness developed, and new needs came up with new solutions. And the next solution was Christianity.

We are already overlapping the beginnings of Christianity here, and something should happen which is akin to Christianity, something in which she discovers the inner meaning and structure of early Christianity, just as she discovered the inner meaning and structure of the pagan cults. For we must expect her to continue her way through the ages in

order to reach modern times. Naturally we would not expect a development through Christianity as she already knows it, but one which is similar to the experience she has had in the antique mysteries. She is well read, so she is intelligent about antiquity. But you see, we know it because we have read about it, we know of the cult of Mithra, or of Jupiter Ammon, and of other old gods, and it leaves us stone cold. It is just historical knowledge. Yet those things were really forms of life, they were full of passion, real fire, and that is what we are unable to feel, what we cannot understand. We cannot understand the tremendous emotions of Eleusis. Yes, we can say it must have been a gorgeous sight, people running around the shore with torches seeking Kore, and the tremendous illumination and joy when they found her. But that is what the professor at the gymnasium tells us when he gets particularly excited, and the boys sit there and think, "Oh, bunk!—old stuff, that is not interesting." That is the way we know it, but she now experiences it to a certain extent in herself, she knows how it feels to be traveling in the sun boat. That is, she sees it, she doesn't exactly feel it; it is a more or less abstract vision, which is of course the main criticism. But there are very good reasons why the thing has not entered her blood, it must come much nearer in order to transform her. So the next thing we could expect would be an attempt at reconstructing the Christian experience in an entirely new way, as we have already seen the reconstruction of the Dionysian experience, which is as a modern person would experience those things; and still it is amazingly like the accounts of the experiences at Eleusis.

Now the next vision begins in the following way: "I beheld a sheep upon a stone altar which had been sacrificed." In these words, we already discover the Christian sacrificial idea, the sacrifice of the lamb. There has been no sacrificial symbol before, except the one when she was with the sun-worshippers, and that concerned her precious little. Here, however, she is obviously preparing to deal with that idea. Now why does the question of sacrifice come in here? If you can answer that question, you will have realized what Christianity means as an inner experience, not as the historians explain it.

Dr. Barker: In order to get to the middle way, she must sacrifice.

Dr. Jung: Exactly. As the sun, she is the supreme god, and down below in the depths she is an animal. She is reaching beyond herself in both directions, above as well as below. She is no longer human. She is almost torn asunder by the tension of that pair of opposites, she is stretched in length to an amazing degree. Now that is exactly the situation which an early Christian philosopher has described, an old bishop, Synesius of

Edessa.⁴ He lived between the fifth and sixth centuries, and he philosophizes in his very interesting book about a certain *spiritus phantasticus*, which is simply the creative imagination of man that causes dreams. We would call it fantasy—visualizing fantasy or creative fantasy—but to him it is almost personified. The idea is that there is a *spiritus phantasticus* in man that is capable of extraordinary things: it can descend into unspeakable depths or ascend to enormous heights, almost to the gods, and inasmuch as that is beyond the reach of man the *spiritus phantasticus* becomes divine—really divine, mind you. So you see, if that woman's experiences had been more real, less like paintings, or painted with more vivid colors at least, if she could really have felt them in her body, she would have been divine—of course, divine in the human category, inasmuch as man can imagine something divine. She would have been herself, but as a superhuman being.

That is what Synesius held: that when the *spiritus phantasticus* in man, his creative fantasy, reaches beyond man in every respect, below or above, he really becomes divine. Then he says something extraordinary: "And being divine, as such he has to undergo the divine punishment." And the divine punishment is dismemberment. He will be torn asunder, he will be sacrificed as the animal is sacrificed, cut to pieces on the altar. In these words he gives away the secret of the transition from paganism to Christianity; he really formulates it. You see, the religious experience of antiquity was the experience of the individual as being divine; that was the enormous discovery they made and that was a living truth to them. They probably said to one another: Have we not been gods together? And it was a tremendous thing; they were exalted, they were no longer little citizens, they were lifted up to a higher condition, as the Christians were through baptism. But it had the great disadvantage that they got into a superhuman sphere, and this became impossible somehow; therefore they fell. Now they felt that the only way in which they could overcome this particular ailment which they acquired from their ascent and descent was to sacrifice. They must kill something, and so it came about that they chose a symbol, which means really the sacrifice of the animal, the lamb that is the god at the same time; it is the sacrifice of the god-animal. That is the idea of the Christian sacrifice as expressed through

⁴ Synesius (c. 373–c. 414), early Neoplatonist writer and Christian bishop, commonly known as Synesius of Cyrene (for which Jung may have used Edessa by mistake). In CW 6, par. 175, Jung discusses the *spiritus phantasticus*, quoting Synesius's "De Insomniis" in *The Essays and Hymns of Synesius of Cyrene* (tr. London, 1930), as the earliest examination of creative fantasy.

the early symbolism. The lamb symbolism played a much greater role in the primitive church than now, though it is still so obvious that an East Indian who traveled in England told his confrères at home that it was by no means true that the English religion was so spiritual. They still worshipped a lamb, one saw lambs all over their churches. Of course, now it means little more than a speech metaphor: Christ gave himself like a lamb to the sacrifice, and so on. But originally that symbol worked. It meant a real sacrifice. Therefore the Christian legend was expressed in so many primitive pictures by sheep and little lambs.

Mr. Reichstein: Was not the bull of Mithra supposed to be divine?

Dr. Jung: Yes, but that was only the animal part; the god part was not sacrificed.

Mr. Reichstein: But was it meant that the bull was divine?

Dr. Jung: Yes, the quality of divinity was not only inherent in the human form, the animal was also divine, the magic animal had divine mana. But the divine man is quite different. It means much more when the god appears in his human form; we always assume that the bull, for instance, is a sort of disguise for a real god. Of course, for very primitive people that was not always so. The god could be a real bull, and then it was the divine bull and taboo—it should not be touched and its shadow should not be trodden upon. But the bull sacrifice had only the virtue of the sacrifice of the lower animal nature in Mithraism, which was the religion of the old Caesars. Most of the famous mithraea were along the frontiers of the Roman Empire. There was one in Strassburg, for instance; and in Hedderheim, which is on the Rhine near Frankfurt; and at Carnuntum, near Vienna; and in Ostia, the seaport of Rome, where the troops were shipped. There were also quite a number in Switzerland and in England; they were found wherever there had been large numbers of soldiers. It was an exclusively masculine cult, in which discipline was the main idea.

The Christian cult had the great spiritual advantage over the Mithraic cult that it sacrificed not only the animal part, but the human-divine man in the form of Christ, which meant that the divine man as well as the animal man should be sacrificed. That is an unusual interpretation, I am aware, or it would be to a theologian.

Mrs. Crowley: What about Osiris?

Dr. Jung: Osiris is a very particular case; there I always quote the dogmatic decision of the Catholic church that the Osiris-Isis myth was an anticipation of Christ. One could hardly expect that such an important thought as the Christian idea would appear suddenly out of nowhere; it was prepared, of course, throughout all the centuries. There is another

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interesting fact in connection with our seminar today: in studying the Egyptian temples one is impressed with the fact that the temple walls are decorated outside with all the worldly feats of the pharaoh; there you see him slaying his enemies, leading his armies, etc. And inside, the walls are covered with representations of the inner events of his life, showing how he is born from the god-mother, etc.; he functions there as a sort of mediator between human beings and the gods. So there was already the idea of the mediator, that was also an anticipation of Christ really; the pharaoh was a messiah, the son of God, the twice-born. One is shown the birth chamber where his divine birth is depicted, beginning with the generation through the godfather and the godmother, and then how he was born a second time as a god. It is like the Christ myth; the baptism of Christ in the Jordan was the second birth.

Also the myth of Dionysus is in a way an anticipation: after he was dismembered by the Titans, Hera gave his heart to his father, Zeus, who swallowed it. Then his wife Semele gave birth to the new Dionysus. There is also the version that Zeus enclosed him within his own thigh till he came to maturity. In either case it is rebirth or resurrection symbolism, so it approaches the Christian idea. Therefore the early church held that Dionysus was an anticipation insinuated by the cunning of the devil. One of the earliest Christian fathers, Justinus Martyr, wrote in 190 A.D. that about eight hundred years before the birth of Christ, the devil told the Greeks the myth of Dionysus, foreseeing that God would later on send his son to redeem the world; and then when his messengers came to announce the news to the Greeks, they could spoil their effect by saying: "Oh, that is an old story." It is true that Christ performed the same miracles that were usually performed in the temples of Dionysus, such as the transformation of water into wine; and there are representations of Christ that are like Dionysus.

A famous goblet (which is now in a safe in America) was found down in a well in Damascus, probably having been hidden there in the sixth century, as part of the treasure belonging to a church, during the persecution of Julian the Apostate. The goblet is of very thin hammered silver, *argent repoussé*, and on it Christ is depicted sitting in a sort of pergola of grapevines and looking exactly like Dionysus. There were plenty of opportunities for Christ to be mistaken for Dionysus besides his sacrificial death, and so Justinus Martyr claimed that Dionysus was the invention of the devil to counteract the intention of God. But on the other hand the church pointed out the Osiris-Isis myth as a positive anticipation of Christ. I have read a Catholic scientific work concerning this theory, which has received the sanction of the Pope.

But as a whole, the average religious experience of antiquity was the reaching out into regions above man and below man, to the human divine and to the animal divine, and usually the antique religions only knew the substitute sacrifice, as you see it in the course of history. Originally human beings were sacrificed, and then animals, and then the fruits of the field, and finally in India the sacrifice has become a mere gesture, decorating the altar with flowers. Nowadays the sacrifice that we bring before the altar consists mainly of ten-cent pieces; it has completely degenerated. As a substitution for the animal and in order to make it quite serious, the early Christians should have returned to the human sacrifice, but they could not turn back the wheel of history so it was done symbolically—sacrificing the experience of man that reaches above and below him. Now we must know what that means. What did they really sacrifice? What would it produce if you should experience yourself as a being that reached from the lizard up to a winged divinity?

Prof. Demos: A man sacrificing his divinity is no longer in *participation mystique* with the god; he risks putting himself in the place of the god.

Dr. Jung: Exactly. Through such an experience, the individual becomes entirely collective, he becomes a god. I become a Helios, you become a Helios, he becomes a Helios, we are all Helios. A man who was very sad and felt terribly alone once said to me that he cured himself by the idea that other people were sad too. I am sad, you are sad, we are all sad—so nobody is alone. The effect of the *participation mystique* is strengthening, it is really a return to the primitive condition. The Dionysians were seeking that effect; the idea was that the blood of Dionysus was circulating in every living being, that everything contained a piece of Dionysus; so if they were quite identical in every experience, they were in every thinkable form of existence, which means naturally a strengthening of the *participation mystique*. But of course it killed individuality. It was the first appearance of the being in man that reaches beyond man, but the shot went too far. They identified with it and were torn to pieces, they no longer existed, they were completely shattered, so nothing remained but the reminiscence of the divine moment. Therefore it became necessary for the sake of the individual to sacrifice the *participation mystique*. That they did not exist as human beings is shown by the fact that they had no human feeling. Think of all the horrible things they did in the circus! That would not have been possible if they had had a living feeling for humanity. Then, since they had no individuality, they had to worship one individual human being. Thus the Caesars were deified, and after death they became stars. The astrologer always discovered a new star in the heavens when a Caesar died. And in Egypt

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the pharaohs were deified. But we are all individuals, and the individual cannot live if he is completely denied, so there was a general sadness in those days, as the poets pointed out, and a tremendous desire for a redeemer. We have historical and literary evidence for that fact. Therefore the next sacrifice was of exactly the experience which was the real spiritual life of antiquity. That was completely abolished. I put that very strongly because we are in a time now where the old things are again beginning to crumble away, so we should not imagine, if anything new comes, that it will come with sugar or honey. There would have to be a tremendous abolition of old values—I mean if the time is ripe, as it almost seems to be. So for the pagan individual who was really religious to sacrifice his most holy experience probably brought about a terrible moral and spiritual conflict. They had to sacrifice that experience of divinity which is the real essence of religion. They had to accept the fact that we are all ugly and miserable, full of sins, before a humble poor God hanging on a cross. That was the thing they could not understand, and I can understand that they could not. I would not have accepted Christ then for anything in the world. But perhaps I would, I don't know.

LECTURE IV

18 February 1931

Dr. Jung:

Last week I read the first sentence of the new series of visions referring to the sacrifice of the sheep. That is the Christian sacrifice of the lamb, as I explained. Today I will give you the whole text of that series, telegraphic sentences as before: "I beheld a sheep upon a stone altar which had been sacrificed. Many Indians danced in a circle about it."

It is curious that the sacrifice is taking place in such surroundings, for this is only the relatively primitive man that is immediately accessible to the dreamer, the North American Indian.

They threw the sheep into the air and smeared their faces with its blood. They tore out the entrails and hung them about their necks. The entrails changed into great red jewels. I appeared dressed in white.

First comes the objective part, and then she herself enters the sacrificial scene. As usual the activity is first projected into the Indians. Instead of that one Indian, there is now a group, a whole tribe of animi, which is quite possible, since the animus is always like a multitude; so she could have said just as well that one red Indian was sacrificing the sheep. The Indians here are carrying out in an anticipatory way whatever the real meaning of the ceremonial is. We shall see afterwards what that is, but what we see now is that the Indians, after the sacrifice has been accomplished, celebrate a sort of blood baptism. They throw the sheep up into the air and smear their own faces with its blood. Do you remember anything that suggests this symbolism?

Prof. Eaton: Tossing the balls in the religious festivals.

Dr. Jung: Yes. We spoke in a former seminar of a symbolic game called the *jeu de paume*,¹ which was played in festivals in the early church. One

¹ *Dream Analysis*, pp. 25-26, 32-33, 38, 66, etc. Jung based his discussion of the *jeu de paume* on G. R. S. Mead's "Ceremonial Game-Playing and Dancing in Medieval Churches," *The Quest IV* (1912-13): 91-123.

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finds in old records that it was played, according to certain ritualistic rules, until the late sixteenth century, when it was interdicted by the Pope. You no longer know the rules of that sacred game, but the ball originally symbolized the globe of the sun. And there was another rather uncanny connotation. Do you remember having been filled with horror when we discussed it before?

Mrs. Crowley: Was it a child?

Dr. Jung: Exactly. We have no historical evidence, as far as my knowledge goes, except that concerned with the Black Mass; in the Black Mass, children were really sacrificed as late as the seventeenth century. There is historical evidence that Madame de Montespan sacrificed three children in order to retain the king's love. And she succeeded in doing so—that is the amazing thing. Probably the king didn't know about it, or it would not have worked so well. She was a fearfully determined woman. The Black Mass originated in the thirteenth century, or near that time, when there was war and famine and terrible epidemics. Everything went wrong, so people lost their belief in the good will of God; and since God was not helpful they thought the devil might do something for humanity, and therefore they celebrated the Black Mass. That seems to be the historical origin, but it is quite possible that the roots were of a much earlier date. We know that sacrifices of children were very frequent in early antiquity. For instance, when the French excavated the temple of Astarte at Carthage, they found hundreds of skulls of little children, which is evidence that child sacrifices were often carried out there. But that is too remote—it is long before the Christian era, perhaps in the seventh or eighth century B.C.; we need more recent evidence and we have only rumors. But rumors are very characteristic. For instance, there was a rumor that the early Christians sacrificed children in their ceremonies. The Romans told that story in order to disqualify the Christian heresy which was so horrible to them; for those Christians worshipped an awful god that was hanging on a cross, and that was only done to criminals. To the Romans it seemed a sort of sadistic perversion to worship such a god, so they assumed that the Christians must have awful secret rites. It is true that the Christians celebrated their rites in underground places, but that was not because they were persecuted. That is a later legend, invented out of Christian sentimentality. As a matter of fact they preferred to be in those mysterious places, like the catacombs. The Mithraic cult was also celebrated underground and there was no question of persecution. Then the Christians spread the same story about the Gnostic heretics—that in one of their ceremonials they formed a circle and tossed a child about until it was dead. These rumors are really the

first inklings of that idea of the *jeu de paume* which was played later in the church. It is quite possible that in those early Gnostic cults they played the same sort of game, and in the primitive Christian church they may have played such a game too. Who knows? It is possible, because that game of *jeu de paume* in the church, as well as the burial of the Alleluia, are customs left over from earlier pagan days; they must have come from somewhere, they did not fall out of the sky.

Dr. Baynes: Is it not possible that the projection upon the Jews in the Middle Ages of the idea of child murder comes from this pagan root?

Dr. Jung: Absolutely. That idea of the ritual murder of little children was projected onto the Jews in the Middle Ages and in Russia just before the war.

Miss Sergeant: I think it is well established that child sacrifice existed in the pagan religious ceremonials.

Dr. Jung: That is true. Well, there is no indication of a child here, so we must take it for granted it is a sheep. That throwing or tossing an object refers to such a magic ritual, however. There is a game which sailors play, for instance, where one of the men is placed in the middle of a sheet, and the others pull on all sides and jerk him up into the air. That is a kind of ritual, like *jeu de paume*. It must have a magical meaning—such things always have some magic purpose. What would it be?

Mr. Reichstein: To bring it nearer to heaven perhaps.

Dr. Jung: Yes, but the question is, to bring what nearer to heaven? It might be the soul of the community, for instance, but that is much too nice. It is more primitive than that. You see, primitives felt themselves very responsible for the reasonable workings of nature, a point of view which we have entirely forgotten. What was their particular office?

Mrs. Sigg: To help the sun to rise.

Dr. Jung: Yes, that was the preoccupation of the primitive mind. The primitive man sees that the sun disappears every evening so he thinks the earth sucks it in; the great-grandmother in the West opens her jaws and in walks the sun, she cracks her jaws and eats it, and miraculously enough, a new sun comes up in the morning. But it is quite possible that a mistake will occur, that somebody will forget to make a new sun. For in the course of the year the sun gets weak and limp, very tired, and the further north, the more suspect the situation becomes. It sinks down very low and seems unable to rise; by 21 December in the winter solstice it looks as if the sun had lost all its power. It gets cold and people will freeze, so something should be done about it. That is such an important fact that we are still making magic about it. On 25 December we put lights on our Christmas tree in order that the sun may rise; and we have

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an evergreen tree so that it will bring forth fruit; it is a magic ceremonial to produce or increase the sun. It has now become a sort of festival that produces Christ again, it is the birthday of Jesus. But that was originally the birthday of Mithra, the invincible sun—it is a borrowed birthday. In all the festivals of those days there was a magic ritual for the renewal or increase of the light and warmth of the sun. And the same magic practices are still going on in our days. For instance, the chief of one of the Pueblo Indian tribes once wrote to me saying: "If the Americans continue to interfere with our religion, they will see that in ten years the sun will not rise. We are the children of the sun and we are entrusted with that office, and the Americans are mad, they gamble away the sun. But if we don't help the Great Father to rise and to wander over the heavens, to give light and life to America and the whole world, the sun won't rise any longer."

Here is the same idea. But this magic ceremony means that a sacrifice is needed, blood is needed. Blood is a very valuable substance. Life is ebbing low and something ought to be done about it. And since the unconscious suggests such an old ritual, we can be quite certain that a sort of life renewal is planned here. Now do you remember what happened just before?

Miss Sergeant: The animus fell down.

Dr. Jung: Yes, this woman lost her animus; he fell back into the unconscious and then the gates were shut. It was night and it was as if her unconscious forces were lost to sight. Afterwards she enjoyed the vision of herself as the sun, but if she identified with it, as I told you, it would be an inflation, threatened by an immediate downfall; after a while she would become aware of a peculiar lack of life. You see, at the end of the last series of visions she was in a condition like our modern consciousness: we know modern life only in the form of conscious life and are diverted from the collective unconscious. In former times we had a connection at least through the symbolic bridge of dogma, but that is lost to us now. And because we have no longer a symbolic connection with the collective unconscious, we assume that we are the sun. We imagine ourselves to be sort of supermen, like Nietzsche's superman who said, God is dead. But if God is dead, *he* must be God, and so naturally a superman, lifted up beyond the human level. For a while that may give one a wonderful feeling of elation and grandeur, but before long one will be left high and dry because one is separated from the sources of life.

That was the condition of the patient at the end of the last series. She acquired a sort of value, a tremendous meaning, which was like the effects of the antique initiations. Once in a man's life, as an initiate, he

experienced that unique effect, and that was apparently sufficient at that time. The consciousness that one had once attained divinity should last, but it is inflation, and therefore there must be a downfall and restitution must be made. As I explained, the Christian necessity of self-sacrifice was on account of the antique assumption of being divine. If logically continued, that must lead to self-sacrifice, because it is an inflation, *hubris*; so it must be paid for, there must be restitution. That is the logical origin of the Christian symbolism. This woman experienced a sort of sun identification, which leads to a sacrifice, and this series of visions is concerned with the sacrifice and its magic purpose. That is, through the fall of the animus into the depths and darkness of the collective unconscious, through the loss of that connection, communication was cut off, and now it ought to be reestablished, because life is beginning to fade out and must be restored. Therefore the rite of making the sun rise. Now after tossing the sheep about, the Indians smeared their faces with blood. What does that mean? Do you know of anything similar?

Mrs. Crowley: The warrior chiefs used to do that with their enemies' blood to get strength.

Dr. Jung: Yes, it could be compared with those manifold customs, like drinking the blood of the enemy, eating his heart, eating his brains, or smearing oneself with his blood. Those are ethnological parallels. The Germanic myth of Siegfried bathing in the blood of the dragon in order to make himself invulnerable might be a last trace of such ideas.

Dr. Baynes: There was the Mithraic *taurobolium*.

Dr. Jung: Yes, there they were bathing in the blood of the bull. St. Peter's in Rome now stands on one of the places where they slaughtered the bull. The sacrifices were executed in the following way: the initiate was put down in a hole in the ground, which had a grating over it where they sacrificed the bull. The blood ran down through the grating into the hole, so that the man was smeared with it. He bathed himself in the blood. Then he was pulled out and put to bed and fed with milk for six or seven days; he was treated exactly as if he were a baby. It was birth magic. Those initiates were covered with blood like newborn babies, and then they were given new names and called *quasi modo geniti*—as if newly born. So here that the Indians smear themselves with blood means birth magic; it is to help the sun to rise.

A few days ago, I got an interesting account of a recent attempt to produce a magical effect. A young American traveling in Russia was driving in the country there when a crowd of peasants stopped his car, and he had to wait on the side of the road because a procession of people

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was coming along, leading a cow covered with white linen. He asked an old woman what it was all about, and she said they were going to make rain. They were leading the cow to the crossroads to sprinkle her milk in the dust to the four corners of the world, in order to make the rain ashamed, to show it they could do better. She said the Bolsheviks had destroyed God, and they had nobody else to ask. And when she heard that the young man was going to Moscow, she said, "Won't you ask the Bolsheviks to bring rain?" That is really primitive psychology. They were imitating the spirit of rain, as for instance, in the old Vedic songs of the Rig-Veda,² the priests, as a rain-charm, formed a choir to sing like frogs because frogs were the sign of rain. And so the sound of the wind or of falling water was imitated in order to bring up clouds and rain. That is called sympathetic magic, which can be rationalized to a certain extent. In the same way, these Indians smear their faces with blood in order to put the sun to shame and induce it to rise.

These facts are utterly unknown to the patient. She is like those peasants who lost their traditional religion, and then up comes the collective unconscious when the upper layers are destroyed. Take away the actual beliefs, and the unconscious produces something like a restitution. So if the leg or the tail of a salamander is cut off, it makes a new one, but a bit less differentiated, a bit more archaic. Apparently that is happening in Russia since they did away with their more or less civilized religion. And so in this case what comes up from the collective unconscious as a sort of restitution is far more primitive than the highly evolved symbolism of the Catholic church, but the advantage is that it is thoroughly alive, immediately impressive, and the historical symbolism does not work any longer for most educated people. Now the Indians tear out the entrails and hang them about their necks, whereupon they changed into red jewels. Do you know anything that could enlighten us about this symbolism?

Dr. Baynes: They used the state of the entrails for augury in the classic times.

Dr. Jung: Yes, the entrails played a very great role in blood sacrifices. They were used for all sorts of prophetic purposes because the entrails, and particularly the liver, were supposed to contain the imprint of destiny. As we have little books about dream interpretation, or about the lines of the hands, or astrological books, so in antiquity people in

² The Rig-Veda (from oral sources 2000–1200 B.C.) contains the oldest scriptural text of Hinduism and some of the most ancient sacred writing extant. Jung refers often to the Rig-Veda in *Symbols of Transformation*, CW 5, index, s.v. (and in 1912 ed., CW B).

general—not only the priests—used to consult livers. Clay tablets have been found, on which are illustrations showing all possible variations of the liver, with their interpretation.³ They look like the pictures in a book about palmistry, they are divided by lines and little mounds, and according to their variations and divisions a particular fate was predicted. There are very individual differences in their size and form, and from such variation there was apparently a chance to read intuitively. The liver was particularly important because it was supposed to be the original seat of life, as the name indicates. The liver is that which lives; in German it is *die Leber*, which has the same meaning. So from the primitive point of view it was reasonable to assume that one must go to the sources of life to get a knowledge of fate. That was the old idea and therefore the oracles were over wells or holes in the earth, like the springs at Delphi; or like the Norse myth of the giant Mimir drinking the waters of the spring from which wisdom flowed; and there are many other examples in primitive legends or early literature.

The entrails and the liver, then, were supposed to be the seat of psychic life and of secret knowledge; they were the seat of the abdominal soul, as the brain to us represents the seat of consciousness. You see, we identify brain and consciousness more or less; we assume that our consciousness is located in the brain, but the consciousness of those very primitive people was located decidedly below the brain. In the time of Homer—astonishingly enough to us as boys—the psychical centre was located in the diaphragm, as I told you recently. That word is derived from the Greek *phren*, which means mind. Schizophrenia means disintegration of the mind. And Negroes and very primitive people definitely located the whole psychic life still lower down, in the abdomen. Not long ago a most highly educated, most rational lady said to me: “Do you know what has happened? I have got down to the abdominal thinking. Let me tell you what I have been observing.” And out came the natural mind in the most authentic form, very simple and true, very original and very cold; it was really the primitive mind.

Mrs. Baynes: Could you not tell us what she said?

Dr. Jung: Better not! I merely wanted to show that it is still possible to reach that primitive form of mind which is located in the entrails. As I have told you, there is hardly a case of neurosis where the entrails are not disturbed. For instance, after a certain dream a person has diarrhea, or there are spasms in the abdomen. And I know of a number of cases of abdominal disturbances because people did not do what they should

³ See Morris Jastrow, *Religious Belief in Babylonia and Assyria* (New York, 1911).

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have done, people who got a bit lazy, for instance, who really should have organized their lives on a somewhat larger scale perhaps. They failed to do their duty and tried to live like chickens, so they got terrible spasms in the abdomen. Then they think it is tuberculosis and consult twelve doctors and spend a number of years in health resorts. A woman under the influence of too quiet a milieu may forget that she should organize her life, and then she has some sort of hysterical symptom that wakes her up. But for primitive men and women whose mind is still down in the abdomen, there would be no physical pains or spasms, it would take the form of painful admonitions. For instance, they would say: "A snake came when I was asleep and bit me in the heart or the liver." They would be able to realize the thought contents of the symptom. Therefore when an old patient comes back with such symptoms again, I ask: "Now what does that symptom say to you? I expect you to have imagination enough to know what it is trying to indicate, just as the primitive would put a meaning into an apparently blind symptom." So the abdomen is the most primitive localization we know of, though Indian speculation goes a little deeper. We shall speak of that later.

Now taking out the entrails and using them as a sort of decoration, a *guirlande*, means bringing the hidden contents out into the open. The sheep almost invariably symbolizes unconsciousness or unconscious impulses, sheeplike impulses—that is, a gregarious impulse to do exactly what everybody else is doing. You know how, when one sheep runs ahead, the whole herd follows it, they all go to hell together. That unconscious gregariousness is like man when he is only collective. A sheep sacrifice means the sacrifice of a merely collective impulse, an imitation, doing what everybody else is doing. If one lives like a sheep, one has only the consciousness of a sheep, just going along with the crowd. So sacrifice means giving up the collective prejudice that one is only one among thousands. No more living blindly like sheep in a herd. It is true that man is gregarious, but if he is nothing but gregarious, he is not human. Any kind of gregariousness is animal. Therefore that famous kind of thinking where women worry day and night over what would be good for the eleven thousand virgins, but never bother about themselves. Such people are gregarious and they think like animals. In his new book about America, Keyserling⁴ calls that kind of reasoning—what is good

⁴ Hermann Alexander, Count Keyserling (1880–1946), widely traveled Russian nobleman who settled in Baltic Germany; he wrote philosophical and travel books and founded the School of Wisdom at Darmstadt. The book to which Jung refers is *America Set Free* (New York, 1929); see Jung's review in CW 10, pars. 925–34. He and Keyserling also carried on a long correspondence; see *Letters*, index, s.v.

for the ten thousand—the animal ideal. To him the best *standard* of living is the animal ideal, which of course does not mean that it is bestial. It is no reproach, it is not a depreciation, it simply means that inasmuch as man is animal, he is gregarious.

Prof. Demos: Do you think the parable of the swine falling all together down the cliff means a release from the collective unconsciousness?

Dr. Jung: Yes, those people were possessed by collective devils, and that is the driving out of the collective possession, making them conscious. In those days all the early teachers, like Christ or John the Baptist, were concerned with the same task which we unfortunate analysts are concerned with. We must make people conscious, we must fight against that gregariousness. One doesn't know who is who or what is what in the herd.

Well, we have seen that those entrails are closely associated with a very primitive form of psychical functioning. And we see that bringing them out of the sheep into the open would be a sort of analytical procedure, though I have no evidence from antiquity to confirm such a rite and I doubt if it ever existed. I think this is a very modern attempt which symbolizes a sort of dissection and exposition of the contents of the sheep; in other words, getting the contents of the early primitive mind out of the unconscious form and wearing them openly. Then a miracle happens, they become jewels, which means that the unconscious itself says that as long as these contents are inside and unconscious, they are only entrails of sheep, but if you turn them inside out, if you bring them up into consciousness, they become precious stones. And with this we see that the situation has become very positive in that this woman enters the ceremony herself—it is now acceptable. Before, it was only a primitive blood ceremonial which might well seem horrible to her. You see, the collective unconsciousness, which forces us blindly to join in the herd, to be like everybody else, is a force that has great value when it is revealed to our consciousness. At first one finds contents which seem rather disgusting and crude, but when they reveal their inner value one sees that they are really precious jewels. In practical application, then, it would mean that the extraordinary force which makes everyone like everyone else, which keeps one down as low as possible—low in consciousness, low in quality, low in every other respect—that force, if brought up to consciousness, will reveal contents of priceless value.

And if you apply this to our patient's psychological life, it would mean that she has been too far away from her own reality. She has been seeing things in the form of detached visions, and even this may be a more or less detached vision; yet she is approaching the central problem as if in a

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spiral, drawing nearer all the time. She is now able to understand the great value in crudeness and primitivity, though she recoiled from it at first. You see, that disappearance of the animus in the unconscious shows its autonomous nature; it shows that the animus is capable of acting without the control of the conscious, the conscious cannot hold him. The collective unconscious can lock its gates and leave the human individual alone, so that after a while he will find himself forced back into the herd just by that autonomous functioning of the collective unconscious. Therefore that has to be sacrificed, she has to kill the sheep in herself, to *make* herself conscious; then—out of that unconsciousness—she will get the contents, the precious jewels.

Now she says: "I appeared dressed in white and I besought the Indians to give me the red jewel." The white refers to the state of rebirth. It is the white garment of the newly born—*quasi modo geniti*. That she beseeches the Indians to give her the red jewel shows that she is craving for the value which it symbolizes. Now what is symbolized by this red jewel? What about this whole blood ceremonial?

Mrs. Crowley: It would be the life force, would it not?

Dr. Jung: Yes, blood always means the life force, it is the symbol of the soul. According to primitive belief, blood is the real seat of life; therefore drinking the blood of an enemy is supposed to give one his mana. Also magic can be wrought with blood. But what about the jewels that appear out of the entrails?

Dr. Barker: Is it not the development of the feeling she is craving?

Dr. Jung: It might be if you start from the assumption that she is a thinking type.

Miss Sergeant: Would it not be a crystallization of all the values of the unconscious?

Dr. Jung: Would they all be symbolized by a red jewel?

Prof. Eaton: A jewel has a great deal of mana quality. In the East the idols have jewels symbolizing mana or force; especially a red jewel, that would have very much more mana than a green one.

Dr. Jung: Well, in antiquity emeralds were regarded as the most important stone. But in the East it is the ruby. You are quite right, jewels are talismen, amulets of high value. You can make extraordinary discoveries about the psychology of women from the rings they wear, you could almost make an analysis. The jewel is extraordinarily expressive of psychological facts, so we may be quite certain that this red jewel has a very definite psychological meaning. Dr. Barker points to the feeling it might symbolize, and that is true in her case. She is a thinking intuitive type, so that her feeling would be her inferior function, and when the inferior

function is much repressed, it is located in the abdomen; therefore if the feeling function were aroused, there would be trouble in the abdomen. For instance, you often notice in talking to people that at certain points in the conversation, the abdomen suddenly begins to murmur, because certain emotions, which don't appear on the surface, cause a kind of irritation of the entrails. They are activated by a peristaltic movement, and then they begin to talk, so that one might be tempted to ask: "Now what do your entrails want to say?" The abdominal thinking is bringing up something. We don't understand that language, but if we should succeed in getting the entrails up out of the darkness we would know what they meant to say, and since they would arise out of the natural mind, it would be horrible, insupportable even. Yet one discovers when one examines them that they are really exceedingly precious. So the inferior function is precious on account of the life it contains.

The superior function is like fine old material, a bit worn out, though highly differentiated, while the inferior function is very crude, a rough diamond but full of promise. It is very probable that the thinking type gets a bit dry and sterile in his thinking, but when it comes to feeling, he is still young and fresh; nothing has been used up, there is a lot of life in it which is of immense value. That would explain the red quality, referring to the blood, the soul power. The inferior function contains the priceless treasure of life force and therefore it is so important to bring it up. It is not for vulgar or criminal purposes, for the sake of its evil, that I try to bring out the swine or the criminal in people—whatever kindly critics may think. They assume that I must be an irresponsible kind of individual who stirs up the world, and then leaves the poor worms to cope with it alone. We have to bring up these inferior qualities in people because they contain the priceless jewel of life, which they should not miss for anything on earth. For what is more precious than life to a living creature? If one lives only a half or a third of life, what is the use of living? Life only has meaning when it is really lived. Otherwise it is like a pear tree that blossoms every spring and never brings forth a pear; you remember Christ himself condemned that which bears no fruit, when he cursed the barren fig tree. People who live sterile lives are like that fig tree, they do not fulfill the will of the Lord. If they want to live, they must live with the whole of their being. And then they cannot accept this because the entrails suddenly begin to murmur, because they are too aesthetical, or they call it too moral. But then they don't fulfill their meaning, the problem of their being.

That is the problem here. This woman is still too much of a sheep, still too much like other people. In reality she is not like other people, most

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decidedly not, but if she applies her wits to making herself into a common idiot, it is as if a peach tree were to make desperate attempts to turn itself into an apple tree. In a way that is what she did and what everybody is doing, because of the power of suggestion; our milieu suggests to us that we are all average. But that does not exist, that is just a mathematical concept. Nobody is average, nobody is normal, that is simply a silly suggestion, and our task most certainly is to be ourselves. Therefore she ought to make that sacrifice, she ought to kill the sheep, in order to become an individual, to be herself. Then of course she will be confronted with the necessity of taking up her inferior function, which is no joke at all. But the vision tells her it is a jewel, and the jewel is so beautiful that she wants it. And it is interesting to see how the vision puts it: she wants it, not in her usual form but in the form of the *quasi modo geniti*; that is, in the state of the white dress, in the state of the newly gained innocence, which would denote that she does not want that jewel just out of greed. There are people who wish to possess a jewel out of mere cupidity, but she wants it out of innocence.

The vision continues:

They fled from me and I was left alone. Then appeared an Indian who came toward me. "Why have they fled?" I asked him. He answered, "You have violated the blood." Then many animals appeared and stood behind the Indian.

This is an unexpected turn. We might have assumed that she would get that jewel since she is not demanding it out of cupidity. But unexpectedly the Indians run away as if she had done something evil. Then the Indian animus appears. Only one is left and he is the speaker of the unconscious, and when she asks him why they have fled, he says: "You have violated the blood." The meaning of that remark is not explained in the subsequent symbolism, but what do you assume that it means? You see, it cannot be anything personal, for the patient is now concerned with things that are beyond the personal, they are universal, they have to do with feelings that are beyond our time. So there is truth in them for every one of us. We may have to answer the same questions: why did the primitives flee from my grip? why cannot I approach them? what is wrong with me? And then the anima or the animus would say: it is because you have violated the blood.

Dr. Baynes: It means you have severed the *participation mystique* of the primitive law by separating yourself, the individual.

Dr. Jung: Well, that would be the sacrifice, cutting herself loose from the primitive participation by the sacrifice of the animal.

Dr. Baynes: It is rising above the natural level in a way.

Dr. Jung: Yes, and therefore she would have violated the blood. Dr. Baynes's suggestion is well worth discussing. Or is there perhaps any other possibility? You see, it might be that "you have violated the blood" does not refer to the ceremonial, because *she* did not kill the sheep, the Indians killed it; so it might mean that she has violated the blood in some other respect.

Mrs. Sigg: Identifying herself with the person in the white dress might not be quite human enough. That might be a violation.

Dr. Jung: It is possible. But the white dress is a very transitory condition, it comes from the rebirth symbolism.

Prof. Eaton: The fact that she, as a stranger, watched the ceremony would be a violation of the primitive law.

Dr. Jung: Well, Dr. Baynes's idea was, if I understood him rightly, that by killing the sheep she had cut herself off from community with primitive consciousness, but as a matter of fact she did not kill the sheep, the primitives killed it. If she had killed it, there would be no escape from the assumption that Dr. Baynes makes. But she only watched it in that very detached way, so the taboo would not operate; she was only a ghost-like witness of the ceremonial.

Prof. Eaton: Is it not true that primitives don't like to have their ceremonials watched?

Dr. Jung: If she were a real human being, she would be killed for watching, for breaking that taboo, but she is not exactly a watcher because she is not in the game. She is an impersonal witness relating the story.

Mrs. Crowley: Would it be perhaps the idea of the god coming up again? A sort of identification with the sun? In that way, as a superior being, she would see it as a violation.

Dr. Jung: Yes. You see, to answer a question one should look back upon what happened before. Naturally, deification lifts man out of the ordinary, it inflates him, and that means a violation of the human quality, the law of the earth which is contained in the blood. This applies to anybody who imagines that he is more than he is. We always try to be better than we are. That is a general aspiration: how can we be better than we are? We are just as good as we can be and not an inch beyond, just as we cannot add one inch to our size. As we have our physical size so we have our moral size. But we try to live above our level as millionaires or princes when we have not a cent for our daily bread, which is just inflation. That doesn't mean that we cannot improve, however.

Prof. Demos: If you go to the god the devil gets angry, and if you go to the devil the god gets angry. You have to be an acrobat.

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Dr. Jung: Well, for a certain stabilized condition, don't try to be better than you are, otherwise the devil gets angry, and don't try to be worse because God gets angry. Try to be what you are, that is acrobatics enough.

Prof. Demos: But then I would not go to the psychoanalyst.

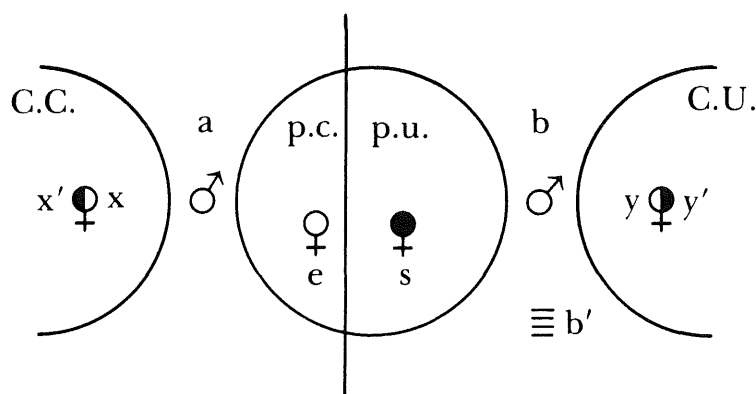
Dr. Jung: But you go to the psychoanalyst just to find out what you are. That is another mistake of our times. We are inflated because we don't know or because we have forgotten what we are. We substitute our ignorance with gas; modern people are all gas bags inasmuch as they are ignorant of what they really are. We have simply forgotten what a human being really is, so we have men like Nietzsche and Freud and Adler, who tell us what we are, quite mercilessly. We have to discover our shadow. Otherwise we are driven into a world war in order to see what beasts we are. We have now taken to investigating the psychology of non-European peoples, so we learn what they think about us; we make the discovery that we are bloodhounds or pirates, all sorts of evil things. As they are beginning to learn German in France, so we are beginning to observe what the other side is like. We assume that everything is over there, it is certainly not here; it is they who are casting mud at us. But why should people be my enemies simply because they are on the other side of the moat? It is all just as much my mud. Anatole France tells about two men who were fighting one another; somebody asked one of them: "Why do you hate him so?" "Parce qu'il est à l'autre côté de la rivière."⁵

Our inflations come from illusions about ourselves; that is shown in our continuous attempts to live above our level or below our level, for there are people who live decidedly below their level. Our ignorance of the human being as he is really meant to be is a violation of the blood, and particularly when we try to live above our level. That really is the violation of the blood, because such an attitude tends to become God Almighty-like—for instance, when we say, "where there is a will there is a way." As if you could get out of your skin! That is all part of the same foolishness, but such things become convictions, they are even taught in schools.

Now is that clear concerning the violation of the blood? You see, this woman is not natural, she lives above herself, she assumes that she is better than she really is. She is divorced from her shadow, and therefore her animus has married the shadow and gone to hell. That gives her animus the power to behave exactly as it wants to behave. One should have a very plastic imagination about these things, in order to under-

⁵ "Because he lives on the other side of the river."

stand them. Today I have brought a diagram showing the behavior of the animus, because I knew we would have something to say about that. This



is one of the charts we used in the Zurich notes of 1925.⁶ The part of the circle on the left (p.c.) would represent the personal consciousness of a woman; in the center would be the ego (e), and over on the right would be the shadow (s) in the personal unconscious (p.u.). Now in this case shadow and consciousness are connected as if they were part of the same whole—let us call it a globe; but the line indicates that that globe can be divided; that is, should you be unaware of a shadow quality in yourself, should you assume that you are better than you are, instantly a chasm would be formed and that shadowy thing in your character would fall away into darkness. Then there is another figure outside the personal unconscious, which represents the real man or the absolute object (a). And just opposite that is the figure of the animus (b). It is not one alone, it is composed of several, as is indicated here by the lines (b'). It is really a plurality, and that figure—or figures—might become autonomous and walk away. It might regress into the collective unconscious, and then the ego consciousness would be left isolated, with no connection, with no live psychological force.

Now the bringing up of the shadow to consciousness would restore the normal condition, then the shadow and the ego would be one. That would approach the ideal, a modern consciousness, able to realize all the unconscious sides as well as the conscious ones. The test would be that the animus would lose its uncontrollable power. The same thing

⁶ See Diagram 4 in *Analytical Psychology*, p. 114.

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applies to a man: if he really sees his shadow, if he realizes the unconscious qualities of his personality, the anima cannot possess him. But as long as either the anima or the animus has that uncontrollable power, you can be sure that such people are not enough aware of their shadow. Of course, to be fully aware of the shadow would be an almost superhuman task, but we can reach a certain optimum of consciousness; we should be aware to a much higher degree than we are now. You see, the phenomena of the uncontrollable animus and anima are absolute tests from which to measure the degree of distance between your conscious and your shadow. In order to control your anima or your animus, you must bring the shadow close to consciousness and so liberate the shadow from their possession. Consciousness without the connection with the shadow means that violation of the blood; then people live beyond their means, they live in an unnatural imaginary way, above their own heads, which is an offense against the earth. If one lives close to the earth, if one lives *with* the blood, there are some things which one simply cannot do or imagine. For instance, to make a straight line through nature, like a railway that disfigures a whole countryside, is an offense to nature—not to the forest or the mountain, they do not lament, but to our own nature. It violates the blood, because our blood knows no straight line.

Now Mrs. Baynes asked me to tell you that Watkins⁷ is publishing a new edition of *Fragments of a Faith Forgotten*, by Mead,⁸ a standard work on Gnosticism. There is no other book that can compare with it, it is written with love and great understanding. There is a certain admixture of theosophy, but one hopes that this will have disappeared in the new edition. You get a real picture of the many speculative attempts of the philosophers of the second and third centuries. One might say that Gnosticism was the first systematic attempt to formulate basic psychological facts and therefore it should be particularly interesting to us. It is a great pity that more of it has not been preserved. The church destroyed such knowledge as far as possible, so we only have scraps of the most important systems. It is curious, too, that so many of the writings which have been preserved are just silly; the stories of Mary and Jesus are childish, whilst the fragments of Gnosticism are adult and highly intelligent. The fathers of the church quoted many passages for exegesis without knowing that they were quoting something exceedingly intelligent. Harpokrates, for instance, and many others, used these quota-

⁷ A London bookseller and publisher of occult works.

⁸ G. R. S. Mead, *Fragments of a Faith Forgotten* (London, 1906; 3rd ed., 1931).

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tions to show up the stupidity of Gnosticism! Indeed we owe our knowledge of these texts largely to that fact. The German books on this subject are split up into all sorts of very specialized works. There is nothing in German equal to this book by Mead; it is well worth reading.

LECTURE V

25 February 1931

Dr. Jung:

We were talking last time about the question of the violation of the blood. It is rather important to understand that remark of the animus, "you have violated the blood." It explains why the Indians ran away. A crowd of them were celebrating a sacrificial feast, and her appearance interrupted the ceremony and that society of animi ran away. Do you remember what that meant?

Miss Sergeant: I thought she was identified with the sun and therefore was inflated.

Dr. Jung: Sure enough, she was inflated and on account of that, this sacrifice has taken place. The animus showed her she should sacrifice the divine lamb, meaning a sort of self-sacrifice—that is, her *participation* in the divine totem animal—and the animi were performing that ceremony. But we might assume that if she entered the game, the ceremony would go right on, that the Indians would not run away.

Prof. Eaton: It is analogous to an event which happened earlier, where the animus fell in the chasm. The animus now runs off into the unconscious.

Dr. Jung: Yes, again the animus disappears. Now these Indians are the positive form of the animus; he is here in the right place between her and the collective unconscious, so it would be desirable for them to celebrate the ceremony with her. But apparently she is in such a condition that they cannot agree to that, and they fall back into the unconscious. Now the question is, why do they run away? The explanation given in the vision is that she has violated the blood. That is the reason why she cannot receive the jewel, the red stone. Don't you remember what I said about the violation of the blood? Cannot we explain it in that way?

Mrs. Sawyer: She is too pure, too idealistic.

Dr. Jung: Yes, she would be satisfied to have the whole thing up in the air, on the terrace of a skyscraper, very beautiful but not touching the earth

immediately. You see, when a thing has something to do with the blood, it becomes very real and earthlike; therefore to express the seriousness of a thing metaphorically, one says it cost blood, or one sweated blood. The violation of the blood means a solution of the problem up in the clouds where it is comparatively easy, because there things are very mutable, one can easily change the stage scenery. But down in the blood, very awkward situations may arise and that is what she is trying to avoid. The unconscious, however, the animi, felt that this was a disregard of the sacred blood. This is the other standpoint we have in the unconscious. In the conscious we think that we can shift our scenery as we want, that we can solve our problems according to our feelings or imagination. But in doing this we are violating the blood and the voices of the blood rebel, then the primitive in us runs away, our "ape-men" in the lower historical strata are against us. Since we are no longer sustained by the unconscious, our grip becomes feeble and our voices hollow; moreover, our words do not carry because there is no sap left in them, no blood, they are just an empty sound. Now you understand why the animus tells her she has violated the blood; her lofty and idealistic conscious point of view is against them, to them she looks like a monster. And it really is monstrous to assume that we can solve things somewhere in the air as if we were ideal beings. That is quite impossible. We are not ideal, we are in the flesh; we are not only eternal spirits living on the tops of skyscrapers, we are living on this earth; so if anything is to be solved, it should necessarily be solved on this earth here and now, not somewhere in a future heaven. She apparently understands that and therefore many animals appear. In the moment when the Indian, the master of ceremonies—the head animus, as it were—gives this explanation that she has violated the blood, he is backed up by the animals that stand behind him. This means psychologically that the instincts are backing him up. Then he initiates her to the blood, he spilt some blood upon her head and her robe became scarlet. How do you explain this?

Mrs. Sigg: The animi went away because she wore the white dress of perfect innocence and saintliness.

Dr. Jung: Yes, and now she is stained by the blood; it is a blood bath, the reconciliation to the blood, exactly as it was done in the *taurabolia*, where the initiate was bathed in the blood of the sacrificed bull. That was the initiation of man into the life of the earth, the typical Dionysian experience, which was always sought by antiquity. People must be initiated or baptized into that which they are not, or which they do not possess and which they ought to possess. So she ought to be baptized by the blood, or reborn, rebirth and baptism being synonymous. Therefore blood is

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spilled upon her head as a baptismal ceremony, and her robe, having been the white of perfect innocence, now becomes scarlet. There is an allusion in that which you Americans probably got.

*Prof. Eaton: The Scarlet Letter.*¹

Mrs. Sigg: But what is that?

Dr. Jung: Don't ask. Some American will blushingly whisper it into your ear. You see it means just that. And accompanying that revelation, she heard a strange rhythmic beating all about her. She says: "And a great swirl of blood encompassed me, vibrating with a strange and terrible throbbing."

It is as if she were hearing the noises of the blood in her ears or the throbbing of her heart. She feels, evidently, the movement, the specific rhythmic life of the blood [plate 11]. And you may have noticed that here her language changes a little, the style becomes less abstract, she is obviously describing some purely physical sensation. I remember when we discussed this particular vision, she insisted upon the reality of the experience, it was as if she were in her own arteries or in her own heart. When people have such a vivid experience, it is as if the unconscious were emphasizing it by the additional quality of sensation in order to make the thing absolutely real. That it should be real corresponds to the natural tendency of the unconscious to insist upon the reality of the blood. Then "with a strange and terrible throbbing" means the terror of being submerged in the blood. For one is then almost like a particle of it, a red corpuscle being carried along, or carried away; one is no longer the master of one's own fate. When one gets into a situation where the ground seems to be slipping from under one's feet, naturally terror seizes one. You see being in the blood means being in the instincts, being in primitive man, and in the animals that lived before primitive man, being in nature as it always was. Then only does one realize that appalling fear which we have escaped through civilization.

Civilization has been an enormous attainment just because it has given us security, or at least apparent security. We are protected by houses against wild animals, against cold and storms, against all the evils outside—the diseases that destroy primitive societies, for instance, those fearful epidemics that sometimes wipe out whole tribes. Civilization is a thick wall against all the boundless and chaotic things that may happen to man when he is in an uncivilized state, so anything that blasts that wall is a terrible danger. Then things may happen which one cannot foresee,

¹ In Nathaniel Hawthorne's *The Scarlet Letter* (Boston, 1850), Hester Prynne wore the scarlet letter "A" to signify her adultery.

which one cannot control or do away with. One suddenly becomes just a helpless part of nature. It is as if one felt in such a moment, for the first time, what it means when things become real. I must again remind you of Tartarin de Tarascon when he realized that the chasms and the glaciers were real and not bought and arranged by the Compagnie Anglo-Suisse, that if he fell into a crevasse he would really be dead. The attitude of such people is: you don't mean to say that I would really be dead! But it really means that you would be dead, just that discovery. And that is practically the only moment in life when we discover that things are real. People sometimes live a whole lifetime, until they die, without having noticed that things were real; they live as if in a world where everything could be changed by shifting the scenery. I have seen people who went mad or developed a severe neurosis when they encountered a situation which they could not shift—for instance, when even with the best doctors, the best nurses and hospitals, a child really died. Sometimes men starting out in the world, quite certain that they will obtain a position, become neurotic or really crazy simply from the shock of finding that it is not true, from the shock of that impact with reality. You see, it is not so simple for civilized man to reach reality. For most civilized people reality is a sort of dream, far away. They live their lives in a certain setting, under certain conditions, and it is as if the discovery of reality were a cause of panic for them. The interesting thing is that when you tell this to people who are living the provisional life, they nod their heads wisely and know all about it; but then they go right on, they continue their sleep.

Now here is an impression of such absolute reality, a fearful impression of a situation which is superior to this woman's own forces, and she continues: "I lay back in the swirl which carried me upwards in spirals." She surrendered to the movement of the blood, and when one is in a swift current of any kind of liquid, the assumption would be that one would go downhill, that is the fear. But here she makes the discovery that she is being carried upwards in spirals.

Mrs. Crowley: Is it the swing toward the sun, to a conscious realization?

Dr. Jung: It is possible that a halo might be waiting for her, but we see nothing of it here. And I want to know about the spiral, not about a possible hopeful goal.

Prof. Eaton: Blood is a particular kind of liquid, it is the source of life, and therefore it would not bear you down like water.

Dr. Jung: You have a very effective fact in favor of your theory of the blood. What about the movement of blood?

Dr. Baynes: It flows up.

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Dr. Jung: Exactly, it flows up as well as down, so it is quite possible that she would get into the upward movement.

Prof. Eaton: Would not the association of wine with blood come in here? Wine carries you up too.

Dr. Jung: Yes, but that would not apply in this case, it is blood for the time being. Sometimes one is allowed by the gods to substitute wine for blood but that will come later. Now I want to know the secret of the spiral.

Mrs. Sigg: It is a symbol for development because one always comes around to the same place but on a higher level.

Dr. Jung: You do come to the same place again, but why is that a symbol for development.

Dr. Barker: The spiral expresses the functioning of the opposites.

Dr. Jung: Yes, and moreover the very symbol of unfolding and the beginning of development follows the law of the spiral: a plant grows in a spiral, and the buds or the beginnings of leaves are arranged in a spiral. It is, as Dr. Barker points out, the functioning of opposites, the reconciliation of opposites. The man who discovered the mathematical law of the spiral is buried in my native town, Basel, and on his tombstone a spiral is carved with this very significant and beautiful inscription: "*eādem mutātā resurgo*,"² which means, literally translated: in an identical way, changed, I lift myself up. It is a circular movement with a slight lift which produces the spiral.

Dr. Baynes: Is it the reconciliation between the idea of change and the idea of sameness?

Dr. Jung: Exactly. The spiral moves away from the original place to another, yet it always returns to the same place but just a fraction above; always moving away and always coming to the same. Sameness, non-sameness. So the spiral is really a very apt symbol to express development. You see, this vision says: if you surrender to the terror of the blood, you will discover that it leads to development; instead of leading down into hell, it leads upwards. And while she is in that swirl of blood she has a rapid succession of visions. She says: "I passed the white face of God, I saw the sun, and I saw a pool of gold. Then I was in a great dark forest."

Here the vision changes; these are sort of secondary visions, like visualized thoughts. Now what about "the white face of God?" These things are very difficult, but I ought to be able to explain to you that every word

² Jacob Bernoulli (1654–1705). Jung refers to this in CW 12, par. 325, and in *Dream Analysis*, p. 100.

of these visions has meaning, like dreams. She writes God with a capital here, as she always does when writing of a modern Christian conception of God in contradistinction to the old pagan gods.

Prof. Eaton: It seems to me that the face is white in contrast to the blood which is red, and also it is significant that she passes this white ghostlike god, the blood carries her beyond.

Dr. Jung: Exactly. Her idea of God has been a very pale, ghostlike conception, that late Christian bloodless figure. But she is carried past that, which is very significant, as you say. And then she sees the sun.

Prof. Eaton: The sun is a deeper, more primitive god.

Dr. Jung: Yes, and also more real, more concrete. Moreover, she has made that way. She passed out of Christianity in the former visions and went deep down to the animal; then she came up again through antique cults, and we have just left the area where she realized the deification of the sun, Helios. The inner meaning of the antique gods was the second phase, and now comes a pool of gold. This is enigmatical.

Dr. Barker: She has found value.

Dr. Jung: Yes, gold would mean value. But first try to visualize that face of God. In old pictures God was often depicted with a very pale halo round his head, a very pale sun apparently; then came the real sun which is also a golden disk; and now a pool or a disk of gold. It is always the same idea, but the quality changes considerably. Dr. Barker's idea of value is too high up—in the fifteenth story.

Miss Sergeant: Libido.

Dr. Jung: No, that is the twentieth story.

Mr. Baumann: It is the return to the earth.

Dr. Jung: Yes. Gold is a very heavy metal and must naturally be at the lowest point. God is far away; the sun is nearer, more favorable; but a pool of gold is embedded in the earth, at her feet even, and very concrete. A person having this vision might stick there quite unconsciously and develop a tremendous desire for gold. That would not mean money necessarily. Alchemistic philosophy was filled with the idea of making gold, and there it was the symbol for the precious substance that should be produced out of the valueless substance.

Miss Wolff: Sun and gold are identical in alchemy. So gold is the terrestrial sun perhaps.

Dr. Jung: Yes. In alchemy the sun is the astrological equivalent of gold. That is contained in this vision too. Now what do you think of this development? You see, we have historical evidence that the sun could be a substitute for God, so we can easily understand such a transformation. Even as late as the early history of the Christian church, we have seen

how the conception of God as the sun changed into a spiritual God. You remember St. Augustine still had to teach his community that God was not the sun itself, but that he had made the sun, that he was the creative spirit behind the sun. And St. Hippolytus wrote of having seen Christians throw themselves down on their faces before the rising sun, shouting: "*eleēson hēmās*," have pity upon us. The early Christians in Asia Minor were still sun-worshippers, and that was true in certain places in Italy. Christ was supposed to be the newly risen sun. Therefore his birthday was on 25 December when the old sun rises from its coma during the winter solstice. So we can easily imagine that the conception of the God might change back into the sun, but how can the sun change into gold? What does this descent mean? Dr. Barker had the right idea when he spoke of value. Can you solve that riddle through the hypothesis of value? If gold is value, then what about the sun, what about God?

Mr. Reichstein: It refers to the mystical process that the alchemists used in preparing the gold on earth.

Dr. Jung: But where does the idea of value come in?

Mr. Baumann: It is the most valuable thing because it is the most concrete thing.

Dr. Jung: But what about the value of the sun?

Mr. Baumann: That is more concrete than God, because of the warmth it gives.

Miss Hannah: She has rather despised gold—of course it is the financial value of gold.

Dr. Jung: Yes, awkwardly enough. That is perfectly clear. Well, the definition of God would be the *summum bonum*, the greatest value of all is God. Then the greatest value to life is the sun because it is the source of energy and warmth. And now in this vision it would seem that the greatest value was gold. First God, then the sun, and then gold. But that is shocking, don't you think so?

Mrs. Crowley: No, it is the same thing.

Dr. Jung: If I should tell our patient that her god was the money bag she would hate the idea. You know how the idea that the highest value is the pocketbook is ostracized by decent people.

Mrs. Sawyer: Is it that having had this experience of reality in the blood, she therefore realized that spirituality by itself is not the whole thing?

Dr. Jung: That would be so if the whole thing should remain in the unconscious. You see, the fact that she is idealistic and actually up in the clouds means that she has not followed the law of the earth. Therefore her highest idealistic values are all flowing out into gold. That is the

reason why very pious people, like Quakers, are so well-to-do. Protestants also make a lot of money, and Jews of course, and in all three cases the spiritual valuation has been undermined just because it was too much proclaimed, because they believed exclusively in the spirit. It is a fact that Protestant nations are usually much better off than Roman Catholic countries, you know how thrifty Anglo-Saxon Protestants are. You see, there is a deep connection. The spiritual values are depreciated by too frequent use, they are worn out, and then all the value is in the gold.

Prof. Eaton: That seems to me to be a very good thing for this particular woman. Gold is materialistic, so now she realizes the great value of materialism.

Dr. Jung: Yes, but only if she is conscious of it is it a good thing. If it is unconscious, it acts as an unconscious resistance against every conscious value. She has believed that her God was a spirit in heaven, while as a matter of fact it was secretly in the safe or the bank. Her God lived in the earth, and this is a horrible discovery. People are far more afraid to lose their money than to lose God. He is not their highest value. For instance, if I should put the problem before any man or woman: "Hand me out your bank account or you will lose God," they would not hesitate very long. They would say: "After all, I cannot lose God, I am in his hands, he is everywhere." You see they don't quite believe it, it is air, so why should they bother? If I should put the question, "God or your money," before any respectable banker, he would think I was not in sound mind. If I should say to Rockefeller, "God or your money"—not blood or your money—he would have no doubts, he would say I was mad. The fact is that the idea of God has really become very abstract and unreal, it does not work as an actual determinant; yet there is always a highest value, a center of gravity which decides ultimately. So this woman, as long as she is unconscious that her God is in her safe, is a materialist and is really hindering herself from living, she is more or less sacrificing her life ideals to her money. Now here she discovers that her god is a pool of gold, and this is a mighty good thing, for now the thing becomes conscious, she knows that her fear of God is connected with money. That is the yellow god of which people are usually afraid, and it is a powerful god, one must admit. The moment this becomes conscious, she must admit that, according to her ideas, it is quite wrong that gold should really be her highest value, and she might feel very aggrieved over it. She will naturally have a tremendous conflict with her idealism. But she cannot get away from the fact that gold is mana, whether one despises it or not; and just the fact that one despises it shows that it is mana, it is value.

Those economical theories of replacing the value of the metal by merchandise are all bunk. As long as women love it, gold will have value. They can buy precious stones with gold, and of course they want to have them, so you can never base your money's value upon any theoretical gas bags. You can only base it upon things which are actually valuable. Only in a country where there was nothing but gold would gold lose its value; there iron would be the thing. But iron is not as beautiful as gold. Gold is superb, marvelous, it is most insinuating; like the sun, it is a wealth of light; it is desirable and one must admit that it is desirable. There is a mana that is peculiar to gold, as there is a mana that is peculiar to silver, and a mana peculiar to precious stones. They have an intrinsic value which people cannot deny. It is a general convention now to say that gold is only beautiful because people *say* it is beautiful. But people can be lured by precious stones and gold because it has a real effect upon human beings. Also on animals: magpies steal golden rings and stones to decorate their nests because they find them beautiful; they don't believe in the exchange theory of merchandise, they believe in the obvious. So this woman will realize the money value of the gold, and thereby she will discover that gold is more than so many pounds or dollars worth, there is always a mystical value; just through the conflict she will discover that in the mana of gold, there is a value beyond that. Do you know what this pool of gold symbolizes? This is a very unexpected turn of the story.

Dr. Reichstein: This is the first indication of the Self.

Dr. Jung: How would one arrive at such a conclusion?

Mrs. Crowley: In the connection between the sun and the earth. This is the reverse side, the reflection of it really on the earth, and of her Self as a particle of the sun.

Dr. Jung: Well, one can arrive at the interpretation by the theory of the highest value: the highest value is first God, then the sun, and then the pool of gold. And then the question arises: is that pool of gold perhaps her Self—a value deep down below her feet, a tremendous treasure in the earth? Blood is the life of the earth, and when one lives in the earth one might discover the treasure that is embedded there; the next step might be that one discovers the highest value to lie in oneself.

Now these three visions which we have just dealt with are only fleeting impressions, glimpses, and naturally, the patient herself is absolutely unaware of the meanings involved in them. It is difficult to assume that such things can have a meaning. But when one meditates upon those impressions, one sees how they sink in and enrich themselves with all sorts of associations, and then one discovers that they are really most important links in the whole procedure, that they are like a surrounding

text that explains what is happening when the patient enters the stream of blood. It is always very worthwhile to pay attention to the smallest details in both dreams and visions, and I should say it was particularly important in visions. The details in dreams often lead to certain implications, subtleties, which we are unable to understand; limitations enter into them which it is impossible to discern. But in visions there are, relatively, more simple conditions: on the one side we have the very complex fact of the unconscious, but on the other side we have the conscious, and the impact of the two—the clash of the two—brings about the fantasy. So the vision is always clearer, more accessible to interpretation than the dream.

Now after these visions which she saw whilst being moved up in the blood spiral, she arrived right in the middle of a forest, and she says: "The swirl of a flaming red surrounded the forest. I could perceive it through the trees."

The situation is now completely changed. From the moment when she received the blood baptism she was in a sort of trance, transplanted into the blood, swirled up by the blood in a spiral to a new condition symbolized by a forest. This seems to be, as she describes it, more like a grove of trees. What would that flaming red be?

Dr. Baynes: Fire.

Dr. Jung: That would be true usually, but in this case the red derives from the blood, so it is a sort of fiery blood circling round her, like a magic circle, which would indicate that she was in a sort of enchanted wood. She continues:

My robe changed to green and my feet sank into the soft earth. I lifted up my hands and leaves grew from them. Then I knew that I had become a tree and lifted my face to the sun.

This is a classical metamorphosis. She has become one of the trees of the forest, and so she behaves like a tree; her feet become roots and her hands become branches and she is growing as a tree grows. She made a picture of it [plate 12]. The red in the background is really the color of blood, so I hesitate to call it just fire. This is very peculiar symbolism. What is your opinion of it?

Mrs. Crowley: Perhaps at the end she is rooted to the earth after this long spiral development on high, perhaps the power of all the religions of the world has now taken root as her own tree. She is no longer a background to the rest of the historical world but history is coming to her.

Dr. Jung: That is grand—that history comes to her.

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Mrs. Crowley: I mean she becomes unhistorical.

Dr. Jung: Yes, that is true.

Dr. Reichstein: She has found a point where she can stop. She is rooted, she is not moved about any longer.

Dr. Adler: The tree is a link between the earth and the sun.

Dr. Jung: Yes, and now she is lifting her face to the sun again.

Dr. Adler: Before, she was swept along by the stream of blood, and therefore could not influence her own fate and development. But now she becomes a tree; on the one hand, plant life is the lowest state of life, but on the other, plants are the only form of life that can nourish themselves; they are autonomous in that sense, and that she must learn.

Dr. Jung: Exactly, that is very good.

Dr. Barker: She is no longer identified with the sun although she is lifting her face to it.

Dr. Jung: Yes, but I want to know how you explain this tree symbolism.

Mrs. Sigg: Perhaps it means that she gets her nourishment from nature, in nature's way.

Prof. Eaton: Would it not also be the logical development of the spiral? Before, there was the idea of the spiral, but now you have the plant actually growing, the spiral represented organically as a tree.

Dr. Jung: It is as if she got into something here that was absolutely strange to the animal world. The spiral is practically unknown to the animal world, but to the plant world it is all-important for development or growth. While in the blood, in the animal substance of her body, that is, she discovers an entirely different principle, which is also a life principle, yet it is not a life principle of the blood. You know, we have already had several visions where there was a downward plunge: in the beginning the Indian and the Chinaman were gazing into the black pool, and the Chinaman made the Indian plunge into it; and then that Dionysian figure was always leaping down from one level to another. Now here we find that all that downward movement, that attempt to get to the bottom, was the anticipation of this final plunge into the blood, where she will discover the great treasure. And the great treasure in its first aspect—the gold is only a fleeting impression—is that feeling of the spiral, which we must take as very immediate and real, an almost sensational experience. It is as if she had actually felt the spiral movement, and that is the first indication of the entirely different life principle of the plant. As you know, life develops mainly in either the animal form or the plant form, and since we all belong to the same life, plants and animals belong together. Moreover we live on plants, we are parasites on the forests of the earth. The life of man and plant is a sort of symbiosis,

so we cannot avoid becoming partners. We take on the life of the biological partner; our whole system is adapted to the system of the partner. In other words, the life of the plant is also within us, and it becomes the symbol for a sort of nonbiological quality, for the thing we call spirituality. Plant life becomes the symbol for spiritual life. The unfolding of the spirit is based upon the analogies of plant life. The first indication of this here is that sensation of the spiral, and according to the point of view of the vision—the unconscious—it is the highest value. The development leads up to a higher level, to that forest in which she is taking root among the other trees.

Remark: In order to go on, she must begin on the lowest stair of life. That is the plant, the only life that is autonomous; plants are the only living things that can exist by themselves.

Dr. Jung: Yes, they get their nourishment directly from the elements, while animals are always parasites, they feed on plants. So the primary form of life is plant life because it is based upon the existence of the elements only.

Mr. Baumann: The plant would be a symbol of spirituality because it is nearer to the earth.

Dr. Jung: That is right. The animal in man always symbolizes physiological and biological life, because in that he is nothing but an animal, and from that point of view he quite naturally denies the reality of the spirit. It takes a particular kind of experience to make people believe in anything like a spiritual law. It is exactly this kind of experience which proves the existence of an entirely different type of living, though in itself it is not necessarily spiritual. One could say this meant simply the concrete plant, but since we are not plants and are unable to live like plants, it cannot mean the actual plant. Therefore it must be her *real* plant life, which is the unconscious way of the spirit.

Mr. Baumann: Would it not mean that the animal expresses movement, while the tree is self-contained, poised? It possesses perfection. In that sense perhaps it expresses spirituality more than the animal which moves through space.

Dr. Jung: Yes, though *spiritus* means wind, *animus* is breath, and that moves too. A storm could be compared to horses galloping, for instance; we have animal symbols for spiritual things, sure enough. But the spirit to which we are alluding is not a reconception of the spirit in general, but a conception of a particular kind of spirit. As you have described it, it is a self-contained, autonomous spirit that feeds upon the elements and is quite independent of animal life. So it denotes a kind of independent spirit which is not a manifestation of animal life. It is as if this woman

had known as spirit only the manifestation of the life of the animal, the breath of the living creature. But that is not the true spirit.

Mr. Baumann: For an American especially, one could define spirit as a form of doing.

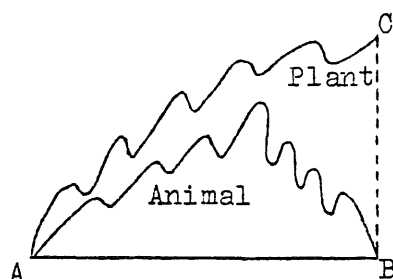
Dr. Jung: Exactly. While the spirit is also a form of not doing. One form of spirit is a sense of excitement. For example, the German word for spirit is *Geist*, which comes from a Gothic root word *ūs-gaisyan*, meaning to get excited. The Swiss word *uf-gaistā* means to get very excited. *Geist* was originally related to the word *ghost*, so one could say a ghost meant an excitement. And the excited, irritable nervousness of high-spirited horses is *geistig* in our conception. The roots of words indicate the images which underlie our conception, so we conclude that spirit, *Geist*, soul, is the breath that comes out of our mouths. But in contradistinction to what one could call that animal misconception, the unconscious holds that the true spiritual life is like the growth of the plant. This is the conception of the East—of China and India—but it is not our Western conception. In the West we have identified with what we call *Geist*. Simple people still designate great minds as *grosse Geister*. Your English word *mind* is much better than the German *Geist*, but it is more significant in German. In French it would be *grand esprit*; they think that human beings, being animal, could be great spirits.

That conception originated in the assumption that those people who draw mighty breaths, who produce a mighty wind, must therefore be spiritual because they produce something of an invisible nature, like breath bodies, which cannot be seen, but which come out of the mouth. The soul is always supposed to come out of the mouth, the spirit comes out of words. Words are air-bodies, invisible sounds, so they are assumed to be spirit. But those are all animal misconstructions, for the true spiritual things are absolutely invisible to us, they are the antipodal principle to us, the principle of plant life which is entirely contrary, a different form of life. The life of the spirit is an absolute contrast, and therefore one sees that wherever spirit manifests itself, it is hostile to many of the forms of our animal life, to our customs or conventions. Any new manifestation of the spirit has always meant a hell of trouble. Think of the manifestation of the spirit of Islam, of Christianity—many rivers of blood spilled—because the life of the plant has a different growth from that of the animal.

You see, animal life is a growth something like this: A is the beginning and B is the end of life, it is an ascent and a descent. It is not a regular growth on account of the different seasons of life, the mating seasons in animals, periods of heat, for instance, or the changes having to do with

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seasonal migrations. And it is the same with man, the animal growth is ever increasing and decreasing, *élevations et abaissements*. Now the plant



growth has also a seasonal oscillation but in the main it is growth like this: (AC) until in the end the tree abruptly dies. But up to its last year it blossoms and brings forth fruit as it has done since the beginning. In this type of life also, the seasonal oscillations are far less violent. Naturally they would be less violent in a thing that is rooted in the earth; a tree cannot pull its feet out of the ground. The animal can jump about, it can afford to be excited, and therefore it takes advantage of it and indulges in its excitement—as we do, most people indulge in their excitement, they like to be excited and to jump about. Whereas those people who have a notion of that life of the tree feel that excitement is no good at all. Therefore in Chinese or Indian yoga, the very first principle is that one foregoes one's emotions, that one retreats; it is as if one withdrew from that curve of the animal body which jerks about in such a foolish way.

Mrs. Sawyer: Plants depend upon animal life to a certain extent.

Dr. Jung: Well, yes, in the symbiosis between animal and plant.

Dr. Barker: There seems to be an association with this idea in the cult of vegetarianism. Vegetarians consider themselves much more spiritual than meat eaters.

Dr. Jung: Yes, like those people who think they are more spiritual when they don't drink wine. But the contrary is true.

Prof. Demos: Could one say perhaps that the emergence of Hellenism upon the scene of Eastern culture would correspond to the evolution of the animal from the plant? I mean, the Western standpoint is mobility, whereas the plant is self-possessed, like the East.

Dr. Jung: Absolutely, that is what I think.

Mrs. Crowley: I want to ask whether it might be based upon a different thing from the breath because plants breathe?

Dr. Jung: That is perfectly true. But the breathing of plants is a sort of

scientific concept, and we must reckon with the fact that with primitives there are no such things as scientific concepts. What the plant does is called breathing, but the breath of an animal actually causes the air to move, and that is specifically an animal characteristic. For instance, one feels the impact of the wind, yet one does not see the wind; so it becomes a simile for things that cannot be seen although their effects are obvious. We see that a spiritual fact—an invisible fact—has taken place, and we ask how that has been brought about; something invisible has been working, and our only example of an invisible agency is the wind. It is as if the primitive were awfully embarrassed in his way of describing what we would call psychical effects. Because the body is warm, he says it must be a flame; or it must be a breath because the body breathes; or it is uncanny because he feels cold. A cold wind has always been the sign of a ghostly presence.

That really occurs in spiritualistic seances, one feels a breath of cold air before the manifestation as though someone had passed very quickly. It is supposed to be a ghost, which means: I am excited because a cold wind struck me. That is the idea of a spiritual effect. There is nothing to be seen and nothing you could lay hands on—there is nothing there. But the fact is that the air moves, and it is a very peculiar sensation when for the first time you feel a puff of very cold air which you cannot deny is real. Naturally, you think it is an hallucination, but people have had that hallucination since the creation of the world. You find exactly the same phenomenon in every culture, whether you are attending a spiritualistic meeting in China, Tibet, with the Bedouins on an African desert, or in New York.

Dr. Baynes: It is Ayik.

Dr. Jung: Yes, we found a tribe in Africa³ who had a bad dark god, that they say is nothing but a puff of cold wind. When you are walking in the night, up it comes from nowhere, and that is Ayik. He is the maker of fears. You see this is our conception of spirit, yet it simply means that something has done something, something has worked. As we tell children that a noise we cannot account for is the wind. The wind is invisible yet there is that effect, obviously it is the wind that slammed the door. In reality it might have been a spook or a burglar, yet to explain the incredible, to explain an unaccountable effect, we say it is the wind.

Mr. Baumann: I cannot understand why the blood surrounds the wood.

³ Jung's friend and student, the British psychiatrist and analyst Helton Godwin Baynes (1882–1943), accompanied Jung on his 1925–1926 trip to East Africa.

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Dr. Jung: That is an interesting question.

Prof. Eaton: It is like Brunhilde surrounded by the ring of fire.⁴

Dr. Jung: Yes, or the fire round the earth. What would happen if it reached the earth?

Prof. Eaton: It would consume it.

Dr. Jung: Exactly. So this woman cannot develop spiritually as long as she is in the blood. Therefore she withdraws from the blood, or it is as if the blood withdrew or exuded from her; she is now living as a tree, and the blood is all round her in a flaming red circle as it is round the earth, or round the sleeping Brunhilde. It is the flaming circle of cupidity or desirousness that is represented in mandalas.

Mr. Baumann: Does it mean protection?

Dr. Jung: It works in a way as a sort of protection. In Tibetan mandalas, for instance, inside of that circle of fire is a black circle which is decorated with signs of contained energy, meaning that if you can hold yourself back, if you do not participate in that fire, you are safe. While if you leap into the flames, you are entangled in the world of desirousness. But inside you are in the cloister, a garden, with animals and flowers, inside is peace. So that circle of blood or of fire is a sort of protection inasmuch as you do not identify with it. But if you are identical, if you put your foot into it, that is, you are consumed by the flames. Therefore this woman must realize that she can live without the fire or the blood. Otherwise she would simply be the victim of illusions, the victim of desires and disease and crimes, of the illusion of doing good and of doing evil.

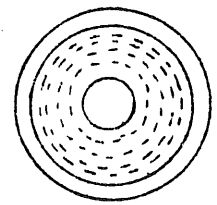
⁴ Brunhilde, a Valkyrie, daughter of Odin; he surrounded her with a ring of fire, which Siegfried penetrated.

LECTURE VI

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Dr. Jung:

We will continue our discussion of the symbol of the tree. We spoke about the meaning of the transformation into the tree, but we must also consider the picture of the situation. You remember our patient is in a wood as one of the trees, and sees that circle of flaming blood encircling the wood—one could see it through the trees—like a red oscillating ribbon. Now if you visualize it you arrive at something like this: The tree into which she is transformed would be in the center, with other trees standing around her, and the circle of red all around. Then you remember that the pool of gold was also right in the middle, so we might assume that the tree was growing out of that central pool of gold.

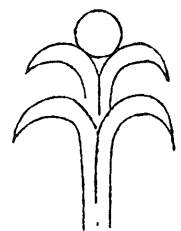


Mr. Baumann: The pool of gold could grow out of the tree.

Dr. Jung: No, that is too impossible, it would be a bit too heavy for the tree.

Mr. Baumann: It is the equivalent symbol.

Dr. Jung: That is true. Inasmuch as you take the pool of gold for the equivalent of the sun, you could assume that the sun, being fiery and aerial, could very well grow out of the top of the tree, like the Egyptian symbol of the birth of the god out of the tree. This would be the tree with the disk of the sun rising out of its branches; or the falcon that rises from its nest on the top of the tree in the old Egyptian formula, the maker of its own nest and its own egg, giving birth to itself in the top of the tree. Those are attributes of the sun, because the primitive assumption was that the sun died every evening and was reborn or remade; it was not the same sun but a new sun that rose every morning. But the pool of gold is not the sun, it is its chthonic or earthlike equivalent. We have seen in this series of images how the conception of the sun gradually changed



and came down into the pool of gold. So we may assume that this pool of gold is down below the tree. The idea would be in this case that the tree is really a sort of transformation symbol between two equivalent symbols: what is sun above is the pool of gold below, and the tree is obviously a function in between. The roots would be an equivalent for the branches, and as the tree branches out above to receive the sun's rays, so the roots below shelter the gold, or suck the mana out of the gold in order to grow. This is a symbolic idea which occurs sometimes in fairy tales, where the treasure is hidden in the roots of trees. Or brownies often live under the roots of trees and are associated with the treasures in the earth, the precious ore, the precious stones, etc. So this idea is not impossible, this vision seems to suggest such symbolism. Later on we shall again come across the idea of the pool. Also in the next vision we shall encounter the idea of going down into a black cave, which would be the descent through the trunk of the tree to the darkness below.

This map of the situation is a mandala such as we have often spoken of, a circle expressing in symbolic form the totality of the individual. Now the totality of the individual is a very difficult concept. Psychologically it would be the totality of the conscious ego and the unconscious, which together form the Self. Since the unconscious is of a very indistinct nature, one can never properly trace its limits, and inasmuch as it is also oneself, it is very difficult to give a rational description of it. The psychological concept of the Self can be described as an almost arbitrarily circumscribed area of the collective unconscious. It is as if parts of the collective unconscious were selected by an unknown agency, a sort of living monad, that makes a choice of elements out of the collective unconscious. Through this selection, those elements, which before were not distinguished from the other contents of the unconscious, become separated from them as though by a magic circle. This selecting, and rejecting that which does not belong, is what we call the process of individuation. Thus a sort of magic circle is formed which protects the center, i.e., the Self, from the outside, the collective unconscious. This same idea of the protecting magic circle has been put into practice in magical procedures such as conjuring ghosts, making gold, treasure digging, etc., because as soon as one attempts such things one immediately calls up forces from the collective unconscious. Ghosts or demons then appear at the borderline, and if the circle is broken, in they come, and there is mortal danger for the man who makes the breach. Therefore the circle must be complete.

Now this is naturally a psychological projection; it is a visualization of the process of individuation. For collecting the treasure, gathering it

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together, is a sort of concretized symbol for centralization, or the arrangement of one's psychological material round the greatest value, one's idea of the greatest strength, the idea that can be designated as God; or, as it was called in antiquity, the individual daemon, which is by no means identical with oneself because it is superior to oneself. One is subordinate to one's individual genius or daemon, according to the ideas of antiquity, yet it is as if dwelling in oneself; it was even supposed to die with the individual. Now we might put the idea of that individual deity in the center, as that element or factor which would exercise a certain attraction on collective contents, and would at the same time create a wall between those contents and the ones that have been picked out as being the property of the individual. If you analyze the contents of the Self inside the borderline, you will see that they are in no way different from any other collective contents; it is the particular choice which produces the individual.

It is very difficult to understand or explain the structure of the Self because its contents are of a collective nature, and yet they belong to the individual. Therefore that mistaken idea that the collective unconscious is inside of one. Everyone speaks of *my* unconscious, even of my collective unconscious, which is perfect nonsense; one might as well say my stars, my planets, my continents. You would never assume that you contained the world because you see it; you see this room but you do not assume on that account that it is inside of your eye. No, it is outside of you, naturally; but psychologically, the center is again an eye. That is the famous eye of Horus, it is what you see in your psychological field of vision of the contents of the collective unconscious. Naturally, you can say they are yours inasmuch as you see them, but they are not yours to the extent that they form part of yourself. So you always contain certain unconscious contents which are merely separated by a sort of magic circle from the surrounding collective contents; and that circle might be broken; therefore individuation is such a ticklish and delicate thing. For if at any time the magic circle is broken, contents begin to move out, or things begin to move in, and you suffer from what is called an eruption of the collective unconscious; that is, your conscious is flooded by the collective contents. Now, it is a fact that mankind has since time immemorial considered that the process of individuation, the production of the magic circle with that center, is man's greatest value, the most desirable good. The aim of all Eastern philosophy is the production of that pool of gold, that center within the magic circle. It is considered the highest attainment, for instance, in Tantric yoga, in Lamaistic philosophy, and in Chinese philosophy. Therefore, as an aid in producing such

a centralization, they use mandalas—pictures or diagrams such as I have shown you. You also find them reproduced in *The Secret of the Golden Flower*.¹ They are a kind of instrument to help one to attain the concentration necessary for producing the desired condition.

Now from this symbol, we get a new suggestion in the fact that any mandala is a sort of two-dimensional map of the actual psychological condition. People who are a bit pathological produce disturbed mandalas instead of normal ones. I have recently seen a number of them in Vienna. There would apparently be a proper magic circle, but then it would suddenly come to an end—a break would occur which disturbed the whole thing. Then it was as if forces were flowing out or flowing in; or perhaps a quarter or even a third of the contents would be cut away and substituted by strange elements. Such a drawing would picture a state of possession or obsession, where the individual harbored strange ghosts in his psychology. That is one of the reasons for the primitive ghost theory: they explain every possible disturbance of body or mind as possession by evil spirits, which simply describes the fact that autonomous contents of the collective unconscious come in and take possession of a part of the self. One feels these strange contents as if they were unusual or obsessive thoughts. Sometimes you are unable to get rid of a certain idea or conviction, for instance; you know it is all wrong, yet that thing has got hold of you, you cannot get away from it. Or a certain melody will not leave your head for days on end; it persecutes you, it is like a little ghost that goes on whispering one tune. It seems quite absurd, but if you analyze the tune, you will come across a content of a certain autonomy, and it is always something which really explains why it has taken possession of you. Now the main purpose of the construction of such a mandala is to keep out those possessive forces, those strange collective contents, and you can bring that about only by making the magic circle solid enough. That cannot be achieved by concentration upon the magic circle, it can be produced only by concentration on the center. The more you concentrate upon the center, the more the wall is strengthened. While if your attention wanders outside the center, if you concentrate upon the wall, it becomes a circle of fire, and you increase the fire until the whole thing burns up; no sooner are you occupied with the fire than it consumes you.

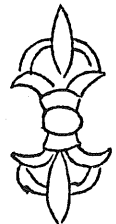
¹ *The Secret of the Golden Flower*, translated from the Chinese into German by Richard Wilhelm (1873–1930), a sinologist and head of the China Institute in Frankfurt. Jung's introductory commentary is reprinted in CW 13, pars. 1–84. See *Dream Analysis*, p. 118, n. 8: "Hellmut Wilhelm believes that . . . the Chinese text . . . could be traced back to the seventeenth century and in oral tradition to the eighth century."

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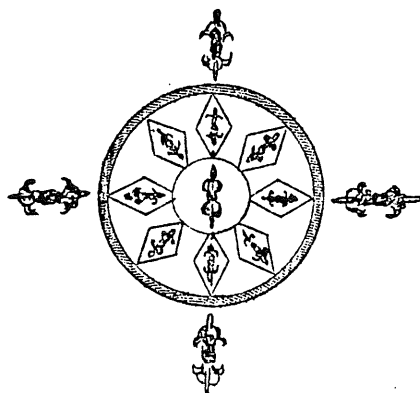
Here we have seen the reverse process. This woman was first in the blood, and through the blood she discovered that little Garden of Eden, that circle of trees and the pool of gold with the tree of knowledge in the center. So she has escaped the flaming river. But it may be that her eyes will turn outward again and be fascinated by that wall of fire, and instantly the fire will consume her once more. At the present moment, however, she is in the center, and she describes in her vision what the feeling of being in the center is like. It is like a tree; she is growing like a tree, her garments have become green, her arms have become branches, and her feet have become roots. So we learn from this vision that being in the center is equivalent to the condition of a plant. Here we have the psychical life of a plant, growing unconsciously, centered upon the self only. And there is the possibility that, from this center, one might grow into something else, or give birth to something else, which could not otherwise be attained. You see, the center here is a little circle which corresponds to a transversal cut through the tree trunk, so if one looks down from this circle, one comes to the roots and into the pool of gold which would be underneath. And if one looks upward one beholds the sun. You can picture the branches and the disk of the sun above her when she lifts her face to the sun. This mandala, then, is really a transversal cut through the tree: The tree continues above and below, and what one would realize from her position would be the unfolding tendency of the tree, the feeling of the opening up of the branches above her.



I will show you such a circle in the simplest, most abstract Lamaistic form: it contains a little circle, in which is the so-called thunderbolt.² This Lamaistic symbol of the thunderbolt is a union of the pair of opposites, and it is the sign of concentrated energy because the function that unites the opposites is energy, the clash of opposites produces energy. Now this symbol is right in the center and emanating from this center are eight figures like the leaves of a flower, each containing again that thunderbolt symbol, which means the radiation of that concentrated energy from the center. The thunderbolt is also called the diamond wedge on account of its hardness, its extraordinary strength, and its great value. As the diamond emits rays of light, so this



² The *dorge*, or thunderbolt that destroys ignorance, is synonymous with the Sanskrit *Vajra*. In Tantric ritual it is held in the right hand to represent masculine energy and method; it is the power of Indra, the Hindu king of the gods. A ball is held in the left hand representing feminine energy and wisdom. Together they represent completion.



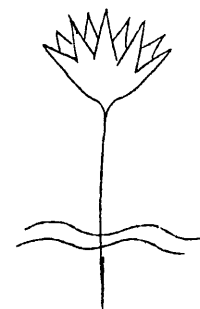
concentrated energy emanates radiating force and that forms the golden flower. It is a sort of picture of libido. This would be a suitable image for the source of the libido or energy in the unconscious. It is like the pupil of the eye, in that it is not only an organ or a psychological function for the production of energy, it is also a vessel in which to receive energy. So such a Lamaistic mandala always has gates, and in each of these gates is that same sign of concentrated energy, meaning that this is the way or the gate through which energy can leave the magic circle and go out into the world or into infinity, or energy can be drawn in by concentration and contemplation, thus producing the treasure in the center symbolized by the diamond wedge or the pool of gold. And wherever there is concentrated energy there is a possibility of release, and then you have emanation again. So this symbol of the golden flower represents the drawing in of the libido and the possibility of emanating libido. That same thing is represented by the transversal cut through the trunk of the tree, which means that it can move up or down. If it goes down, the energy will be heavy, earthlike, it will form the pool of gold. If it moves up, it will become the disk of the sun, the energy will be manifested in the form of radiation, light, and warmth. This is typical Lamaistic philosophy, a modern form of the Tantric yoga one could say, and it is difficult because it is utterly irrational.

Mrs. Baynes: Did you apply the idea of a mandala to the tree, or is that also contained in the Eastern concept?

Dr. Jung: In the Eastern concept the tree does not play that role, I got that out of this vision and other fantasies of my patients. In the East you would see the symbol of the transversal cut more in this form: Here is a stem and the transversal cut is represented by the lotus. And out of the

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lotus appears the god. The peculiarity of the lotus is that it rises out of the water, and the flower does not lie on the surface of the water, it is up above it. So it is like a thing that emerges and unfolds out of the depths of the unconscious, and in the golden center of the flower, the god is supposed to appear. On the third day after his birth the Buddha stepped into the lotus cup to announce the law to the world. Or the sun rises, for this is sun magic. As the lotus rises from the dark depths in the slime below and comes to the surface of the water, so the sun rises. Because the lotus is an image of the rising sun, it has become the most current symbol in the East for the birth vessel of the god. And if you look down upon the lotus, you see the mandala. The thing which is lacking is the idea of continuity; this idea of the transversal cut through continuity is not Eastern.



In the East the mandala represents a perfect condition, the end of everything; whereas for us, who are far from perfect, in fact absolutely unfinished, our mandala is a transversal cut somewhere and we don't know how far up it may be. Probably not very far. We do not assume that the mandala which we perceive is the most perfect, like the Lotus of Absolute Knowledge that dwells in the center. I assume that our mandala is lower down, and certainly in this stage of the vision, it would be impossible for this woman to perceive anything like a perfect mandala. I have evidence for that in the fact that later on, when she began to draw mandalas, she produced several irregular ones; one was like an inflammation, as if the mandala had been half eaten by fire, which shows that her perception of a mandala was very troubled. The Eastern philosophy is absolutely finished, as finished as it can be in that form, but here we are only beginning to divine the psychology of these things. The difference between our attempts and the finished product of the East is like the difference between the old cart drawn by oxen in the plains of India and a modern Rolls Royce.

Prof. Eaton: I should think that in a mandala the opposites were completely separated in order to symbolize repose, and the togetherness of opposites would represent a state of unrest, a rather chaotic condition. So for the peace represented by the mandala, the opposites should be apart. At least, I don't understand why they should be together.

Dr. Jung: As long as the opposites are apart there is desire, the longing of the separated heart, but when they are together there is rest, there is perfection. Therefore the East always represents the perfect condition by the union of opposites. That is *nirvana*, the void, absolute peace.

Prof. Demos: The first stage in the union of opposites might be disorder, but the later union, which is higher on the spiral, might be peace?

Dr. Jung: Well, the union of opposites in the unconscious means a state of peace, but it is a peace which cannot be realized because there is no consciousness. So it does not really exist, it is existent nonexistence; no one has the benefit of it because no one perceives it.

Prof. Eaton: I remember in a private conversation I had with you, you pointed out that the opposites being together represented a state of original chaos.

Dr. Jung: You are quite right. I showed you a mandala that represented the primordial chaos. That was a medieval mandala from a book which contains the secret psychology of the Cinquecento. In the frontispiece there is a peculiar design, a pool at the bottom containing fragments of different metals, and the interesting thing is the development through the tree above, which is like our mandala. That symbol must have originated in the Middle Ages; I cannot remember having seen anything in



Eastern iconography which would substantiate this idea of the tree; it is evidently a thoroughly Western idea. This looks exceedingly cryptic. The irregular fragments are polygons, pieces of rock or of ore, on which are the signs of metals, like lead and silver and gold; they are planetary signs—Saturn, Venus, Mercury, the moon, the sun, etc. These fragments represent constituents of the self; they are rather usual symbols, to be found everywhere. Now the whole thing is in a wild turmoil, everywhere flames and drops of water meaning tears, the flames of passion and the tears of repentance. But in the center is one little magic circle which is the Happy Island, this is *nirvana*; here the flame and the tear are held together exactly as in the Lamaistic mandala, the union of the opposites in the center. That tube or root starts from the tear in the center and

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leads past the flames, on up to the tree above. Thus the tree takes root. And through that vegetative growth, further development follows. Mind you, that picture was drawn at the end of the sixteenth century and there was no possibility of any direct influence from the East.

Dr. Reichstein: In alchemy they always take the *prima materia*, which they call chaos, and extract the pair of opposites, a red and a white; it is considered a very difficult task to produce them and afterwards they have to be united again.

Dr. Jung: That idea is repeated here. In the center is the individual where the opposites are united, the one peaceful spot in man, the space where nothing moves embedded in a world of chaos. The task is now to bring about order, the alchemistic process must begin, namely, the production of the valuable substance, the transformation into the light. You see this mandala does not represent a normal condition of the collective unconscious; this is a turmoil caused by the appearance of the disturbing element in the center. For we may assume that the collective unconscious is in absolute peace until the individual appears. Therefore individuation is a sin; it is an assertion of one particle against the gods, and when that happens even the world of the gods is upset, then there is turmoil. But in that abstraction, or that union—the coming together of the pair of opposites—there is absolute peace. Otherwise there is only the peace of God in a world in which there is no individual, in other words, no consciousness. Yes, perhaps it exists to metaphysical consciousness, but not to any mortal consciousness because there is none. You see, this chaos is due to the appearance of that center, but that is a center of peace because the pairs of opposites are united. As it is said in the prophecies of Isaiah,³ the leopard shall lie down with the kid and the wolf shall dwell with the lamb. Or that very impressive symbolism that the sucking child shall play on the hole of the asp, or put its hand into the cockatrice's den.

Prof. Demos: Would you now say that there was something lacking in the Eastern idea? That it is too peaceful? Whereas perfection entails movement. Why did the unconscious produce this disturbing element? Apparently it wanted to have some trouble.

Dr. Jung: I am quite convinced of it. And the East is always trying to settle that thing.

Prof. Demos: The mandala goes against the principle of life with the idea of stopping this turmoil.

Dr. Jung: Absolutely, that is perfectly true.

Prof. Demos: What is the turmoil? How do you symbolize it?

³ Isaiah 11:6–8.

Dr. Jung: By the separation of the pairs of opposites.

Prof. Demos: How did it start?

Dr. Jung: I am afraid I don't know what started that hell of trouble.

Prof. Demos: The union of opposites is a state of rest and yet there is all this trouble.

Dr. Jung: Naturally, we must assume that there is something that could produce the trouble.

Prof. Demos: Well, give it a name.

Dr. Jung: The name I have chosen is the individual. The individual is the manifestation of the trouble, and an individual consciousness appears from nowhere. You don't know where that thing came from, you just find it. You can call it the individual and assume that the individual is the instigator of all that trouble.

Prof. Demos: He is the result, the symptom, not the source.

Dr. Jung: Why not the source of it?

Mrs. Baynes: Because you have the trouble before there are individuals.

Dr. Jung: But it is not trouble then.

Prof. Demos: Before the conscious world there was the evolution from the inorganic to the organic, from the plant to consciousness.

Dr. Jung: Yes, but I would not count the existence of the individual from the beginning of human consciousness. I would speak of the principle of individuation, which was obviously in the world long before the appearance of any kind of organic life. For instance, I would say a stone or the plant was an individuation.

Prof. Demos: Even so. Don't you think it seems to be a kind of principle of restlessness?

Dr. Jung: Yes, and I should say that was linked up with individuation. That is not only my personal conviction, it is generally thought that individuation is of Luciferic quality.

Prof. Demos: There is change as such, of which individuation is the outcome?

Dr. Jung: That is of course our modern point of view, but I say it is just as possible that the thing which appears is also that which was at the root of it. This problem of the mandala is a very central one and could easily lead us to all sorts of outlying questions, but we must confine ourselves to our series of visions. I can only give you glimpses of the extraordinary ideas which are connected with the mandala philosophy—as one should call it—but we cannot go into all the ramifications of the problem. I much prefer to go on with the visions now, unless there are still particular questions concerning the mandala.

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Mr. Baumann: You just showed us the magic circle that Eastern people had made a gate through. But on the other hand you say it is forbidden to break the sheltering wall.

Dr. Jung: The center is absolute. The point is that one draws in the forces from outside, depotentiates the factors of external life, and for that one must have gates for things to enter by. These gates are identical with the four functions and they are always characterized by four different colors, the particular colors usually representing particular functions. This is not my explanation, it is in the *Bardo Thodol*, the *Tibetan Book of the Dead*.⁴ So the four functions are really the four gates through which libido may come in or go out. Such a mandala does not mean that libido is forever drawn in, or that it is forever spent; the mandala is simply a picture of the fundamental facts of our mind. Therefore the idea of the mandala with the particular quality of the Tetraktys, the number four, is found in practically all civilizations.

There is a most marvelous mandala in the Mayan temple of Chichén Itzá,⁵ that might almost have been drawn by one of my more gifted patients. Then the sand paintings from the Pueblos are remarkable mandalas. One finds mandalas in China, in India, in modern and medieval Europe—everywhere—and since it is such a very general idea, it must mean more than one thing, more than that it is a magic circle of an apotropaic nature, for instance. It represents protection, togetherness, or oneness, but at the same time it requires action. One cannot stay in the mandala forever, one has to go out of it, or something must function out of it.

The idea is that one should not leave the center, yet one should function like the governor of a city who dwells in the innermost temple in the forbidden city. His employees, his subordinates, go out and in through the gates, but not he; he remains in the center and is well protected. Therefore there are gates and walls, and therefore the aspiration of the East is not to be dead and buried in the mandala, but to function through the mandala. It is the quite naive attempt of the Western man to form the mandala but not to function through it. If he is identical with one function, say intuition, it is as if he were in a balloon, carried

⁴ *The Tibetan Book of the Dead, or the After-Death Experiences on the "Bardo" Plane, according to Lama Kazi Dawa-Sandup's English Rendering*, ed. W. Y. Evans-Wentz (London, 1927). Jung's commentary was added to the 1935 edition and translated for the 1957 English edition. It is reprinted in CW 11, pars. 831–58. *Bardo Thodol* means liberation through learning about the *Bardo*, intermediate, transition states between planes of existence.

⁵ *Dream Analysis*, p. 115, n. 2, states that Jung apparently had just learned about the discovery of this site in the *Illustrated London News* of 26 Jan. 1929 (p. 127).

away by the winds; he becomes a gas bag because he loses touch with reality. Or if he is identical with sensation, he is buried in the earth and unable to move. We are too one-sided. One of the reasons for our disorientation these days is that we are more or less identical with one function. The Eastern idea is to be in harmony with the functions, to be central, to disidentify with the functions and feel apart from them. One sees this phrase repeated in sacred texts again and again: "to be free from the opposites." So the mandala does not necessarily signify withdrawal from life, it acts also as an inducement toward life.

There are certain mandalas, of course, where the gates are locked or where there are no gates, and they are meant to produce a standstill, since a standstill is sometimes quite necessary. For instance, there are certain civilizations that advance too rapidly—as we do—and if we cannot produce a standstill within, it will be enforced by circumstances. It is quite possible that a nation which progresses too rapidly, like a man going downhill, will be stopped by fate if it cannot stop itself. Nowadays a very successful man has such enormous possibilities of applying himself that he is driven to death; he spends himself completely and therefore everything falls flat after a while. One sees that in America all the time. Such a man would need a mandala to stop himself, to confine himself. It would be a sort of magic gate through which he could withdraw, to be protected against that terrible waste. For the more one applies oneself, the less one's productions are valuable; it becomes a sort of mass manufacture. So certain mandalas really have the purpose of producing death. For instance, the Lamaistic mandala I have been describing has that purpose. It is a mandala of complete withdrawal, and therefore the symbolism is quite abstract. But others show Shiva and Shakti embracing, and it is marvellous to see how that embrace of Shiva and Shakti is repeated, how the reverberations radiate themselves into the world. Those figures repeat themselves in eights again and again, which means that all the embraces in the world are reverberations from the one central embrace. That would be a mandala of life, not a mandala of death. Now we will go on to the next vision.

You remember our patient became a tree, and at the end there was the vision of the sun, and the question is, of course, how she will continue. I prepared the next step when I told you about the mandala being a transversal cut through the tree, so there is the possibility of going above, or of going below. Since this series of visions is a process of individuation, we must expect a continuous movement until she arrives at a certain definite experience that stops the process of becoming; after a while something must happen in her that checks that movement. You

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see, there is movement as long as there is matter to fall down; as long as there is water upon the mountains it must rush down. But finally there is an end, there is peace, or at least a standstill, until enough libido is stored up for a new energy process to take place. There is no rest now. She is moving through a world of visions that show her how things should go or where they might be going. It is a sort of spiral movement in which she sees the central problem from all sides, from below as well as from above, from all sides at all times.

Now comes the next vision: "I beheld a laughing goat which led me down many steps into a black cavern." Here we have the goat again. Do you remember where it appeared before?

Mr. Baumann: The child changed into two goats.

Dr. Jung: Yes, they appeared in the Dionysian phase when her progress through the antique cults began. What does it signify?

Mrs. Crowley: Again the Dionysian principle.

Dr. Jung: Yes. Instead of the animus who usually appears, it is this time not a human figure, it is not an opinion that is leading her, it is a goat.

Miss Sergeant: It is instinct.

Dr. Jung: Yes, she is following her animal instincts here and they lead her down many steps into a black cavern. She is obviously moving down into the trunk of the tree, or the stem of the lotus. What do you conclude from that symbolism?

Mrs. Crowley: She is going into the earth.

Dr. Jung: And why should she go down into the earth?

Mrs. Crowley: It is part of the energy process.

Dr. Jung: But we want the psychological motivation.

Dr. Reichstein: The force that caused the tree to grow is perhaps what she is seeking.

Miss Sergeant: The pool of gold.

Dr. Jung: She is going where she would probably meet the pool of gold, but for the time being it is a dark cavern. This descent is merely because at the end of the former vision she had lifted her face to the sun. That is dangerous for her. She naturally clings to the things above and does not trust the things of the earth, so the danger is that she remains with the sun, that she remains up in the conscious without discovering the unconscious. That is her eternal trouble, and her need is to come down to the earth, to be real, and becoming a tree is a step into the earth. As a tree, she is unable to move away, she is delivered over to anything that may happen to her; the wind may blow her down; water, or fire, or animals can reach her and she cannot run away, she cannot hide. She is absolutely rooted to the spot, helplessly delivered over to anything that

may happen. She still sees the sun and naturally she clings to it, but it is meant that she should descend still further into the earth. The goat apparently leads her down to a very dark place.

And now we see why she hesitated to go down. The vision says: "There I saw two large white snakes and a small black snake with green eyes." They were waiting for her, which is, of course, very disagreeable. Now why are there snakes down below? What would that mean?

Prof. Eaton: That she is going to get a knowledge of life.

Dr. Jung: That is a very positive idea of snakes—a sort of snake farm to produce wisdom. But it is a very anxious moment. Naturally she is afraid.

Dr. Barker: Snakes signify very primitive libido.

Mr. Baumann: They are cold-blooded.

Dr. Jung: Yes, and they have no brain, they have only a tremendous spinal cord. They are utterly strange to man and therefore they always represent that part of life which is inhumanly cold, where there is no warm blood. There is something of the snake in everybody. That is the reason why extraordinary people—like heroes—are supposed to be descendants of snakes, or to transform into snakes after death. Cecrops, the founder of the Acropolis in Athens, was supposed to be transformed into a snake that lived under the Acropolis. And in a Northern saga, it is said that the hero has snake's eyes, which means that he has the cold eyes of the snake. This simply expresses the fact that the remarkable individual is chiefly remarkable for a certain strangeness and inhumanity, which impresses people like the inhumanity of a snake. Also the fact that they can live under conditions where other people cannot live, that they receive their nourishment, or their warmth of life, from sources where other men cannot get it, like snakes that live out of the sun.

Mr. Baumann: Aesculapius had a snake.

Dr. Jung: Yes, the doctor's staff, the snake wound round the wand or staff, like the caduceus of Hermes. That was originally the symbol of the sorcerer, the staff which transforms into a snake, or the snake which changes into a wand. The uncanny, inhuman quality of the snake symbolizes the poison that a doctor can handle—it means his secret knowledge, or his hypnotic power. Therefore the sorcerer was usually accompanied by snakes who were supposed to be ghosts—ghostly servants.

Mr. Baumann: Athena was represented with a snake.

Dr. Jung: It is a very frequent symbol, and it has many different meanings. The figure of a snake is like an exclamation mark on a road when you drive a car and come to a place on the road where is written *Achtung!* That means, be careful, look out, there is danger. The ancients made a

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very comical use of it—to designate a certain place. On one of the walls of the Palatine was an inscription on a marble plate, with two snakes on top of it, saying that anybody who soiled that place would be cursed in the name of the twelve gods. You find such inscriptions in Italy very often, in corners of churches for instance. We should say, "*Verbot*," but there they put two snakes which simply means that it is a dangerous place, very bad for you, evil omen.

Mrs. Egloff: What about the snake in the Garden of Eden?

Dr. Jung: That is the same thing, that is the soul which is chiefly in the spinal cord, creeping up from below. It is the Kundalini serpent. Well, the statement in our vision is that there are snakes down in the cavern. Now a cavern always means the abdomen, within the walls of the abdomen is the snake cellar, and that black snake seems to be a particularly poisonous reptile, it has green eyes. Where have we encountered the green eyes before?

Dr. Reichstein: In the satyr.

Dr. Jung: Yes, another deity, Pan with the green eyes. Green is the color of life, so the green eyes would indicate that life was concentrated in the black snake rather than in those two white snakes. White has an innocent character, while a black snake is supposed to be particularly evil and poisonous. And the black snake is attacking her, she says:

The black snake coiled about my left leg. I sought to tear it off but I could not. Then the two white snakes approached me and put their heads close to my face. "Who are you?" I asked them. They answered, "We are night and day, we are good and evil, we are your two eyes, your two hands, your two feet." Then I lay back in the darkness and ceased to struggle.

You remember the animus is not interfering here, she is following her instincts, and that has very much to do with the fact that she cannot escape, that she is rooted. Things are just happening to her, and she has to undergo the trial because she cannot get away. So the black snake creeps up on her and coils around her left leg. What does that mean?

Dr. Barker: It means that she has to accept the dark side of herself, there is no getting away.

Dr. Jung: And what does it mean that the snake is on the left side?

Remark: It is the unconscious side.

Dr. Jung: Yes, the unconscious or the unfavorable side. And then the two white snakes approach and put their heads close to her face. You might say they were a pair of opposites but they are both white.

Dr. Barker: They are of equal value.

Dr. Jung: Therefore good as well as evil. So we are not concerned with the problem of the pair of opposites here, because whether it is good or evil makes no difference. It is like your two hands, your two feet, your two eyes. Your left foot is not a particular enemy of your right foot, they are simply two parts of the same organism, we are built that way. We could be called self-ruling in that sense; we have a compensatory system, the left hand is the equivalent of the right hand. It simply means that the pair of opposites are indifferent, they have equal value, and she is apparently no longer concerned with them. Also the approach of the snakes is apparently no more alarming than if they had said they were her two feet, or her two eyes; they seem to have only to do with the fact that we are built symmetrically. But the black substance is there in the other snake, that is decidedly evil, all the blackness is in that snake with green eyes; and it is on the left side, it is really threatening her, she is really afraid of it. It should be part of a pair of opposites but evidently it is not.

Dr. Barker: That is the lack of balance or symmetry in herself, the side she has to become acquainted with.

Dr. Jung: You are quite right. It is a new thing which is not contained in the opposites because it is unknown. That is what Professor Demos wanted to squeeze out of me. The thing with no name is the snake with green eyes, the black thing that comes in and stirs up an adverse wind. The opposites seem to be beautifully united and quite symmetrical, so she could be entirely at peace, but up comes something from the wrong side which threatens evil. It is a new disturbing element. It is just as if there had been a tension and she were between: She handles these two white snakes as if they were part of her body and thinks the whole thing is settled, but something new comes up from below. The pair of opposites that were known to her were almost horizontal, they were like parts of the body, but then something comes out of the soil. And if there is fear of attack from below, we must assume that something might happen from above, a new pair of opposites but of a very different nature from the horizontal pair.



Dr. Baynes: It is the irrational pair of opposites rather than the rational pair.

Dr. Jung: Yes, if we assume that the horizontal opposites would be rational. Her unconscious is now at rest; she has been living in her unconscious for a long time; she has reconciled the pairs of opposites there. But there still remains the conflict between her consciousness and her unconscious.

Prof. Eaton: Now comes the urge, why consciousness at all? Why any

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sun or any light at all? Why not just unconsciousness? Something like that?

Dr. Jung: Yes, but how would you characterize these opposites that have settled here?

Prof. Eaton: She wants to remain unconscious, she wants to be in peace.

Dr. Jung: But that is not in her unconscious, she seems to be quite conscious of it.

Prof. Demos: The new set of opposites might perhaps furnish the new problem, the principle of peace and the principle of change requiring a reconciliation.

Dr. Jung: Well, the idea of the reconciliation of opposites would convey the idea of a final settlement between, say, moral values, or between good and evil. That would cover it more or less.

Dr. Shaw: Is it the transcendent function when these two opposites come together?

Dr. Jung: The function that unites, that results from the union and produces the union, is the transcendent function, but this new thing that happens is a fact of which she is not aware. As long as she was in the conflict of the opposites—for that is chiefly a matter of moral opposition—she was not aware of that snake that comes from below. In the moment when one settles this conflict between the yea and nay, or good and evil, one has the feeling, now one can rest, now one is rid of that eternal trouble which always blocked the way. And then instantly comes up the tendency to move, a power from behind or from below. You see if the pairs of opposites don't exist any longer, if they are in beautiful companionship and harmony, one assumes: well, step out into life and be yourself. But then up comes a new conflict, the conflict between the past and the future, what has been and what is to be. It is really a conflict now in time. Before it was in the momentary situation due to moral convictions and such things, but as soon as that is settled one will naturally move forward, because a door has been opened. It means a tremendous release of energy when one can bring those opposites together, therefore all the more one will move. And then comes the new conflict, of which one has not thought before, between the future and all the things that are past in one, represented by the snake. The snake might be a symbol for the psychical tail of man reaching down into history. I once used that as an example: I said if we could represent man in a world of four dimensions, he would be something like a sixty- or seventy-year-long worm, because his lifetime would be an extension, a continuity like the snake's tail; when one moves forward, one instantly

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constellates the tail. So whenever humanity has tried to take a step forward, up came the snake's tail in the form of a tremendous inner revolt, a panic, for instance, because the future was new. The reason why primitives are so hellishly afraid of anything new is because it contains unknown powers, indefinite dangers. Of course we think we like new ideas but it is not true. Everybody is afraid, nobody likes new ideas; they always throw people into a panic, and where there is panic, there is bloodshed. So the snake is really a new danger, it is the embodiment of the past of man that begins to stir.

LECTURE VII

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Dr. Jung:

We got as far last time as the union of that pair of opposites, the two white snakes that approached this woman and said that they were night and day, good and evil, her two eyes, her two hands, and her two feet. And I tried to impress you with the fact that these two white snakes were opposites which were nevertheless like each other. They would be interchangeable. They should really be black and white, they should be differentiated from each other; it is an entirely new situation that the pair of opposites should be alike. It would amount to the statement that night is the same as day, and evil the same as good. Like the two hands, no difference between the left hand and the right hand, no difference between the left foot and the right foot. That analogy with the limbs is very suggestive. It means the complete coordination of the pairs of opposites, they are no longer different, opposition has come to an end; all the usual conflict between good and evil, or great and small, or any other contrasts is at an end. And when that is the case, we can assume that life will go on in a different place; something new is coming up, and we have seen that that black snake with the green eyes is obviously a new focus of life; there a new intensity begins. We would assume that the black snake coming from below must counteract or balance something of an opposite character from above, but that is not yet mentioned.

On account of the equality of those white snakes, she ceases to struggle, and she says:

then the black snake uncoiled from my leg and lay beside me uttering these words: "While you walk we are coiled about you, while you rest we are beside you."

You remember, the black snake was coiled round her left leg, which was very uncomfortable, but now, when she ceases to struggle against the opposites, when she accepts their equality, that snake uncoils and behaves quite decently; it is not offensive, it explains itself humanly. As

soon as she makes a movement, instantly the snake clutches her, but the moment she ceases to move it uncoils and lies beside her. Now what does that mean?

Mrs. Crowley: She does not protest, she accepts. When she can accept things, they no longer pursue her, they are not on top of her.

Dr. Jung: Yes, they are simply provoked by her own movement. As soon as she shows any kind of initiative, any kind of tendency to do something on her own account, say an egotistical intention showing her own will, the snake immobilizes her. But the moment she gives way and keeps quiet, the snakes are at rest too; there is no danger as long as she does not move, which is a very strong argument in favor of a complete standstill. There has been a great deal of movement in her visions, but lately we have seen that she came to a standstill in becoming a tree. That accounts for the balancing of opposites. As soon as she does no more deciding, and makes no movement, there is no disintegration into pairs of opposites; she is at one with herself.

But now the fantasy goes on, and she says: "Then I suddenly stood up in anger and seized the black snake. I swallowed it." This is very interesting symbolism. What does that mean?

Mrs. Crowley: Assimilation.

Dr. Jung: Yes, but here I stress quite specially the eating. Do you know of any parallel?

Dr. Baynes: Zarathustra.¹

Mrs. Schlegel: In fairy tales.

Dr. Jung: Yes, there is a fairy tale where someone eats a snake and thereby understands the language of animals. And then *Zarathustra*, as Dr. Baynes says, in the chapter about the shepherd. That is really the clue. *Zarathustra* is a great psychological tragedy, and in a way it is the tragedy of modern man. Of course, it has never been understood as such, because the people who read it have not the symbolical knowledge necessary to understand it, but with analytical psychology one can really get at it. But there are other cases of eating snakes.

Mrs. Jaeger: There is a Hopi story, that when they want to kill a man, they come together and eat snakes.

Dr. Jung: I think that is not a Hopi story. That must be the story of some other primitive tribe where they cut up a snake and eat it. If the snake were the totem animal, that would happen.

¹ Friedrich Nietzsche (1844–1900), *Thus Spake Zarathustra* (orig. 1883–91; tr. 1909, 1930). Nietzsche's last book, it was the subject of Jung's next seminar after the present one (see *Zarathustra*, orig. 1934–1939).

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Mrs. Jaeger: They were strong enough to kill the man after eating the snake.

Dr. Jung: That would be a magic ceremony to create additional strength. But we have other parallels. There is a passage in the *Psychology of the Unconscious*² which you may remember.

Dr. Baynes: In the witches' meal in *Macbeth*, they put snakes in the cauldron.

Dr. Jung: Yes, in witchcraft they ate such horrible stuff.

Miss Wolff: In the Orphic cult there was a snake crawling on the table amongst the little loaves of bread, but I don't know whether they ate it.

Dr. Schlegel: The Dionysians fed a snake, did they not?

Dr. Jung: Yes, and there were other such cases. The early Christian, or probably pre-Christian, Gnostics, celebrated the communion in the presence of a snake who was supposed to be the Savior; the snake was amongst the sacred bread that was eaten, as a sort of Host. Then I have spoken of that interesting sect who believed that the Savior was the serpent on the tree in Paradise, where it gave good advice to our first parents, advice which made them conscious. The idea was that God was vain and blind and did not want human beings to see how incomplete his work had been, and they understood the Savior to be the serpent that enlightened them. You remember that passage in the Gospels where Jesus says: "As Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up"—likening himself to the serpent.³

But there are other stories from antiquity about the serpent which come closer to this symbol; for instance, one of the early Fathers tells of the mysteries of Sabazios, an Orphic cult, where they put a golden snake down through their clothes and pulled it out from under the garment below. That is like eating the snake, a sort of transitus of the snake through the body, meaning its assimilation, obviously. And a similar cult was celebrated in Eleusis; there the initiate had to kiss a huge snake. Kissing means a very close and intimate acquaintance, and it means also a certain assimilation, either the assimilation of the snake to the human being, or perhaps the assimilation of the human being to the snake, since the snake was supposed to be a heroic soul. Many of the old Greek heroes were supposed to have snakes' souls. The soul of the hero ap-

² *Wandlungen und Symbole der Libido* (1912), translated by Beatrice M. Hinkle as *Psychology of the Unconscious* (1916, reissued as CW B), is an extended analysis of a Miss Frank Miller's fantasy material—material originally published by Jung's friend Theodore Flournoy. The book signified Jung's break with Freud and the advent of Jung's own form of psychology. The snake-biting episode is in CW 5, par. 585.

³ John 3:14. The account of Moses lifting up the serpent is in Numbers 16:6–9.

peared after death in the form of a snake that dwelt near his tomb. Therefore the famous serpent of Erechtheus, and the snake of Cecrops on the Acropolis at Athens. The serpent would be the chthonic part of the hero, the soul underground from which he draws his magic strength and efficiency; by assimilating it, he becomes a hero. That particular ceremonial at Eleusis was performed with the purpose of establishing such a connection; it was in order to partake of the serpent's magic power, its mana. So eating the snake in dreams, as well as in fantasies and visions and ceremonials, means assimilation. It is the same idea as eating the body of the Lord in the communion, in order to participate in its strength. That was also the original meaning of cannibalism, which was by no means instinctive; it was a magic ritual, and that is still the case wherever it prevails. Those who eat human flesh and drink human blood acquire additional human strength. And drinking the blood in the form of wine has exactly the same meaning. So the serpent usually symbolizes the darkness of the human soul that is connected with the earth. There is a suggestion of this in the myth of Antaeus: Hercules could not overcome him until he discovered that Antaeus, being a son of the earth, got his insurmountable power from his contact with the earth; so Hercules simply lifted him up in the air and Antaeus immediately lost his power.

That black serpent, then, would be this woman's connection with the earth, and that would be at the same time her connection with the past. The ancestors are supposed to be living in the earth; they are buried there. The life of the earth is our past, and psychologically the snake means our connection with the past; it is a long historical tail that links us with that past existence, with the primeval forests and caves. It is magic and mysterious in a way. Also, it has a particular connection with the vegetative nervous system, because snakes are cold-blooded animals and have chiefly a vertebrate consciousness, one could say; that is, their main accumulation of nervous substance is in the spinal column, it is not in the brain. So, actually, if there is anything like psychological life, it must be located in the lumbar region and not up in the head. The snake is called the soul of the abdomen. In the Kundalini yoga, which is a branch of the Tantric system, the Kundalini serpent is supposed to be coiled up in the lower basin. The word Kundalini means the coiled serpent. That serpent has to do with the one we are dealing with here; this black chthonic snake that comes up round the left leg is tremendously important symbolism. The Kundalini snake is really situated in the lumbar region, but here it crawls up the left leg because the left side is the unconscious side and the side of ill omen. For the relation to that snake is very critical, very fatal; it depends on one's attitude whether it is dan-

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gerous or helpful. Practically nobody who has had to deal with the unconscious, has not come across that snake. In Meyrink's *Green Face*⁴ it works miracles as the Vidu serpent.

Now we come to Zarathustra, who is of course Nietzsche himself. He encountered a black serpent, and no wonder! Being a modern man, he came to problems which were beyond the medieval Christian world. He hit upon the problem of the chthonic force from which our modern consciousness has been separated. We are as if cut off from the roots and therefore we are seeking the roots again. In the forty-sixth chapter, "The Vision and the Enigma," Zarathustra encounters a dwarf; there the problem really begins, and the development is most interesting. The story of the dwarf starts just a scene before the part about the black snake, and I think I should read you that, for the dwarf is the typical chthonic man, a sort of personification of the chthonic soul. Dwarfs are supposed to live in the mountains or in the earth, having control of the underground rivers and of all hidden treasures, like ore and precious stones. Moreover they possess great wisdom, secret knowledge. That is not a medieval invention. In Greek antiquity one finds the same idea in the form of the *Idaei dactyli*—the thumbings of Ida. Ida is the great mountain in Greece where Zeus dwelt, according to a very old Greek tradition. And Zeus was one of the *Idaei dactyli*. He was a thumbing, which can only be understood by the formula, "smaller than small yet greater than great." Hercules, the strongest and most powerful of men, was also a thumbing. These *dactyli* are also called *cabiri*, which means in Syrian and in Arabic the great ones, the powerful ones, yet their cult was chiefly celebrated in Samothrace in the form of those little figures: I believe they were only one foot high on the coast. And two other great Greek heroes were supposed to be *cabiri*, Castor and Pollux, the gods of navigation, those beautiful stars. Yet the little monuments on the cliffs which represented them were about one foot high; though they were called the great ones they were very small in reality. They were thumbings, yet they were terribly powerful. Also they were hidden as treasures are hidden. In every Greek household they had a *kista*, a sort of case, where they kept a number of such *cabiri*; they were carefully wrapped up in cloth or in little garments, and they were kept hidden away in the dark *kista*, as if they were still dwellers in caves. And in the temples of the *cabiri*, they were

⁴ Gustav Meyrink, German author whose work deals with the grotesque. Jung discusses his *Das Grüne Gesicht* (Leipzig, 1916; tr. as *The Green Face*) at greater length in *Dream Analysis*, pp. 481–82; he also refers to it in *Analytical Psychology*, p. 118, and CW 6, pars. 205, 630n.

kept in the *adyton*, a place where nobody was allowed to enter, like the most secret place in the Jewish temple at Jerusalem. Only once in the year was the High Priest allowed to enter and to hold a service to the secret gods who dwelt in the *adyton*. So the dwarf is also linked up with the snake symbolism because they both lived underground, and both had the secret knowledge and were the guardians of the treasure. Dragons were also guardians of the treasure, and the Greek word for dragon means a snake as well as what we would call a dragon.

I will now read part of the forty-sixth chapter of *Zarathustra*:⁵

Gloomily walked I lately in corpse-colored twilight—gloomily and sternly, with compressed lips. Not only one sun had set for me.

This describes the condition in which he sets out on his quest, with compressed lips, sternly, going quite alone because not only one sun had set for him. He has lost so many days, so many illusions, and now he is gloomily starting out on an adventure or to perform some deed.

A path which ascended daringly among boulders, an evil lonesome path, which neither herb nor shrub any longer cheered, a mountain-path, crunched under the daring of my foot.

Mutely marching over the scornful clinking of pebbles, trampling the stone that let it slip: thus did my foot force its way upwards.

Upwards:—in spite of the spirit that drew it downwards, towards the abyss, the spirit of gravity, my devil and arch-enemy.

The movement goes up. His devil and arch-enemy, the spirit of gravity, is the earth spirit that draws him down into the dark region, but he is moving up and away, he wants to get rid of it. And the spirit of gravity is the serpent.

Upwards:—although it sat upon me, half-dwarf, half-mole; paralyzed, paralyzing; dripping lead in mine ear, and thoughts like drops of lead into my brain.

This is the standstill, this is what the dwarf tries to bring about, lameness and standstill.

“O Zarathustra,” it whispered scornfully, syllable by syllable, “thou stone of wisdom! Thou threwest thyself high, but every thrown stone must—fall!

⁵ Here Jung uses the Thomas Common translation of *Zarathustra, The Philosophy of Nietzsche* (New York, n.d.); he also used it in the Zarathustra Seminar. See also *Zarathustra*, p. 1264.

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"O Zarathustra, thou stone of wisdom, thou sling-stone, thou star destroyer! Thyself threwest thou so high—but every thrown stone—must fall!"

That is the spirit of the abyss, the spirit of gravity, which speaks like the dwarf.

"Condemned of thyself, and to thine own stoning: O Zarathustra, far indeed threwest thou thy stone—but upon *thyself* will it recoil!"

Then was the dwarf silent; and it lasted long. The silence, however, oppressed me; and to be thus in pairs, one is verily lonelier than when alone!

I ascended, I ascended, I dreamt, I thought—but everything oppressed me. A sick one did I resemble, whom bad torture wearied, and a worse dream reawakeneth out of his first sleep.

But there is something in me which I call courage: it hath hitherto slain for me every dejection. This courage at last bade me stand still and say: "Dwarf! Thou! Or I!" For courage is the best slayer—courage which *attacketh*: for in every attack there is sound of triumph.

Man, however, is the most courageous animal: thereby hath he overcome every animal. With sound of triumph hath he overcome every pain; human pain, however, is the sorest pain.

Courage slayeth also giddiness at abysses: and where doth man not stand at abysses! Is not seeing itself—seeing abysses?

Courage is the best slayer: courage slayeth also fellow-suffering. Fellow-suffering, however, is the deepest abyss: as deeply as man looketh into life, so deeply also doth he look into suffering.

Courage, however, is the best slayer, courage which *attacketh*: it slayeth even death itself; for it saith: "Was *that* life? Well! Once more!"

In such speech, however, there is much sound of triumph. He who hath ears to hear, let him hear.

"Halt, dwarf!" said I. "Either I—or thou! I, however, am the stronger of the two:—thou knowest not mine abysmal thought! *It* couldst thou not endure!"

Then happened that which made me lighter: for the dwarf sprang from my shoulder, the prying sprite! And it squatted on a stone in front of me. There was however a gateway just where we halted.

"Look at this gateway! Dwarf!" I continued, "it hath two faces.

Two roads come together here: these hath no one yet gone to the end of. This long lane backwards: it continueth for an eternity. And that long lane forward—that is another eternity. They are antithetical to one another, these roads; they directly abut on one another: and it is here, at this gateway, that they come together. The name of the gateway is inscribed above: 'This Moment!' But should one follow them further—and ever further and further on, thinkest thou dwarf, that these roads would be externally antithetical?"

"Everything straight lieth," murmured the dwarf, contemptuously. "All truth is crooked; time itself is a circle."

"Thou spirit of gravity!" said I wrathfully, "do not take it too lightly! Or I shall let thee squat where thou squattest, Haltfoot—and I carried thee *high*!"

"Observe," continued I, "This Moment! From the gateway, This Moment, there runneth a long eternal lane *backwards*: behind us lieth an eternity. Must not whatever *can* run its course of all things, have already run along that lane? Must not whatever *can* happen of all things have already happened, resulted, and gone by? And if everything has already existed, what thinkest thou, dwarf, of This Moment? Must not this gateway also have already existed? And are not all things closely bound together in such wise that This Moment draweth all coming things after it? Consequently—itself also? For whatever *can* run its course of all things, also in this long lane *outward*—*must* it once more run!

"And this slow spider which creepeth in the moonlight, and this moonlight itself, and thou and I in this gateway whispering together, whispering of eternal things—must we not all have already existed? And must we not return and run in that other lane out before us, that long weird lane—must we not eternally return?"

Thus did I speak, and always more softly: for I was afraid of mine own thoughts and arrear-thoughts. Then, suddenly did I hear a dog *howl* near me.

Had I ever heard a dog howl thus? My thoughts ran back. Yes! When I was a child, in my most distant childhood: then did I hear a dog howl thus. And saw it also, with hair bristling, its head upwards, trembling in the stillest midnight, when even dogs believe in ghosts—so that it excited my commiseration. For just then went the full moon, silent as death, over the house; just then did it stand still, a glowing globe—at rest on the flat roof, as if on someone's property—thereby had the dog been terrified: for dogs believe in

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thieves and ghosts. And when I again heard such howling, then did it excite my commiseration once more.

Where was now the dwarf? And the gateway? And the spider? And all the whispering? Had I dreamt? Had I awakened? 'twixt rugged rocks did I suddenly stand alone, dreary in the dreariest moonlight.

But there lay a man! And there! The dog leaping, bristling, whining—now did it see me coming—then did it howl again, then did it *cry*:—had I ever heard a dog cry so for help?

And verily, what I saw, the like had I never seen. A young shepherd did I see, writhing, choking, quivering, with distorted countenance, and with a heavy black serpent hanging out of his mouth. Had I ever seen so much loathing and pale horror on one countenance? He had perhaps gone to sleep? Then had the serpent crawled into his throat—there had it bitten itself fast. My hand pulled at the serpent, and pulled—in vain! I failed to pull the serpent out of his throat. Then there cried out of me: “Bite! Bite! Its head off! Bite!”—so cried it out of me; my horror, my hatred, my loathing, my pity, all my good and my bad cried with one voice out of me.

Ye daring ones around me! Ye venturers and adventurers, and whoever of you have embarked with cunning sails on unexplored seas! Ye enigma-enjoyers! Solve unto me the enigma that I then beheld, interpret unto me the vision of the loneliest one! For it was a vision and a foresight: *what* did I then behold in parable? And *who* is it that must come some day? *Who* is the shepherd into whose throat the serpent thus crawled? *Who* is the man into whose throat all the heaviest and blackest will thus crawl?

The shepherd, however, bit as my cry had admonished him; he bit with a strong bite! Far away did he spit the head of the serpent—and sprang up. No longer shepherd, no longer man—a transfigured being, a light-surrounded being, that *laughed*! Never on earth laughed a man as *he* laughed! O my brethren, I heard a laughter which was no human laughter—and now gnaweth a thirst at me, a longing that is never allayed. My longing for that laughter gnaweth at me: oh, how can I still endure to live! And how could I endure to die at present!

Thus spake Zarathustra.

I read you this chapter of *Zarathustra* because it contains the fundamental problem which was at the bottom of the tragedy: the relation of

Zarathustra—Nietzsche—to the problem of the black snake. One gets a much wider view of what happened through the association of the dwarf. He occurs again at the end of the book as the “ugliest man,” the chthonic man, who is ultimately rejected by Nietzsche. He is also the rope dancer that should not be leapt over—meaning that he should not be omitted—in the chapter where it is prophesied that his mind would die sooner than his body, which literally came true, as you know. Nietzsche’s relation to the chthonic element is clearly shown here. He was always terribly neurotic and he could not connect with his soil, with external conditions. Because he was out of tune with his surroundings, he became hypochondriacal and was always hunting for the proper climate, the particular spot on earth that would suit him. He was intellectual and intuitive chiefly, but in writing *Zarathustra* he was entirely intuitive. That was *his* reality. His hypochondria about climatic conditions—how he was affected by the sun or the rain or the air—was the compensation for his lack of reality sense. This became finally a sort of obsession with him, showing that he was on bad terms with the given facts.

The dwarf is, as I said, a forerunner of the black serpent. He is a humanized form of the same principle; it is the small man within, the chthonic man, that ultimately is identical with the snake. Therefore dwarfs have very much the same attributes as snakes. This dwarf really tells Zarathustra what will happen if he rejects him, the spirit of gravity: he will ascend and ascend, and finally reach the culmination, which is too high, so that he falls back upon himself. The stone he has thrown so high will fall upon him and he must fall in the end. You see, what Nietzsche does in *Zarathustra* is really what our intellect and our cult of the will is doing—ascending, ascending, chiefly for selfish and egotistical ends, ending in vain ambition apparently, high above the earth. And then comes the fall. Now this man was not only prophetic for Nietzsche’s individual life but for the civilized nations of Europe in general. It is the fault of all of us who have an attitude which disregards the laws of the earth. We simply provoke the spirit of gravity by striving after the stars, by imagining that our rationalism can really win out and rule the world. That is the stone thrown too high, which will fall back upon us; and that is the wisdom the dwarf was trying to get into Zarathustra, but he refused to be lamed in his beautiful movement up to the stars, so he rejected the dwarf.

Now rejecting such a gentle warning, this whisper in his ear, means a grave offense against the laws of the earth, so things do not become better. On the contrary they become worse, for then the snake crawls into him. Of course that is projected into the shepherd, a figure like the

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poimēn, the shepherd of men. *Zarathustra* can be put beside *Hermas the Shepherd*,⁶ which was a canonical book for about two centuries; this is really a book of revelations, a modern "Shepherd of Hermas." Zarathustra is himself that shepherd, so one could say the snake began to crawl down his throat because he had not listened to the dwarf, he did not accept it, he could not assimilate it. You see when someone does not assimilate a thing, you cram it down his throat, and so that snake tried to crawl into him in order to infect him with the spirit of gravity, with the fact that he was earth-bound. For we *are* earth-bound; it is absolutely wrong to assume that we can fly as he wanted to fly. So the shepherd's plight is much worse than that of the dwarf, and that is why the dog howls. Nietzsche describes it as a death howl, the dog foresees the disaster; it is a very evil omen when a dog howls in the night. It was an ill-fated moment when that serpent crawled into the shepherd. That moment contained the death sentence; because he could not accept the black snake, things took their course.

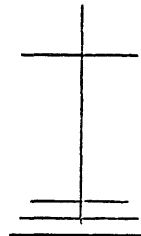
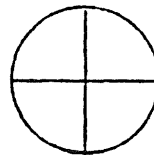
You see, he advised the shepherd to bite off the head of the snake and spit it out. The head is the sense, the meaning of the snake; there is the poison and there is the consciousness, and biting it off means killing it and rejecting its meaning. The shepherd succeeds in doing so and then comes the frenzy. He suddenly gets into a condition which is not to be explained by the preceding facts; he laughs, and one can quietly say that it is most hysterical laughter, it is unsound laughter. In reality one would be terribly disgusted. That is the laughter of the lunatic. "Oh my brother, I heard a laughter which was no human laughter." Then comes this passage: "And now gnaweth a thirst at me, a longing that is never allayed"—for that kind of laughter. This is the Dionysian tendency that develops throughout the whole of *Zarathustra*, the desire to attain to the state of divine mania, which ended in disaster. For that was a real mania, not a divine ecstasy. In the beginning it was that, but it became a terrible truth. Therefore later on, when he was definitely crazy, he signed his letters "the crucified" or "Christ Zagreus." Dionysus Zagreus was the Thracian Dionysus who was dismembered by the Titans; when he transformed into a bull they reached him and tore him to bits. So the tragedy of Zarathustra is that he could not accept the black snake.

I read *Zarathustra* a long time ago, when I was a young student. I lived in Basel where Nietzsche was a professor and I heard a good deal about him. At first I could not understand it at all, but this scene always made a tremendous impression upon me though I could never explain why. I

⁶ *Hermas the Shepherd*. See above, 29 Oct. 1930, n. 2.

could never make out what that shepherd should have done, I only knew that some wrong advice had been given to him. Ought he to have eaten that snake? But how could he? Yet he surely should not have done what he did, because what happened afterwards—that laughter—was uncanny. I did not know then that it would become my particular task to deal with the problem of that chthonic snake; I have been busy with it ever since. And in this series of visions we find it again in a new form. It is a similar situation, though what leads up to it is of course quite different. Zarathustra had also gone through a considerable development before, through all sorts of adventures, in the course of which he occasionally encountered that warning, like a sort of milestone that pointed out: now so far, and now only so many miles, until you come to your fate. And towards the end the question of the “ugliest man” is brought up again and again. The “Feast of the Ass” also symbolizes that; the ass is the chthonic animal that Silenus rides in the suite of Dionysus. Silenus is the fat old man who is always drunk. He is really a sort of god of wisdom, and he always rides on an ass.

So the whole series of Zarathustra’s adventures leads him up to the one problem, the relation to the earth, and this is what everybody will have to face who has advanced beyond medieval Christianity, beyond the more recent forms of Protestantism, that is. The problem will come up because the Christian movement is the ascending movement; that is expressed in the symbolism of the church. For instance, the early Christian cross was equilateral, surrounded by a sort of halo like the disk of the sun, because it was really still the sun. Therefore the early fathers of the church had such a hard time to teach their followers that Christ was not the rising sun, that the rising sun was merely a symbol for Christ. One finds the equilateral cross in Norman art until the beginning of the thirteenth century, and then it slowly changed into the Gothic form, the cross with the elongated shaft. And this cross is now slowly preparing, or expressing, a great change in religious consciousness. The cross that originally was quite in the heavens, that expressed a detached deity, came down to the earth; it lost the form which was like the disk of the sun and became a structure erected upon the earth. These three lines represent the earth, this is Calvary. The symbol has lost its divinity. The church as a political institution prevailed against the spirit that originally prevailed. So this later cross takes on a human form. It loses its character as an abstract divine symbol and takes on the figure of a man with out-stretched arms. In the days



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when that earlier form of the cross still prevailed, Christ was represented not as nailed to the cross, but standing in front of it with his arms outstretched. I have seen in the Germanic museum in Nuremberg a so-called crucifix of the eleventh century, which represents Christ pulling the nails out of the cross and coming away from it, a most extraordinary thing. The lower shaft of the cross was elongated till it became almost like a Catholic church spire, a thing pointing to heaven. The elongation means an elongation of the center of gravity; the divine center of the spiritual man was removed from the earth—it was somewhere up in the sky. This is expressed in the Gothic style. The Norman style is rather hard and square, and it is built firmly upon the earth, sometimes giving almost the effect of a cave, while in the Gothic style everything is lifted up into the air, and therefore it is uplifting in its effect. One could say that the divine symbol, with its magic power of attraction, descended to the point where it met man, and then pulled him up in a sort of inflation. His human structure became, as it were, deified, and so the church slowly replaced the spirit—as if the church were spirit.

That is the origin of the blasphemous assumption of the church concerning the *sacramenta*. You see, by performing the rite, the priest attracts the grace of God, and that is in a way inevitable. But they assume that it is God's choice, that his grace is freely bestowed upon the performance of the sacrament; whereas the sacrament is performed in order to induce his grace. The sacrament of marriage in the Catholic church is an example. The Christian marriage is a contract between two people of free will who choose to be husband and wife. Now, when they declare their willingness and intention, and when they have fulfilled their part in the marriage ceremonial and it has been consecrated by the priest, it is assumed that this marriage is no longer made by man, it is made by God. The new encyclical of the Pope says that what God has bound together no man shall put asunder. You see, the priest simply condescends to the fact that Mr. So-and-So and Miss So-and-So have promised to marry each other, he reads the necessary prayers, performs the magic rite, and then suddenly it is as if God had made the marriage, merely by the application of the ceremonial rite. The church handles the case as if not two people of free will had made the contract, but as if God himself had made it, and that it is therefore indissoluble. But if those two people should fulfill all the necessary requirements, yet with the *arrière pensée* that they did not want a Christian marriage, and if later on they should come to the priest saying they had concluded it without that intention really, then the priest calls it concubinage and it can be dissolved right away. Then it is as if God had *not* been induced, as if God had *not* been

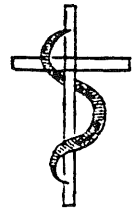
lured into it, despite the fact that the ceremony has been performed. That is diabolical because divorce then becomes most moral and respectable simply because one had had an *arrière pensée*.

Now the reformers have rightly attacked this system, but they are attacking the inevitable consequences that will always recur when the divine symbol, an idea, becomes a doctrine, when it thus becomes a human structure, a church. The symbol then disappears into the earth, into the unconscious, where we are now finding it again by analysis. We are finding it in the mandala, which is the original symbol, but this time with a psychological connotation; it is an entirely new concept. No longer a symbol of the newly risen god, it is a symbol of the newly risen man. It is now a question of the orientation of consciousness, which is entirely different from its former meanings. This transformation has really been brought about through Protestantism, because Protestantism is continuing the work of destruction. Protestants at first considered that they still belonged to the church. Luther, for instance, flattered himself that he was in the church, that no one could be outside the church who still believed in Christ, because Christianity and God and the church were simply identical. As the Anglicized church in England still believe, they even believe in the Apostolic succession. But Protestantism is splitting itself up into innumerable denominations; in other words, it is undoing itself completely. The Protestant church hardly exists any longer. In Switzerland the church simply does not exist, each parson preaches whatever he pleases. The Lutheran church formerly existed in Germany but now it is crumbling away. That is the future of Protestantism, and naturally all the people who believe in the church, in the structure, are very grieved at the way it is dissolving; they lament that individualism is getting into religion.

It is like the case of the Code Napoléon, which Napoleon produced with the aid of a very important lawyer. Then after a year that man came back for an audience. He brought an enormous mass of documents and laid them on the table before the Emperor, with a proposition of changes, and Napoleon said: "*Comment, il est mort, le Code?*" And the lawyer said: "*Non, Sire, il vit.*" One could say the same about Protestantism—when it splits, it lives. But it is now bringing about the removal of the symbol, which is expressed in the church, and therefore the destruction of the church. The first thing the Protestants did was to destroy the icons, the holy images in the churches, because they assumed, quite wrongly, that the people worshipped *them*, but they worshipped them as little as primitives worship their idols. Everybody knows that it is the spirit in the images, but they thought it was the images themselves and

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destroyed them, and with them the church, the foremost image. Thus man falls back with a thud onto the earth, and there he falls right on the black snake. And there we are now, for the snake is the life that has been left in the earth. It is the devil. Therefore people in analysis often make, quite naively, a drawing of the snake crawling up from the ground onto the cross in the place of Christ. That has the same meaning as the snake crawling up the left leg in this woman's vision. The snake is coming out of the earth and crawling up to the human structure, which becomes a definite human being; the human being is attacked by the snake, by the life which has been left down below in the earth, while his consciousness has been up on a church spire.



Mrs. Baynes: Supposing the symbol comes to birth in a hundred years or so, will it be the policy of the Catholic church to try to crush it?

Dr. Jung: The Catholic church *must* crush it.

Mrs. Baynes: But might not the church say that it already contains the new symbol?

Dr. Jung: That would be crushing it by assimilation.

Dr. Shaw: Is not that the way they assimilate every strange doctrine and thus kill it?

Dr. Jung: Naturally. The great heresy of St. Francis of Assisi, for instance, was killed in that way.

Dr. Shaw: Whereas the Russian persecution of religion will cause a revival.

Dr. Jung: Well, I told you recently about the experience of an American who was traveling in the country in Russia a short time ago. You see, those people were reverting to paganism. And the Dionysian past which we have found in these visions means the same regression through the ages, on account of the Protestant destruction of Christianity. Protestantism does not want to destroy Christianity, but Christianity has become the church, and as such it has necessarily become human; and having become human, whether they want it or not, the church will be destroyed, and the next effect will be a regression into paganism. That is the snake, that is the past. Naturally we turn back to the past. It is as if we wanted a revolution and every gun had been taken out of our hands; of course we would then go to the museum and take the old guns and fight. Our patient does not go back to Dionysus for fun, she goes back because he is the great competitor of Christ. I have told you many times the story of how the devil had whispered the legend of Dionysus to the Greeks eight hundred years before Christ's appearance. And, you remember, the miracle of the transformation of the wine is typically Diony-

sian. Also I told you of that famous chalice where Christ is sitting in the branches of a grapevine full of the most gorgeous grapes, exactly like old Dionysus.

Dr. Baynes: Did I understand you to say that Nietzsche's attitude towards Dionysus had the character of *Anempfindung*, and because he could not surrender to a genuine Dionysian spirit he heard the hysterical laughter after the peasant bit off the head of the snake?

Dr. Jung: Yes, it was a kind of *Anempfindung*—like a patient getting stuck in the Dionysian exaltation.

Dr. Baynes: And then play-acting it?

Dr. Jung: Yes, acting that exaltation of which Nietzsche spoke. He called himself one of the initiates of Dionysus. His experience of Dionysus was genuine, but it was genuine only for a minute, and he wanted to cling to it forever. He could not because it is a transition, as it is described in these visions. This woman leaves everything behind and wanders back through the ages to the animal, and then grows up from the animal unconsciousness until she reaches the antique cult of Dionysus, and from that the level of Christianity once more, but as if she really were an antique woman, realizing the value of the old gods. She comes to the idea of the value of sacrifice, and now she is in Christianity already, and here we are concerned with the black snake. She does not, on her way up, meet the crucifixus again because she left him on a former path. She meets now the black snake instead of the crucified one. It is as if someone had left the crucifixus and then turned round again and saw that, instead of Christ, a black snake was on the cross. Some of you have seen the later picture she made of Calvary, and mind you, we had never really discussed it.

Prof. Demos: Your idea is that the destructive process by Protestantism is a necessary phase for the emergence of new religious forms?

Dr. Jung: I think it is the necessary instrument of history for the destruction of the church, but it is not in itself necessarily destructive. If you look at it from the standpoint of the Catholic, it is destructive. But to the Protestant, within, it is constructive, only he does not know it.

Prof. Demos: What is the new form which religion will take?

Dr. Jung: I don't know, but it is quite possible that it will regress pretty far. We have that one interesting piece of evidence from Russia, where the destruction of their religion forced the people to regress to paganism. And in Germany those National Socialists, those swastika people, are building Wotan's fires again.

Prof. Demos: The Renaissance began by making the people regress to antiquity, that always seems to happen.

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Dr. Jung: It is inevitable. If such an important institution as a religious cult is destroyed, a cult which has assimilated the hopes and desires of centuries, all the interests and experiences, then a lot of libido simply runs out—runs loose—and naturally that produces all sorts of disturbances. It is true that during thirty years now, I have had hundreds of patients, of whom the minority were Jews and the majority were Protestants, and I have not had more than four or five real Catholics among the whole lot.

Mrs. Jaeger: I believe that the attitude toward analysis in France is very typical, in comparison with Germany which is more or less Protestant.

Dr. Jung: Yes, naturally. In France people do not understand these problems we are dealing with. I saw that when I sent a *questionnaire* to French people. I talked to a very intelligent Catholic and he said: "I really don't see, Doctor, why you bother with all this. *We* don't bother. If I have a question I simply ask the Bishop, and if he is unable to answer it, he writes to Rome, where for two thousand years the most intelligent heads in the world have been digging up the truth about these matters; they settled it long ago." They simply look up one of their big books in the Vatican Library and so no one worries about it. That is the Catholic standpoint. They are quite naive and certain about it, and mind you, it works. That is, it works as far as it goes. I have seen certain people in whom it did not work. A Catholic said to me: "I don't believe in the Pope, I don't even believe that there is a God, but I shall hold on to the church until I die." You see that is the Catholic.

LECTURE VIII

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Dr. Jung:

Last time we were talking about the black snake. Today we are going to look into its further fate. After our patient had swallowed the snake, she emerged from the cave, which means that she came up from the darkness of the unconscious where that happened. The relation to the snake is a chthonic mystery. I told you a similar rite was celebrated at Eleusis where the initiate had to kiss the snake, and in the antique mysteries of Sabazios the snake was passed through the garment at the neck and pulled out below, symbolizing the same procedure—swallowing the snake, the descent of the snake through the body.

Now we are not sure what should happen to that snake, whether it should remain in the body, or whether it should be digested, pass through the body and come out again. It would then be a sort of rebirth mystery such as is celebrated in India to cure a sick man: a cow is made of leather, and the man is pushed into the mouth of the cow and pulled through the belly and out again, so he is reborn. It is like that sort of rebirth clinic which still exists in Cornwall:¹ there are two menhirs standing about as far apart as the length of this room, and in between is a huge slab of rock with a manhole in it, big enough for me to just squeeze myself through. And it still happens that in the night of the new moon, farmers draw their sick babies through the hole in order to cure them. That is a rite of rebirth which is used as a cure, as sick people were given new names for that purpose. And there was a case in north Germany where two trees had grown together in such a way that a Yoni-shaped space was in between them, through which a sick person was pulled. Or he was pulled through a hole made in the wall at the head of his bed. And to cure cattle disease, they drove the cattle between two oak poles that were on fire.

¹ The "rebirth clinic" is a huge rock with a hole through it, the Menanthole, near Penzance. Jung gave a seminar at nearby Polzeath in 1923. In *Dream Analysis*, p. 65, Jung says he passed through it himself.

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So the human individual might in this case be called the birthplace of the snake. That black snake is the earth factor in man, and we might assume that it is seeking rebirth, or perhaps it penetrates the body as a sort of phallic demon in order to impregnate it, or to transform it. There are several possibilities—we do not know how the thing will develop. We cannot find out from Zarathustra because the shepherd did not digest the serpent. But now we shall see what happened to the serpent in this vision. She says: "I emerged from the cave, the goat and the white snake accompanying me. We came upon a brilliant disk of gold lying on the ground."

You remember we said that the disk or the pool of gold was presumably below the roots of the tree, so we could assume that we are here somewhere near the tree. You also remember that descent from the image of the deity down into the golden pool in the ground symbolizing the sun above. This is the same golden disk and she says: "The black snake which I had swallowed leapt from my throat and fell upon the golden disk."

The snake comes out all by itself. She does not say that she intentionally vomited the serpent; it simply leapt out of her and fell upon the golden disk where, she says: "Instantly it was transformed into a handful of ashes." Now what can we conclude from that concerning the nature of the golden disk?

Dr. Baynes: It is fire.

Dr. Jung: Yes, it is the flaming sun or the equivalent of the sun. Then what about this interesting behavior of the serpent?—that it leapt out of her itself.

Dr. Baynes: It was attracted by the sun.

Dr. Jung: Yes, it was so attracted by that disk of gold that it jumped out of her body. The procedure before was a painful swallowing of the snake, and it seems to have been all in vain. But obviously it was not in vain because the mystery happened underground, and she carried the snake up to the surface. It is a *transitus*. Here the symbolism is a bit doubtful. One might easily assume that this snake did not leave the body through the mouth; for instance, it might have left the body through another natural opening. With civilized people one is never quite sure; for the sake of good taste they omit such a detail. I remember something very similar in my own case where I was tempted to falsify history, and only the fact that I am a natural scientist saved me. I had to confess that my first vision was really shocking, and I had to accept it.² So here it is possible that, though swallowing the snake is apt symbolism, it might

² In *MDR*, pp. 38–42, Jung gives a more complete accounting of this schoolboy vision: a giant turd of God's falling from the heavens and shattering a cathedral roof.

have been a bit different, it might have been more phallic, more typically sexual. We have evidence that in more primitive times the assimilation of the snake was symbolized by cohabitation with an animal. For instance, the worship of the ram in the Egyptian city of Mendes³ meant prostitution with the animal. And the high priestesses of the Apis cults were buried in cohabitation with the bull-god; the phallus of a bull was put into the genitals of the dead high priestess, and there they were found—meaning that she was buried in an eternal embrace with the god, a very beautiful idea but of course represented in a terribly naive way. As naive as the way *la petite sainte de Lourdes*⁴ was represented. When she died a huge crucifix was put upon her body because she was the bride of the Lord and so was celebrating her wedding with the Lord in death. So we are here on uncertain ground.

I suppose that swallowing the snake was a concession to good taste, because more and more in the course of history people tried to save their gods from the consequences of their shocking behavior. I have repeatedly told you that what broke the necks of the old pagan gods was their scandalous love affairs. Jupiter, for instance, had many love affairs in all sorts of disgusting disguises: once he was a swan, and then a bull; he had intercourse with all sorts of things. And Venus was involved in similar scandals. Naturally people were more and more shocked; it got on their nerves when they became civilized and sophisticated. Therefore their rites and dogmas became more metaphorical; they made metaphors of metaphors. The old naive sexual symbolism was replaced by more sophisticated symbolism, in order to wipe out the prejudice which was attached to such scandals. When the Christian religion first started, the fact that obscene rites had been celebrated in certain antique cults became a very serious argument against them. So even if the snake was really swallowed, if it was really digested in this case, it is possible that some improvement occurred when it came to the natural consequences. That the snake jumped out of the mouth again would be equally satisfactory and a bit mitigated; and the mouth or the stomach would have served as a womb in which the snake was brought up to the surface. Then it beheld the disk of gold and was attracted. Now why was that?

Prof. Demos: So far, we have had the descent of the patient into the

³ Mendes, town of Lower Egypt, seat of the pharaohs of the Twenty-Ninth Dynasty (399–380 B.C.). Its name derived from the Egyptian god Ptah who, in the form of a Ram, Lord of Mendes, begat Ramses II.

⁴ St. Bernadette (1844–1879). The Virgin Mary appeared several times to this young French peasant girl in 1858 in a grotto near Lourdes, which, consequently, became a center for pilgrimage and healing.

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earth, and now we have the reverse process, the ascent of the chthonic into the spiritual. As the serpent was lifted up by Moses, so the chthonic element needs to be spiritualized.

Dr. Jung: Yes, this is the beginning of the reverse movement, the development of the chthonic element towards the spiritual, or the transformation of the ignoble material of the earth. The lead is now rising. You may have come across the Chinese expression "the lead of the water region" in *The Golden Flower*. The water region in Chinese or in the Indian yoga philosophy is generally the lower part of the abdomen, or the bladder; lead is the heaviest substance and not of a noble nature, it has a very chthonic, passive quality, the inertia of the earth; it is really death in inorganic matter. The snake symbolizes the peculiar life of that matter, the life in the inertia of the body. That element is now coming up, and since it falls into the fire it will presumably be transformed. This was called the process of sublimation by the old alchemists. What one usually understands by sublimation is only a repression: say there is some sex fantasy—one represses it and plays the piano instead. But that is a mere neurotic substitute. The real sublimation is the acceptance of the sexual fantasy and trying to put the sexual fact into one's life as well as one can understand it; then one will be pregnant with the black snake. And the black snake will eventually leap into the disk of the sun because it is not seeking matter again, it seeks the fire of the sun in order to transform. That is the real sublimation. Now the snake here, inasmuch as it is body, is transformed into ashes. What do the ashes mean, translated into a psychological idea?

Prof. Demos: The phoenix rises out of the ashes.

Dr. Jung: Yes, it is the phoenix miracle. It is the utter destruction of the specific life of the snake and what is left is just the inorganic matter of the body. Like the phoenix when he had burned up his nest with himself in it; the end is a heap of ashes, with apparently no life left whatever. But besides the old myth of the phoenix rising from the ashes, we have one that is more specific, a Persian myth of the bird Semenda. This bird is also a phoenix and is said to transform himself into a heap of ashes; then after a while out of the ashes comes a worm, a serpent, and the serpent again transforms into a bird. It is like the caterpillar being transformed into a butterfly—then the bird again but making a *transitus* through the form of the snake. That is more primitive than the Egyptian phoenix myth. Now the vision continues:

Seeing this, the white snakes coiled up beside the disk and the goat also stood there. I walked on alone until I came to a black wall.

Upon the wall I saw a star and an eye. I walked along it seeking for some way to penetrate it and pass beyond.

This is the last of this particular series of images. She leaves the animals at the pool of gold and passes on beyond, obviously upward because the movement is from below up to the surface and then beyond. Then she comes to the black wall, which always symbolizes an obstacle; a black wall excludes the view, it means utter darkness in which one sees nothing at all. But in that wall is a star and an eye. The star could be explained by the idea of a black screen which is pierced in one place so that the light behind shows through. This would be a possible explanation, especially since that was the primitive conception about the stars—that there was some sort of envelope built over the earth, in which holes were pierced through which, from this dark side of the world, one could see the very heavens. The stars were nothing but holes through which the fires of the empyreum glowed. Then the eye is another well-known symbol.

Mrs. Sawyer: Would that not mean understanding?

Dr. Jung: It might mean understanding, because if you understand, you say, I see. But in that case it would be your own eye that understands, and she *sees* an eye.

Mrs. Crowley: Does the eye symbolize the sun?

Dr. Jung: Well, it is just an eye, and the sun would be more like the star, for the star is supposed to emit light while the eye receives it. Of course there was an old idea that the eye emits light, Lucretius⁵ had the idea that man emits light from his eyes, a very royal idea, but unfortunately it doesn't hold water. You see, the eye would be the opposite of the star—the star emits light and the eye receives it. She is seeking the way to penetrate the wall, to pass through it. The star would not be a way, but the eye might be a way. Why is that?

Dr. Baynes: Like the eye of a needle.

Dr. Jung: That is very apt. You know the pupil of the eye is an exceedingly small hole, yet one can see a human figure in it. The Latin word *pupilla* means a little girl, and, indirectly, it means the black of the eye in which the image of the spectator is reflected. That black aperture in the iris leads to the background of the eye, and the light penetrating it, produces sight. This is very peculiar symbolism. She is seeking a way

⁵ Lucretius (c. 95–c. 52 B.C.), Roman poet and philosopher, who wrote *De rerum natura* (*On the Nature of Things*). He argued for the reality of the soul and for personal independence and responsibility, and he put forth many scientific hypotheses that have since been verified. Jung refers to *De rerum natura* in CW 5, par. 112n.

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through the wall and the only way seems to be an eye. I remember the case of a woman, a contemporary of this patient, who also had a strange fantasy. She had not been able to approach the unconscious at all. She was a sensation type and therefore wedded to tangible facts, and she had been simply unable to find any access to the unconscious. She always felt as if she were staring at a wall on which was nothing, till once she discovered a little aperture, a tiny hole, and then she had the fantasy of creeping, squeezing into that hole, and once inside she became aware that she was in a huge eye. After that the vision developed, there were a lot of images. Obviously that idea of penetrating the eye has occurred to more than one individual.

Dr. Adler: There is the eye of Horus. Perhaps she can only go through the world after she recognizes the inner world.

Dr. Jung: Yes, here we come to the symbolism of the eye in general. The eye of Horus played a very great role in Egyptian mysticism, but unfortunately we have no records of what it meant. It was all very esoteric and the meaning is lost; we only know that Horus sacrificed one eye for his father. When his father, the god Ra, perceived Set in the shape of a black pig, he had a piercing pain in one eye and became instantly blind. The mere sight of the devil, of the black substance of the earth, was enough to put out one eye of the god. Then Horus the son sacrificed one of his own eyes to Ra, so his sight was restored, but Horus then had only one eye. Like Wotan, who sacrificed one eye to Mimir, the speaking fountainhead of the underworld—the unconscious, in other words—in return for a draft of the wisdom-giving water; and thereafter he had connection with the wisdom of the earth. Now the eye in the Egyptian myth is pierced by the black factor; Set penetrates almost by magic, by the evil eye, one could say, into the eye of the god and destroys it. And then Horus has the one eye; Horus is the sun, and the sun is the one eye emitting light.

Another remarkable Egyptian myth is that a certain day in the autumn is called the day on which the left eye of the goddess is prepared for the reception of the god—when the god comes to penetrate it. In the autumn the sun is returning into the womb, and it returns through the left eye of the goddess. In that case the eye would be the entrance of the dark underworld, as my other patient went in through the eye to the vision of the unconscious. These fantasies and mythological parallels may show you something about the way in which this woman is going to penetrate that wall. What is forcing her into the eye?

Mrs. Crowley: The snake.

Dr. Jung: Yes, it has apparently vanished, it is now a heap of ashes, but

its spirit is living in my patient and forces her to follow the original intention of the snake—to seek further transformation, or to arrive at a certain goal. The disk of the sun was not a goal, it was only a place where the snake was burned up; and now it wanders on as a spirit, one could say, and forces her up against the black wall which she must penetrate. Now that eye of Horus is obviously a circle, it is an orbit, which leads us to the idea of the mandala. Horus himself is the one eye of the sun, and in certain Egyptian representations he is shown in the middle of a picture and in the four corners are his famous four sons. They played no role whatever, we know nothing about them except their names, which convey practically nothing as far as I can see. But there is one important factor concerning them: as a rule, three of them are represented with animal heads and only one with a human head. That points to the idea of the four sons of Horus being representations of the four functions. And that is represented in the Christian symbol again, Christ is in the center, and in the corners are an angel and three animals; the angel has a human head and the animals are a lion, an eagle, and an ox, the symbolic animals of the Evangelists. They are probably a new edition of that old idea. So penetrating the eye was leading into the center of a mandala. That seems to be what the snake is after. The disk of gold already suggests a mandala but inasmuch as it is chthonic, still lying on the ground, it is apparently insufficient; the serpent evidently wants to go further, it is crawling up higher and higher on the tree of life. What is it reaching for?

Answer: Immortality.

Dr. Jung: No, something far more human. Consciousness. For it is at the same time the thing which happens in ourselves, a thing that is almost physiological. Therefore Hindu philosophy holds that there is such a snake in the human body that creeps up the spinal cord and seeks to attain the light of wisdom, or consciousness. That it wants to be recognized in the light, in consciousness, would be the psychological interpretation. Of course, in reality the thing is not so simple, because that process is connected with all sorts of mystical phenomena. People call me a mystic, but we really are chock full of mysticism; that word covers a large area of facts which we cannot understand. For instance, you heard this gentleman speak of immortality—that is such a regrettable piece of mysticism. But I must say that becoming conscious of the snake really has to do with the psychological problem of immortality. It has nothing to do with the question whether there is such a thing as immortality. It has only to do with the fact that people speak of immortality; that is simply a psychological necessity. And they always will talk about it, if only

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to try to disprove it, and that is what we are concerned with. At least, I myself am really concerned with the question whether it is so, but I cannot decide whether it is so, or whether people only talk about it. So I am chiefly concerned with the fact that they do talk about it, which is quite enough. For in the long run it is absolutely indifferent whether one has a sort of illusion or imagination, or whether it is a fact—it has ruled one's life in either case. Therefore the fact that rules my life, or that influences my life to a great extent, is the psychological fact, whether it is true in an objective way or not, whether the vision one has had is an actuality which can really be seen or whether it is an hallucination. That simply does not matter. The point that matters is that it matters psychologically. In the history of mankind, what could be called the most abstruse illusions when looked at from a certain angle, have caused the greatest havoc and produced the greatest part of history. Think of the history of Islam, of Christianity, or of Buddhism. Those are historical facts, and one could say, brought about by illusions.

Prof. Eaton: An illusion only has effect if the people who believe it, believe it to be reality.

Dr. Jung: If they did not believe it, it would not exist.

Prof. Eaton: I mean that the question whether it is a reality or not is extremely important, not for the psychologist but for the people themselves, for if they once get the idea that God is merely a psychological phenomenon, that might destroy their belief in God.

Dr. Jung: Well, I have a queer idea in that respect. I think that is a barbarous assumption. We can never decide whether God is or not, but we make a mistake when we say "merely a psychological phenomenon." Do you know what that is? To say a thing is merely psychological is extremely modest, for a miserable little thought might be greater than the greatest power on earth.

Prof. Eaton: Then one goes back to the original religious point of view.

Dr. Jung: Yes, why not?

Prof. Eaton: Then one goes back to the metaphysical point of view.

Dr. Jung: No, that is again a barbarous assumption. Excuse me, I would not go as far as that. I would say humbly: for myself it is a psychical fact without which I cannot deal with my psychology. People say: "I don't believe, it is, it is not, we cannot prove it." I say: "Yes, I admit all that, I am sorry we cannot prove it, it is or perhaps it is not, but I think it is a much higher intellectual and philosophical point of view to doubt than to believe that one possesses the one truth."

Prof. Demos: It is also a psychological fact that one wants the truth and is not satisfied with merely an idea. As a psychologist you have to

take account of that also—that one is not satisfied in having merely an idea.

Dr. Jung: In that case I would say that truth is paradoxical, that it is and it is not. We can never decide. Our mind is absolutely incapable of establishing an ultimate truth.

Prof. Demos: The point is that we have a progressive movement towards truth. It is not that truth is impossible, but it is a long job.

Dr. Jung: I say the greatest truth we know is the paradox that truth both is and is not; the ultimate truth must needs be an antinomy.

Prof. Demos: But we do go beyond the idea that our ideas are merely psychological ideas.

Dr. Jung: I am sorry for that fact, but I see no way of going beyond. No matter what you say, it is an idea in your mind. Therefore it is a psychological fact, and therefore all your philosophy is nothing more than a psychological fantasy. I am deeply convinced of the fact that even a philosopher has a psychology.

Prof. Eaton: So has a psychologist.

Dr. Jung: I live and die upon that belief. But the psychologist admits it.

Prof. Eaton: But when a man considers his ideas as purely psychological fantasies, they have no effect at all. He must really believe them as true if they are to be effective.

Dr. Jung: Absolutely. That is why I admit any kind of criticism.

Prof. Demos: If so, how can there be any truth in the psychologist's theories?

Dr. Jung: No more than in the philosopher's. When you come to that question, nothing is quite true, and even that is not quite true, as the Dutch psychologist said. We hate the idea of a paradoxical statement yet I don't see how we can ever get beyond it; at least it transcends my imagination.

Dr. Barker: It has to be decided outside the mind of man?

Dr. Jung: Yes, it should be; a philosophy is merely the reflection of one's individual psychology.

Prof. Eaton: Well, possibly one's psychology is the reflection of one's individual psychology.

Prof. Demos: And also a reflection of one's philosophy. You have said that we have psychological facts. Now why can we catch truth in psychology and nowhere else? Is that not too absolute and is not that a danger?

Dr. Jung: Not in the least absolute. You can catch truth anywhere, but never a truth beyond man.

Prof. Demos: But if psychology is one way of getting knowledge, there are also other ways. The truth can be reached by all roads, by the way of

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religion or art or science or philosophy, all equally good roads toward the truth, but none complete. If we can know whether we are conscious or unconscious, which is knowledge, why cannot we know whether there is a God or not?

Dr. Jung: I don't know how you do it, though as a psychologist I know exactly my ideas of that.

Prof. Demos: You are saying that we can know only what psychology teaches, but then psychology would be the only gateway to knowledge.

Dr. Jung: Well, Nietzsche said that the time would come when one would not talk any more about *scientia ancilla theologiae*, but *scientia ancilla psychologiae*.⁶

Prof. Demos: That is, psychology becomes the queen of knowledge.

Dr. Jung: I would not say that, but I would say that the only way in which we are able to perceive anything that has anything whatever to do with religious experience must be in the soul.

Prof. Demos: Naturally, but that does not mean that psychology is the only aspect.

Dr. Jung: That is perfectly true, and that is the reason why I recognize any kind of criticism.

Prof. Demos: But you don't recognize any criticism except through psychological methods.

Dr. Jung: I recognize any kind of knowledge when it is as evident as a psychological fact. For instance, the experience of God is a psychological fact. It is a fact that people have such experience. Now if the philosopher gives me a similar simple fact, I am perfectly satisfied.

Prof. Demos: I think that is like a physicist who wants everything to be explained in terms of atoms and molecules. So you want everything to be in psychological conceptions. But there are all sorts of patterns and why not others—like religious patterns?

Dr. Jung: Yes, I admit all that, if you make philosophy a science of human conditions, for instance. But if a philosopher is sure that God exists, I would criticize him. How does he know? He must prove it to us.

Prof. Demos: But by psychological methods?

Dr. Jung: No, he might have any methods, but he must show them as I show my methods. If anybody says God is an established fact out of philosophical reasons, he has to prove them.

Prof. Demos: As a matter of fact, he does show his method just as much as you show your method.

Dr. Jung: But how can we get outside ourselves to find the truth?

⁶ Science as servant of theology would become science as servant of psychology.

Prof. Demos: We are always getting outside ourselves; life is essentially self-transcendence.

Dr. Jung: But then we would have no criticism. Then when a lunatic said he was Christ, I would be forced to agree. Schopenhauer tells us that the substance of the world is will and representation. Of course he had very good reasons for that.

Prof. Demos: The first point is that man can and does rise beyond himself. The next point is that you have to use criteria by which to judge whether an idea is a genuine reflection of reality. And that is where the philosopher is distinguished from the lunatic as more universal and more rational.

Dr. Jung: Yet inasmuch as he makes a metaphysical assertion, he is as good as a lunatic.

Prof. Demos: And better!

Dr. Jung: And even worse! Well, it is of course a most baffling problem. I don't know whether we should spend time upon this domestic fight between psychology and philosophy. I am always waiting for that ultimate decision, but I should say it was a mistake to fight about it. For myself it is merely a question of experience. I have never seen a case where a human mind has overreached itself. Surely not by our intellect. No human being can establish anything beyond himself through his intellect—or I have never seen that. Man can grow, he can develop, and then further insight would naturally grow upon his tree, but it would not be due to the function of his intellect. For instance, take scholasticism and the seven qualities of God of St. Thomas Aquinas.⁷ Inasmuch as this was the result of intellect—I don't even dare to decide that, but let us assume it to be the result of such speculation—if you believe it as objective truth, it then becomes a metaphysical assertion. Or let us take Dionysius Areopagita⁸ with his hierarchies, or still worse, Valentinus⁹ with

⁷ St. Thomas Aquinas (1225–1274). Aristotelian philosopher and central figure in medieval scholasticism (a philosophy which predicated faith upon reason). Aquinas proved God's existence through reason, analogy, and negation; his *Summa Theologica* (1267–1273) became the Roman Catholic church's official philosophy. Jung discusses scholastic philosophy in CW 6, pars. 56–58, 62, 68, 71–77.

⁸ St. Dionysius Areopagita (first century), also called Pseudo-Dionysius. Books attributed to him derive from the fifth or early sixth century; their Aristotelian logic and habit of categorizing influenced the scholastics, particularly Aquinas. Jung refers to his *The Celestial Hierarchies* in CW 9 i, par. 5, and CW 14, pars. 564n., 644n.

⁹ Valentinus (c. 135–c. 160), an Alexandrian who taught in Rome and founded the best known of the Gnostic sects. Valentinus's Gnostic worldview resembled that of the scholastics, in style if not in content. Jung refers to Valentinus's concept of aeons and archons

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his aeons and archai and God knows what, that whole heavenly arithmetic. That *might* be a true psychological experience, and then I would believe it, but if the intellect has tampered with it, I don't believe it, because I know it is then only a metaphysical assertion which I hold to be *hubris* and illusion. If it grows naturally upon the tree of life it is plausible; otherwise I mistrust it. Frau von Morawetz says that it is quite possible that the intellect is often merely instrumental for a certain unconscious process. That is quite certain. Many people have believed that they were producing a rational system when it was nothing but a huge irrational fact. Then they think they have invented it, they rationalize it afterwards. For instance, scholasticism was probably like that. I should be inclined to explain St. Thomas from such a point of view—that he really had a vision and rationalized it afterwards.

Prof. Demos: How do you differ from the exclusive physicist who says: Only what I see through my physical instrument is true? I mean, you are saying that only that is true which can be grasped by psychological methods.

Dr. Jung: It is perfectly true that there is no difference between the vision or the experience of the world by a scholasticist and, for instance, a modern materialist. Of course, my way of envisaging things is my way, and I confess it. When I make a psychological statement I admit that anybody can say it is merely a psychological statement. Yet for the individual a psychological experience is a definite and ultimate thing which cannot be wiped out. If one had said to Paul, after his vision on the way to Damascus,¹⁰ that it was a hallucination or that it was due to a certain repression of sexual libido, it wouldn't have touched him. To him it was the truth even if it was not rationalized. You see, my purpose in psychology is not to elaborate a certain psychological system, or what one might call a science, it is only a sort of method to free the way for individual experience, for that fact which to each individual will be decisive.

Dr. Adler: But what about the relation between chance and the working of psychology? By your statement of chance, is not a hole left, through which other things, metaphysical things, for instance, can penetrate?

throughout his work, especially in CW 9 ii (see index, s.v.) and to Valentinus himself in the same volume, pars. 171 and n., 370n., 428.

¹⁰ In Acts of the Apostles, 1 Corinthians, Galatians, and 1 Timothy, St. Paul writes of his conversion to Christianity after he was temporarily blinded on his way to Damascus and heard Jesus' voice say, "Why persecutest thou me?" Jung refers to Paul's journey to Damascus in CW 9 ii, par. 276; CW 11, pars. 503, 529; and CW 16, par. 383.

Dr. Jung: If you define psychology as a method for the release and realization of experience, it is incommensurable with the idea of science hitherto, which has to exclude chance. But experience cannot exclude chance, it has to consider it. Certain experiences, which are not systematized, can never exclude chance; and particularly in supreme psychological experiences one should be very careful not to exclude chance. That, of course, removes the psychological intention from the laboratory experiment, which lives on the principle of excluding chance; otherwise the experiment doesn't count. Therefore the purpose I have given to my psychology, to put it quite modestly, is not a scientific purpose, because the scientific purpose would not be concerned with chance. But for psychology it is absolutely indispensable, since chance is really the free working of all things that move in the world. Anything that you two philosophers have said about psychology is based upon the assumption that psychology is a science. Inasmuch as psychology is a science of the laboratory the two are commensurate, but what I am doing is not science. There is a fundamental difference between science and psychology.

Prof. Demos: The conclusions of modern physicists are based on the theory of chance within the atom, so I think there is not really such a distance as you are assuming.

Dr. Jung: You are quite right—within the atom—but as soon as you leave the atom you are under the law. It is practically true that we are dealing with the psychology of the individual atom where there *is* chance, but there is no possibility of a case of chance in science outside the atom.

Prof. Demos: But modern physicists conclude that chance is a factor from the facts within the atom.

Dr. Jung: Yes, but they cannot possibly conclude that from the facts without the atom. I discussed that with a mathematical physicist in Vienna, and he confirmed my impression that all that jerk business which goes on in the atom is really confined to what is within. Of course, you can only explain the quality of the atom through the behavior of the electrons, which behave like physical and psychic units, but that is within the atom. Outside the atom there is law, and there you have to conform, because you have never seen a case where water was running uphill by chance. All those speculations of the physicists that one might come across a violin lying on Mount Everest, made of snow, which they say ought to be possible; or Sir James Jeans's¹¹ idea that a couple of mon-

¹¹ James Jeans (1877–1946), British mathematician, astronomer, and physicist whose books popularized the philosophy of science. Jung admired his cosmological and some-

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keys running over the keyboard of a piano for several eternities might bring out the *Eroica* by chance; or cats dancing on a typewriter might by chance in the course of eternities bring out *Macbeth* or *Hamlet*—all that is of course absurd. That is simply a speculation as to what happens within the confines of the atom, where I am quite certain no science is possible. Science must work on the assumption of law.

Now, you will have noticed, at least those among you with an analytical spirit, that no sooner are we trying to penetrate the eye than a domestic fracas occurs between the psychologist and the philosopher. From that you can draw a very interesting conclusion. You see I willingly indulged in this discussion, I wanted to give it full swing, because it is part of the discussion in general. For while we are discussing these visions something happens in us. We are all following this visionary, we are all trying to penetrate the eye, and naturally, once in a while there will be a manifestation of something of that process happening in us. This is a very critical point where we almost come to cross-purposes. Do you know why? What has this eye to do with our philosophical discussion? You know there is still that doubt in our mind whether this is the eye that receives the light, or whether it is the eye that emits light.

Dr. Schlegel: The eye is a symbol of understanding.

Dr. Jung: Well, yes, the eye means insight, so that when you understand a thing you say, I see. But the eye is not only a symbol of understanding in that sense, meaning that light is penetrating the eye. The eye is also a symbol of that which emits light.

Dr. Barker: It is the symbol of individuality, the clash in the individual between light coming in and light going out.

Dr. Jung: Yes, but cannot you formulate it a bit more closely?

Mrs. Sigg: The eye is a symbol of insight; therefore it means insight into the very last truth.

Dr. Jung: Yes, it has something to do with the ideas of philosophy.

Prof. Eaton: Has it something to do with the idea of a point of view? That each person has his own point of view about life? One penetrates into life through one's point of view, so to speak, and the psychologist's point of view is not the philosopher's.

Dr. Jung: Well, the eye usually symbolizes the point of view. The question is: is it a point of view given through the light piercing or penetrating the eye, or is it the point of view that is created by the emanation of the eye?

times transcendental ideas and usually referred to him more favorably, e.g., CW 8, index, s.v.; CW 9 ii, par. 409n.; and CW 14, par. 768.

Prof. Eaton: It depends on whether you take the philosophical or the psychological point of view.

Dr. Jung: Exactly. Now you have the whole thing in a nutshell, and that accounts for this discussion.

Prof. Eaton: But I don't think it does, Dr. Jung, because vision is the synthesis of the two, of the light emanating from the eye or the personality going out, and the sun, the light, coming into the personality. The vision of reality is the synthesis of these two things.

Dr. Jung: Now you become very metaphysical. We must ask Professor Demos about it.

Prof. Demos: I agree with him.

Dr. Jung: Well, you are very bad transcendentalists. Then you ultimately conclude that whether the light comes in or goes out is all the same.

Prof. Eaton: No, I say that vision is a synthesis of two things: the light which emanates from the eye to the object, and the light which emanates from the object into the eye. Psychology is the study of light from the first aspect, and science studies light from the second aspect.

Dr. Jung: But you see that light emanating from the eye is a theory which is not proved. We have no evidence whatever that the eye emits light. That is an entirely symbolic point of view. If that is the case, you must reckon with the eye as being a very curious kind of organ, for the ordinary eye, from the scientific point of view, is surely an organ that merely receives light, and a point of view deduced from that fact will be scientific. But if you assume that the eye is a mystical organ that emits light, it becomes something else; it is the creator of the world.

Prof. Eaton: Exactly, the philosopher admits both, which is beyond both natural science and psychology. Natural science has the point of view that the eye does not exist, it is a mere function of environment. Philosophy is the point of view that vision is the synthesis of the two, and that both are only partial taken separately.

Dr. Jung: I quite agree with that. I was assuming that you were including the Eastern standpoint that the eye really creates the world, so we had better remain with your first statement that the psychological point of view is the thing from within to without, and that the other is from without to within. Your definition of philosophy would cover this end, but you have not spoken of that end.

Prof. Eaton: But it covers that end too.

Dr. Jung: No, it doesn't, excuse me. You see that end says the eye creates; it is not a synthesis, it creates the whole show. Now this is, of course, entirely metaphysical—but this is the idea of the East.

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Prof. Eaton: That I would reject.

Dr. Jung: Yes, you would reject it naturally because our Western standpoint would reject it.

Remark: The Westerner puts the eye outside and the Easterner puts it inside.

Dr. Jung: Well, it would be within the eye, but the East makes it deeper than within—behind the eye, on the other side. This discussion should again show us that we are entering here an exceedingly difficult field, we are here confronted with a dividing point between, one could almost say, two psychological ways, if we leave aside the philosophical implication for a while, which we must do for the sake of the psychological argument. The psychological argument would be that the eye looked at from the scientific point of view is an organ that receives light, and then the source of activity would be outside; the sun would produce the light which the eye receives. The other point of view is that the eye is a creator, or it is the expression of the creator and is therefore symbolic. It is the expression or the apt symbolism that covers the creative fact within, the creative fact that produces the sun, that makes it shine. That is the Eastern point of view, and it is also to a certain extent the standpoint of our unconscious. Now this is entirely psychological. I suppose we can give up now our philosophical discussion, as that would lead us really too far. We must deal with this complicated symbolism for the time being as an entirely psychological discussion, where we simply recognize the fact that the mind of the Hindu, for instance, knows that the world is created from within, while the Western mind knows that the world was, as it were, created from without.

Strictly speaking, the psycho-physical synthesis in the optic apparatus has nothing to do with the argument just mentioned. We see light or colors that do not exist, they are wavelengths; we hear sounds that do not exist, they are vibrations of the air. Our eye or our ear synthesizes the psychical factor with the phenomena. Now that is a synthesis, but that is exactly what I do *not* mean. The real point is whether the eye receives the light or creates the light, and that has nothing to do with philosophy. We cannot prove by philosophy that it has to be so, it is simply true that man thinks in those two ways, and that expresses itself, in fact, in the extraverted and the introverted points of view. The introvert will always rather tend to see things as emanating from within, and the extravert sees things as starting from without and producing facts in the individual. Therefore, the extravert would rather explain from without—by the milieu, heredity, etc.—while the introvert makes a tremendous fuss over the freedom of the will, because his point of view seems to derive from the fact that, according to

the Eastern meaning, the whole world starts from within, from an energetic point which they call the *Shiva bindu*, the point of unextended intensity. That is just one point, which here would correspond more or less to the pupil, or the focus of the lens, out of which life emanates, and round which, they say, is coiled the Kundalini snake. That is the symbol for the beginning of things—that everything has originated from that center—which is the point of view that everything really starts from the subjective factor. For example, in the Upanishads there are such passages as: From the words of the sage worlds have arisen. That is perfect nonsense from a Western point of view; you must credit the mind with extraordinary elasticity in even trying to explain such sayings from the standpoint of Western philosophy. But the Hindu mind thinks of it in an absolutely different way. To him the world is an ever-existing illusion, but always created from the central point of energy.

Prof. Demos: So the patient is making a further stage in her pilgrimage; she has been to Greece and is now going to India.

Dr. Jung: No, excuse me, she is now coming up to Christianity, and I told you that Christianity had occupied such a place in her thought that it is quickly passed through, and she is now facing the absolute blackness of the future where nothing is to be seen, a star in the distance and an eye through which she hopes to penetrate. That is the idea of this vision. There is a guiding star, the individual star, the hope of the seamen who are navigating on the dark seas of the future. And there is the eye. Now we can look at it, for instance, in this way: we can say one needs a point of view, *un point de départ*, and one gets it through the view, but you see that would mean from a certain philosophy or a religious dogma. But the vision says nothing of the kind; the vision says an eye and puts the emphasis upon the organ by which you receive sight or produce it, and we are entirely uncertain how we should interpret it. Now I will read you something which gives one an idea; here is your great American mind, Emerson:¹²

The eye is the first circle; the horizon which it forms is the second; and throughout nature this primary figure is repeated without end. It is the highest emblem in the cipher of the world. St. Augustine described the nature of God as a circle whose center was everywhere and its circumference nowhere. We are all our lifetime reading the copious sense of this first of forms. One moral we have

¹² Ralph Waldo Emerson (1803–1882), American poet and essayist. The quotation comes from “Circles” in *Essays* (New York, 1930), p. 167. Jung refers to this passage in CW 11, par. 92 and n.; and CW 12, par. 445n.

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already deduced in considering the circular or compensatory character of every human action. Another analogy we shall now trace, that every action admits of being outdone. Our life is an apprenticeship to the truth that around every circle another can be drawn; that there is no end in nature, but every end is a beginning; that there is always another dawn risen on mid-noon, and under every deep a lower deep opens.

Now we conclude from that that the creative eye, which is in everybody, is the same everywhere, because that creative point of *Shiva bindu* is the world itself reduced to a nonspatial intensity—that is the way the Eastern mind looks at the enigma of the world. To us the world is in infinity. Here Emerson is linking up the idea of that little orbit, or the pupil through which we perceive the world, with the symbol of God, which would practically amount to the fact that it is the equivalent of God. That is a strange idea to us, though St. Augustine used the symbol of the circle for the same purpose, the circle being the most perfect figure. But in the light of Eastern philosophy you see what we encounter here: we come to the extraordinary statement that in penetrating the eye, you either lose yourself in the subjective factor of perception; that is, you lose yourself in a merely subjective fantasy, or you come into the heart of God, you enter God, the creator of worlds. That is now the dilemma. Is that plain? Of course it is not philosophically plain, but as a vision. You hear what he says, he puts it really point blank. Emerson was a grand introvert.

Miss Wolff: In Catholic churches one often sees the Trinity with the eye of God in the center.

Dr. Jung: Yes, you see that in every Catholic church practically. It is the eye of Horus again. It is the creative eye that sees everything and creates everything. The first cosmogonic myth was the creation of light, the seeing—out of the eye of God came the first light. So when we enter the pupil we come into a great philosophical problem: is that thing into which I am entering my own eye, or is it the creative womb of the world? That expresses itself next in the question which every patient will put to me: is that merely my eye, or is it creative substance? Is it a psychological fantasy or is it substantial life? Is it true or not? If it is subjective psychology, it is not true; if it is creative imagination, we can credit it with something, then we are likely to create something. You see, this question is simply the great philosophical problem whether our psyche is merely a perceptive organ, nothing but a derivation or an appendix to physical processes, or something akin to a cosmogonic factor. Now we will go a bit farther unless there is any question about the argument as far as it goes.

But, please, we won't go into philosophy, we must reduce our discussion to the level of psychology for the time being.

Dr. Reichstein: I think the eye is meant here also as being the male and female principle, and in her case she must go through the female principle.

Dr. Jung: That is perfectly true. The star being the emitting symbol would be in Chinese the Yang principle, and the eye the Yin principle. But the star is a cosmic factor while the eye is a physiological factor. The eye is human, living, warm, it is a part of the body; when this woman enters that eye, she enters a part of the body, and one could say it was nothing but a subjective fantasy, if it were not that in just this psychological fact we are opening the door to the star, to completion. Then there is another interesting aspect: suppose that these two, the eye and the star, belong to the same face. Then one would see two different eyes, the one bright and the other dark; that is, the function of the two eyes would be reversed in relation to each other. One would be a normal eye that receives the light, and the other an abnormal eye that emits it. One also could express it as the one eye turned to the world and the other eye turned inward, opening to the empyreum, or the fire of the empyreum shining through; that would be a creative eye into which one cannot penetrate, but to which one finally gets by the way of the receiving eye. Of course that is not explained yet; that is dark. What I expect of you is that you understand the fantasy as far as it has gone and everything that has happened today, our discussion for instance, because here we really come into tremendous conflict.

I will define it again. The question is: is fantasy a mere derivative effect to be explained as deriving from causes within and without, or is it essentially a creative process and thus substantial? You understand the difference. In the one case, you must reduce your fantasy; you must say this is nothing but a fantasy due to sex or power, pointing to such and such a thing in your known world, and therefore causing pictures to appear or certain personal memories. In the other case, you must give dignity to your image as a life-giving factor, you must know that your imagination is capable of something, that it is able to create, no matter what its apparent antecedents were. One point of view means explaining a human being from the parents and the whole clan, environment, inherited conditions, education, etc., making the individual a mere conglomeration of more or less incidental effects. The other says: never mind how or from where that fellow came, we want to see how he works, what he does, what he can produce, taking him as an original unit of creative power. That would be another way of looking at it.

LECTURE IX

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Dr. Jung:

Last time we dealt with the symbol of the eye, which is a very widespread archetypal image; it appears in the history of the human mind at different periods and in many parts of the world. I could have brought you a number of contributions to illustrate that, but I don't want to go too far into this symbolism just now because it does not play such an immediate role here; it is only an anticipation of mandalas which the patient drew later on. But I have a few contributions at least. I will read you first a short quotation from the Upanishads,¹ where there are a number of passages about the eyes. In one, for instance, there is the aspect of the two eyes as the male and the female eye, the male eye being identified with the sun, and the female eye, the left eye, with the moon. The same idea is found in Egypt in the famous Unas text.² Unas was one of the very early kings and from a text of his time are derived those strange ideas of devouring the gods, where the Pharaoh eats the small gods for breakfast, and the big gods for his midday meal, and the middle-sized gods for his evening meal. And there is an apparently unique passage about the white eye and the black eye of Horus. Usually there is only question of the one eye of Horus, but in the Unas text he has two eyes. So the Pharaoh eats also the eyes of Horus, the white and the black eye. The interesting thing is that the white eye is the summer sun and the black eye is the winter sun, the weak sun. Then Ra is also supposed to have two eyes, and the left eye would be the winter eye and the right eye the summer eye. Also there is the comparison with the sun and the moon as being the two eyes of heaven.

¹ The Upanishads are Sanskrit commentaries on the Vedas, the sacred texts of Hinduism.

² Unas (2430–2400 B.C.), last king of the Fifth Dynasty in Egypt. The texts to which Jung refers are the Pyramid Texts, a corpus of magic spells and prayers recalling beliefs that were ancient even in Unas's time. Cf. *The Pyramid of Unas*, texts tr. with commentary by Alexandre Plankoff (B.S. XL:5), 1968.

This is the passage from the Upanishads: "The man that is here in the right eye is called by the name Indha, the kindler of fire—yet, although he is Indha really, they call him also in a veiled way Indra" (the idea is that the people called him Indra, thus linking him up with the great god Indra) "because the gods love that which is concealed and are shy of the things that are manifest. Furthermore the human figure in the left eye is his wife, the *viraj*, the shining one." So the right eye would be the male eye that kindles the fire and the left eye would be his wife, the female eye. Those are the two things which our patient sees on the black wall, the star that emanates and the eye that receives. Now Dr. Reichstein has just given me a contribution from a book by Jane Leade, *Revelation*.³ I don't know it. Is it a modern book?

Dr. Reichstein: No, it is from the seventeenth century. She was an Englishwoman. A German translation of her writings was published in Amsterdam in 1696. This passage is quoted from a German edition published in Strasburg in 1807.

Dr. Jung: It is called *Revelations, the Tree of Faith or the Tree of Life*. There is a vision of a bowl of crystal, and seven golden arrows with which one shoots at the goal where the insurmountable power is located. Then a week later the same vision occurred, but this time five arrows have reached the goal; two are left over which are destined to make a breach in the sphere that should be pierced or traversed, but they are hindered through a sort of obstacle, a pool of slime. Then the last, the seventh arrow, is the symbol of an all-seeing eye with two wings, which enable the arrow to fly over the pool; that is the idea of penetration, of overcoming the obstacle, and penetrating the secret chamber. Arrows have the meaning of directed libido, and golden arrows would mean value, which would be of course energy or libido, so they are directed units of libido. Seven is the holy number. Seven does not mean the arithmetical number in such a case, it means a quality, just as primitive numbers mean qualities and not arithmetical values. So when the number seven occurs in a dream, it refers to the quality seven, which simply means mana, just as the number four, or three, or any other of the primary numbers are supposed to contain mana.

To the primitive, numbers represent magic qualities. The possibility of counting was discovered relatively late, and the first perception of num-

³ Jane Leade (1623–1704), British alchemist and co-worker with John Pordage (1607–1681). She wrote *The Revelation of Revelations Particularly as an Essay Towards the Unsealing, Opening, & Discovering the Seven Seals, the Seven Thunders, & the New-Jerusalem State* (London, n.d.). Jung mentions Leade as Pordage's *soror mystica* (mystical sister and partner) in CW 16, pars. 505n. and 506–17.

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bers was merely an extension of individual knowledge of the units. For instance, a primitive chief had a herd of about six-hundred-fifty head of cattle that were driven into the corral every evening, and the chief knew when they were all there; sometimes he apparently counted them, but he could only count to ten so he must have known every head individually. As our peasants in Switzerland always have individual names for their cows, and they count them by their names instead of with their fingers, so the primitive chief knew when all his cattle were in by the fact that they all had individual qualities, or individual names. Also, he can estimate the size of a herd of gazelles or elephants by the extension of ground they cover when pasturing. Numbers are, to begin with, a sort of geometrical design to him, which accounts for the symbolism of the so-called holy or mana numbers; all numbers from one to nine are mana and certain numbers besides. That is, all the primary numbers, the first that man could count, were mana because they formed particular recognizable geometrical designs; and then the next mana numbers, like 12 or 21, were constructed geometrically from the primary numbers. For instance, twelve was represented in Egypt as a perfect crystal with twelve facets, and that is a symbol. In the Musée Egyptien at Cairo there is a beautiful blue crystal—well, it is made of glass—that represents the number twelve, and each surface consists of a triangle which is another mana number; so the whole thing is mana and probably used for magic purposes.

These seven arrows, then, simply mean libido arrows that are seeking the goal, and the goal is characterized by the quality of insurmountable power. That is the *Shiva bindu* point, the point of unextended intensity. Then the last arrow, which should transcend the obstacle, that black pool of slime, is characterized by the symbol of the all-seeing eye and the two wings. This leads us a bit beyond our actual symbol of the eye; the eye with the two wings is a derivative of the eye which we are dealing with here. It means a winged view, a winged thought, a sort of magic thought that carries the libido across, indicating that the last part of the way can only be done by winged thought. Now the highest center in the Tantric yoga system is between the eyes, the so-called *ajna* center, the center of knowledge or of knowing, and that is represented by a circle, a mandala, with two wings. This is very ancient symbolism; one eye of Ra, the summer eye, is the disk of the sun with the two wings, and that disk is surrounded by the cobra, the royal serpent. The Egyptian symbol which you see on all temples is a parallel to the Hindu symbolism of the creative intensity, where Shakti, the goddess of creative energy, appears in place of the snake.

Now we will go on to the next series of visions. We are here concerned with the question of whether our patient can penetrate and pass beyond the black wall. She says:

I beheld a strong giant. He stood lifting up his hair to the rain which fell upon his head. When he saw me he put me on his head and we descended underneath the sea.

We have no reason to assume that she could *not* penetrate the eye, though it is not mentioned that she has done so. So, since she is in a symbolic situation, which shows that she is in the unconscious, we may assume that she has really passed into the interior of the eye; and the interior of the eye is liquid, and she is here under the sea. Then the figure one sees in the eye is identified with Indra, the great god in the text I read you, so that giant is the figure in the eye, "smaller than small yet greater than great,"⁴ and it is of course again an animus figure. His gigantic dimensions show that he is a sort of god or demigod. We see him here engaged in some activity of his own apparently, before being concerned with her, as if she had caught him in the act of doing something meant for himself only—lifting up his hair for the rain to fall upon. Have you an idea what that could mean?

Mrs. Fierz: He is strengthening the power of his head.

Dr. Jung: Yes. This symbolism sounds very absurd, but it is really a sort of primitive magic ceremony, of which the patient is not aware; these images come rapidly, one after the other, and she herself cannot make out what it is all about. The rain that falls from heaven has always a fertilizing quality, and since it comes from above it has celestial mana. So the rain is more than water pouring down, as the sunshine is more than wavelengths coming from the sun; it is also mana and therefore has all sorts of psychological effects. For instance, the fuss we make about sun cures has much to do with the mana of the sun; it has the most extraordinarily psychological effect upon people. And so practically everything which is natural is not only what we understand it to be, that thing and nothing else, just rational; it is irrational at the same time, it has a hidden mana quality which can only be discovered by analyzing the unconscious effects of these very natural events. To know what the rain means, you should expose yourself to the rain in order to experience the mana

⁴ This incommensurability signifies an attribute of Brahma, the Infinite One or ultimate principle in Vedantic Hinduism. Jung cites this passage within a more extended quote in CW 6, par. 329. His source is the Katha Upanishad 2.20–.21 in *The Thirteen Principal Upanishads*, 2nd ed., tr. Robert Ernest Hume (London, 1934), pp. 349ff. Jung repeats this quotation in *Dream Analysis*, p. 636.

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effect. Naturally your conscious mind would think it was just water falling down, but there is something particular about it. Certain people quite definitely like to be in the rain. Expose yourself to the rain in your bathing suit and see how it works; it is entirely different from a mere *douche*.

Dr. Adler: There is a custom in Germany of putting children in the rain in spring so that they may grow quicker.

Dr. Jung: Exactly. You see rain in popular superstition is used as a charm, it is magic, and that is not to be rationalized; it is an entirely psychological effect. You can say that is only a poetic idea, but it is a fact, it is poetic mana. It seems as if one-half of the world had been made by an engineer and the other half by a foolish poet. So the giant is strengthening his hair by receiving that mana; it is like watering his flower beds, he is making it grow. And what about the hair in itself?

Mrs. Deady: In the story of Samson, his hair was his strength.

Dr. Jung: Yes, when his hair was cut he lost his power. Hair is supposed to be a sign of strength. Therefore a person with very thick strong hair is assumed to be temperamentally strong, particularly passionate, or brutal, or a sexual hero. Then the hair has much to do with the head, and therefore people, especially women, have always been very keen about hairdressing. Primitive women sometimes arrange their hair in a very elaborate way, and not only women, but men also. One sees in Africa astounding fantasies upon the heads of those people, built up with the aid of clay and wax and all sorts of things. So what would hair mean?

Miss Sergeant: Thinking.

Dr. Jung: Well, yes. It is mana emanating from the head, and therefore you often see sunlike structures upon the head. And what people cannot do with hair they try with hats—by way of expressing something with the head. Naturally one always tries to make up for whatever is lacking. One can almost tell the condition of their mind from the kind of hats women wear.

Now this giant obviously wants to strengthen the emanation from the head, whatever that is. It usually has something to do with the power of thought, and it may have to do with will, or with understanding and insight; that is not quite clear. But I assume that in this case the giant would be the animus, who is trying to increase the power of his head because he feels that a task is waiting for him. Something very difficult seems to be ahead, and it is now as if he were just waiting for the coming of his lady into the unconscious. Then he puts her upon his head, again emphasizing it. This shows how big he is; she appears like a little figurine, and he is like Zeus holding his daughter Pallas at the moment

when she came out of his head as a newborn baby. So we may conclude that the task must be rather formidable from the fact that she needs such an enormous animus to cope with it.

Then from underneath the sea, she says:

There we came upon a woman asleep surrounded by writhing snakes. The giant called to her: "Arise, the time has come." At this the snakes subsided. The woman arose, and walking over the quiet snakes, she came to me and kissed me. Her face was dark, her lips full and red. She seemed very strong. She took me by the hand and led me into a room where many young men were standing. I saw her go to one and embrace him. He called me and took us both into his arms. Then again she took me by the hand and led me to another room. There I saw many old men sitting with their eyes fixed upon the ground. She called out to the old men: "I bring you a gift," and the old men stood up and lifted up their eyes while we passed by.

This is the picture of the big woman, this Etruscan type, clearly a goddess, and my patient is the small figure who is to be initiated. This would be the cave under the sea. Now what about this big woman? First of all we have the attribute that she is surrounded by snakes which writhe about her. What would that indicate?

Mrs. Crowley: The earth quality, the earth energy. Also a sort of magic.

Dr. Jung: Well, here it just means, Look out! I told you about that famous inscription on the Palatine in Rome—like a sort of exclamation mark. Magic, mana, dangerous, important! It indicates that there is something very definite about this woman. As she describes her, what would be her chief characteristic?

Dr. Baynes: Erotic.

Dr. Jung: Yes, that is indicated by the full red lips. Women paint their lips nowadays to mark their erotic quality. It suggests cherries that ought to be eaten. Sure enough, it is a shameless advertisement of the Eros. You see, they cannot do such a thing and believe afterwards that they were quite innocent. So this is the woman that appears now in civilized humanity, the woman with the very visible legs and the painted mouth and all the other paraphernalia of the cocotte. Here is the very substance of it, it is the chthonic woman *par excellence*, and since she is of superhuman size, she would be the chthonic goddess. And from the subsequent events, what do you think she is doing with the poor little initiate?

Mrs. Crowley: It is a sort of introduction.

Dr. Jung: An introduction to what kind of adventure?

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Mrs. Crowley: An erotic adventure.

Dr. Jung: She says that there are old men sitting about and the woman says, "I am bringing you a gift." What does that mean? Please use your imagination, it is getting very exciting.

Dr. Reichstein: She is offering her to them.

Dr. Jung: Yes, it is sacrificial prostitution, quite simply. She is thrown to the wild beasts, as it were. Now that is very much against her conscious intention and conscious convictions. Naturally such a very decent woman would loathe the idea of being thrown into the street, being a prey to men and particularly to old men. This earth goddess is offering her as a sort of sandwich to a club of old men. What conclusion would you draw from such a shocking fact?

Mrs. Crowley: I should say it was perhaps a mental thing; they would represent a more developed side.

Dr. Jung: We must leave the mental side for the time being because we are in the bowels of the earth where things have a very peculiar aspect at first; we shall come to the mental side later, that is the conscious side. But these old men represent the animus under the chthonic aspect, which is absolutely different from his mental aspect. Obviously, it is a compensatory gesture in the unconscious, from which one can gauge this woman's pride; she wants to spare herself, to guide her life, with not one thought of sacrifice or any kind of application to life. Naturally if she were very young it would be the right thing to do, because young people must assert their will. But she is no longer really young, she is rather over thirty, approaching thirty-five, the fatal year when things begin to turn, so she cannot afford to behave as if she were seventeen. She must think of giving herself up, so that the divine will in her, that wants to realize itself, can fulfill its decree. And that is the way the unconscious presents it, the way life appears from the unconscious. When she had these visions I did not know what they meant, for I had no time to go into the detail. So this is the absolutely unprejudiced voice of her unconscious, saying: "If you want to be initiated, you must be offered to the men; you will be a sort of temple prostitute."

That is a reference to the famous old institution where prostitution in the temple was thought to be highly creditable; the women were called *hierodules*, the servants of the god or of the sanctuary. In Babylon, it was the prerogative of the women of the nobility to sleep on the roof of a temple in turn, being ladies-in-waiting of the god, so to speak. Every night another woman was ready on the roof of the temple in case the god should descend and want her. That was such an offering of the body. To the primitive mind these things have an entirely different value, what

we call spiritual or material are to them not separated. The stone is spirit and the spirit is stone, the body is soul and the soul is body, there is no difference. What one does with the body may be highly spiritual, and what one does with the mind may be highly material. If nowadays the ladies of the nobility should take turns in sleeping on the roof of the cathedral, it would be highly improbable that a god would descend, though it might be a grave moral danger to the person or to the men working on the roof. Such a thing has no meaning to us any longer, but it has a meaning in the unconscious, where it would indicate an attitude of absolute submission to whatever fate decrees. Usually we only submit to what our head thinks, and not to what our heart really wants or needs. We always want to control our fate, and this gesture in the vision is directed against just that headstrong attitude. She wants to do the thing which is reasonable or hygienic. As the Bishop of York recently said: "Sex is not only wholesome, it is holy." But that the Bishop of York said such a thing means that it is a modern point of view, with nothing holy about it. So this woman's attitude of always knowing what is best, not only for herself but particularly for other people, is combatted by a gesture of utter abandon, a complete surrender to the decree of fate. For she cannot make her way further with a headstrong attitude. That cannot be done by the head alone; that would be too poor a business. Therefore it is here compensated by the court of old men who are apparently sitting there in judgment. You see, it is a chthonic animus—behind the conscious attitude is a club of old beasts to whom she is simply delivered over as if she were the worst street prostitute.

There is something like that in the animus, he really can prostitute a woman. I remember one woman in particular who committed the most atrocious offence against good taste and morality, through a sacred conviction that it was wholesome and reasonable—like mothers who torture their children because they think that is what ought to be done. It is appalling what the animus can do. If such an animus-ridden woman gets it into her head that to go without clothes is wholesome and decent, then she just goes about naked and is not in the least disturbed by it, disregarding the fact completely that she is not beautiful, that she is an old hag. That woman had three sons and she walked about the house before them, and then marveled that they went wrong and had sex fantasies. And that was a well-meaning woman who always tried to be hygienic, to eat the right kind of salad and all that stuff. She was liberal and full of the idea of social service, she helped along everything under the sun that was of public use. And to wear no clothes was much cheaper and so wonderfully clean, and why should the body be ugly? It is mere

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prejudice. Like Mr. Wells's tea party in the year 3000 on the Lago di Maggiore.⁵ Of course the climate would be completely changed so they would not get colds. They do not think for a moment what bad taste it would be to sit in the cold surrounded by corpses. We have all heard of that cult of nudity, and this was such a woman. Mind you, she was an Englishwoman, not even a German; I could have forgiven her if she had been German. That is what the animus can do, cruel nonsense. So a woman can prostitute herself if it suits the animus, not to suit herself, but to do the right thing or the usual thing, never considering her own instincts.

Now here is the gesture against that, and I emphasize it because it is not a unique problem; it is a problem of modern civilization. Too many women have lost their instincts altogether and only live for what is useful and applicable. Therefore my patient, having lived the ordinary reasonable, intelligent life of the surface, finds that red-lipped woman of tremendous size in her unconscious, who really introduces her to the psychology of prostitution, of course with the particular quality of sacred temple prostitution, to make it more acceptable. That is dangerous, for if she goes too far into it on the standpoint of the unconscious, the thing will be enacted in reality; then there will be again a situation of exceedingly bad taste, a too forthcoming attitude unbecoming in a young woman. Now, after going through the room in which the old men were, she says: "We entered a room where stood many sorrowing women. When the women saw her many fled." That is, when the women saw that child-woman with the goddess. "To the few who remained she said, 'Know me.' She touched them on the brow and they stood filled with new strength" [plate 13].

The problem as far as the animus is concerned is dealt with for the present, but now there is another; here the problem comes to the woman herself. It is now a question of the behavior of other women who have the same kind of problem. Many run away, the vision says, they simply funk it. Some remain and are strengthened by the chthonic goddess. Those women who remain and are strengthened by her touch represent herself; she has not realized it yet, but she sees it in other women, and so it should happen to her. Now the question is how to accept the earth. The whole thing began when the black snake crawled up her left leg; this is merely an elaboration of the idea which that expressed. It means acceptance of the chthonic element; that becomes a powerful

⁵ H. G. Wells, *The Time Machine* (London, 1895). Jung mentions the machine itself but not the tea party in CW 10, par. 738n.; and CW 18, par. 54.

principle, and the strength it gives to the human being is the strength of the earth, of the instincts, which is absolutely indispensable. She cannot go one step further in her development without instinct. Here the animus has full sway; he could move her in any direction, she would fall from one pitfall into another, from one danger to another. She would be lost because she would have nothing to help her to decide. So the power to be gotten here is the instinctive power which is solid ground under her feet. Otherwise she is simply dissolved by the powers of the collective unconscious: the collective unconscious not only as a sort of psychological factor but also as it appears in the outside world. Society, for instance, is just as dissolving in its effect; one can be dissolved in the collective conscious as well as in the collective unconscious. One's standpoint can be swept from under one's feet, because the collective unconscious is without as well as within. So the danger is quite understandable.

She says: "I followed her down many steps and beheld a pit of seething inchoate chaos." These are the dissolving powers; here she is vis-à-vis the chthonic melting pot in which things are made, dissolved, and created again. This is a moment of supreme danger. If she did not possess the certainty that solid ground gives her, it would be very difficult for her. There is usually a moment in most cases when one has the feeling that things are slipping away, dissolving or sliding. I remember a woman who came to tell me that things had suddenly begun to slide; she felt as if the road was sloping off, and the walls were about to fall, everything was in motion. That was a projection of the fact that chaos was overwhelming her from within. The vision continues:

While we stood a man of crystal was created from the formless mass.
She breathed life into him and he became flesh and blood. She
disappeared and the man and—ascended from the pit into the
light of day.

It is interesting that in her text she simply says "the man and—ascended from the pit." She left out the "I," she omits herself, which means that she is not able to put herself into it; she is mistrustful despite the fact that at the time she had the vision she was in it. This vision means that as she receives strength and form and definite substance through the touch of the earth, so the object receives form—the man, or whatever the object is. For if you have no form, nothing has form, nobody has form; if you are not definite, nothing is definite; if you are chaotic, everything is chaotic; if you have no meaning, nothing has meaning. Your world depends upon yourself; even the meaning of the world depends upon yourself having a meaning. Being individuated,

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having form, is indispensable. Also it is indispensable that objects have a form, and that simply would not appear to you if you had no form. In the moment when she gets definite form, gravity, a place to stand on, whatever her object may be will fall into shape too; it will become definite, even very definite, of hard crystal. It is as if out of that seething chaos a crystal was formed, which is of course a projection of her own condition; she is forming now into a crystal, or a crystal is forming in her. Therefore the Chinese term, the diamond body, the center of the mandala. The diamond body is the crystal, and it appears to her as projected into an object, a man. The man may be a subjective figure at first, the animus who is still in possession of the treasure, the diamond body. Inasmuch as she is not conscious of it, inasmuch as she is not ready, she naturally would not possess it. So it appears to her in the animus if taken psychologically, or if in reality, her animus would be projected into a man who would be suspected of possessing the treasure.

People have a transference to their analyst because they suppose that he is in possession of the treasure. It is like rubbing up against the shrine containing the bones of the saint; they get the grace, as if he were the savings bank of divine treasures. It is inevitable at a certain stage. When the idea of the crystal becomes formed in the unconscious it is projected, and then they suspect somebody of possessing that particular treasure which is really in themselves. Inasmuch as this woman has received form through the touch of the earth mother, she is that crystal herself, but she is not conscious of it. It is a mere intuition and having an intuition of a thing does not mean that one possesses it; it only means that one sees it from afar. Therefore she still sees only the crystal projected into a man. And you see what follows: the goddess disappears, and she ascends a flight of steps up to the surface, to the light of day. She is then alone with that man, and as he is of flesh and blood it means that it is a real projection. She really sees the treasure appearing in a living individual.

Now I say this is inevitable. You cannot dissolve a transference by analyzing it away, that is quite impossible. You only get over a transference if you get the projected value out of the object. When you can realize the treasure in yourself, you will not envy it or desire it in the object; then you have an equal value within you. Of course you can analyze away certain projections, but even so, things are pretty difficult. Suppose you project a father complex onto your analyst; you know you are making that projection, yet he appears nevertheless as a father. There is nothing to be done about it, you have to accept it. And when a man projects his anima into a woman, he has to accept it; even if he knows it is the anima,

it is a projection. Only through personal contact do people become able to extract the value which is behind the projection; only in that way can they integrate whatever is their own in the projection.

For the time being our patient simply has to accept a certain kind of relationship to a man who represents the individuated man, with the heart of diamond or the crystal body. You see that little omission in the end of her text shows that she does not want to appear with him. She sees herself going upstairs with him, but then she omits the "I" in the text. She wipes her own figure out, she doesn't want to be seen with him; it is too shocking, which shows that the thing is not yet accepted, it is only seen.

Dr. Reichstein: May I ask about the other animus whose head was rained upon, and who afterwards put her on his head? Does this not mean that she wants to dominate the animus?

Dr. Jung: No, because the animus puts her into the dominating position. The interesting point is that she ought to dominate him to a certain extent; he wants her to take the lead, as Pallas is the thought of Zeus. It is not a mistake that she is on his head. Now we come to the next vision. Here she is again before that same black wall; she is still held up by the same obstacle. She says:

I stood before the black wall. I said to the eye: "How shall I surmount the wall?" The eye turned inward on itself. I also turned my eye inward and within myself I saw a growing tree.

Again the eye which now turns and looks in upon itself; so she looks into herself, and sees a growing tree, which is a symbol of development. She continues:

Then I looked outward again at the wall and I beheld a tree growing near it. I walked over to the tree. It gathered me up in its branches and lifted me over the wall. On the other side I beheld an old man.

What does this symbolism mean? It shows how she overcomes the obstacle.

Mrs. Sigg: She overgrows it.

Dr. Jung: Yes, quite literally, she grows over the obstacle, she assumes the position or the attitude of the tree; that is, she does not do it by will, she makes no violent attempt to force her way, she leaves it to natural growth. There is no other way. She has to stand still and wait until she has grown enough to reach over the top. That is a very definite psychological situation. You see, the unconscious always has a tendency to create an impossible problem, and as long as a patient has not been faced

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with such a problem, or as long as he can promise himself a solution of it, he has certainly not yet reached his particular problem, and all else is merely preparatory. For the unconscious always produces an impossible situation in order to force the individual to bring out his very best. Otherwise one stops short of one's best, one is not complete, one does not realize oneself. It needs an impossible situation where one has to renounce one's own will and one's own wit, and do nothing but wait and trust to the impersonal power of growth and development. The vision says to our patient: here is this wall and you can only see the other side by turning the eye inward, you can only get over the wall by growing like a tree. This is, of course, an absolutely different mechanism from the animal way of running after a thing—like a dog. Now on the other side she sees an old man. She says:

I looked into his eyes and saw therein a great river full of writhing bodies. A few men stood upon the bank and called with a loud voice to the struggling masses in the rushing water. The water cast a few souls upon the bank. Then the men who stood there lifted them up and showed them a star and a sun. This I saw in the eyes of the old man. The old man said: "You have perceived" and he sank into the earth.

What is this intermezzo? Who would the old man be?

Mrs. Crowley: The wise old man.

Dr. Jung: Yes, in this case the animus, but in the disguise of the old man. She looks into his eyes—here is the eye again—meaning that she sees what he sees. This man is of legendary age, I don't know how many centuries old; he is the personification of the collective unconscious which is of immense age, and in his eyes she sees with the vision of the collective unconscious. And what is the view the old man has in his eye? What is this great river full of bodies?

Prof. Eaton: The river of time.

Dr. Jung: Do you remember the dream of the river of time in one of the former seminars?⁶ The bodies are the individual lives, twisting and turning and writhing themselves into a sort of pattern that dissolves and reforms again and again. It is the river of time, of life, in other words. Now why are those men standing on the bank? Why are they not all in that chaotic river?

Mrs. Schlegel: Perhaps they are conscious.

⁶ The reference is unclear, but it may possibly refer to dream 30 in *Dream Analysis*, pp. 660–61, 704, or to the river of blood in these visions (see above, 25 Feb. 1931).

Remark: They are individuated.

Dr. Jung: Yes, these are the people of detached consciousness, people who are conscious of themselves and of life. And that they call to the struggling masses in the rushing water produces the effect that a few souls are cast upon the bank—they wake up and leave the great river. Then the men who stand there lift them up and show them a star and a sun. What does that mean?

Remark: Consciousness and individual fate.

Dr. Jung: Exactly. The star is the individual fate, and the sun means the light of day, and it is also the symbol of the deity. Consciousness of the individual life and of the deity is the idea. Then the old man said, "You have perceived," and disappeared. What has she perceived?

Miss Sergeant: The necessity of consciousness. I should say the difference between the people in the water and the people on the bank.

Dr. Jung: The interesting fact is that what one gets from that wise old man has always a universal sense—if he is really a positive figure.

Prof. Eaton: The old man said "you have perceived," without qualification, which to my mind means that she has perceived all.

Dr. Jung: Exactly. What she sees is really a point of view, a *Weltanschauung*. It is a very simple thought, but of tremendous consequences. She sees the chaos of life, an interminable river of life that rolls on to eternity, making no sense whatever because everything is merely chaotic. Only a few are standing on the bank and are aware of it. And so in our world only a few are standing upon the bank and really understand, see with their eyes what is happening; all the others are just toiling on as blind as ever. The unconscious emphasizes here the extraordinary importance of consciousness, consciousness as a sort of redemption from the eternal wheel of death and rebirth. Like the wheel in Buddhist philosophy, death and rebirth, the curse of that eternal illusory meaningless existence. In this vision we find the same principle as in Buddhism, the consciousness of what is happening as a redeeming principle. The people standing on the bank are aware of the individual fate, and the relation to the deity, or the star and the sun. Those are the two important principles. Now of what is this vision making our patient aware?

Mrs. Crowley: That she is one of those people who are on the bank.

Dr. Jung: But he tells her something more important, at least in my humble opinion, it is more important.

Prof. Demos: That everything must perish is a very pessimistic fact; but to realize this fact in one's consciousness is somehow to rise above it, to

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conquer it. To accept the fact that you perish in time is a sort of victory over time, which is perhaps the meaning of tragedy in the drama. This vision is a presentation of the meaning of knowledge—a conquest of fate by accepting fate.

Dr. Jung: Exactly, and that is again the Buddhist idea. So this vision is a sort of reconciliation of herself, or of her point of view, with the great nonsense of the world. It gives her a philosophical explanation; it points out that that river only makes sense if a few escape and become conscious, that the purpose of existence is that one should become conscious. Consciousness redeems one from the curse of that eternal flowing on in the river of unconsciousness. This is an exceedingly important idea and is the next parallel to the central Buddhist teaching. Now, mind you, our patient has had no particular education in this respect. This really comes directly out of the kitchen of the unconscious; she is shown in a most impressive way the meaning of human existence.

It is exactly like what is happening in the universe. For instance, in one of Sir James Jeans's books,⁷ one learns the very interesting fact that most of the stars are quite uninhabitable, that the conditions which organic life demands are very seldom fulfilled, so that the number of inhabited worlds must be very small. Moreover, most of the matter in space devours itself without producing anything but radiation; it just goes on in an eternal aimless radiation, and only a very little matter forms ashes. The goal of the universe would seem to be that all the splendid *feu d'artifice* which one sees in the heavens is merely transforming matter that ends in a silly kind of eternal radiation. And if you come down to the earth and look at human life, what is the use of human life really? Look at history! It is a lunatic asylum, that thing going blindly, blindly on forever, and nobody conscious of it really—or only a few.

According to this vision, then, the real meaning of life is that a few people become conscious. It looks almost as if one were securing a position outside of time through consciousness, that consciousness forms the bridge over death. That is exactly the teaching of Lamaistic philosophy, for instance: The dying man should never lose consciousness, he should retain the continuity, so that rebirth shall not overtake him unawares. It is an exercise, the greatest effort of the Buddhist initiation, that the initiates should remember their former lives, thereby establishing a continuity of existence, which defends them against the dissolving influence of the unconscious. So they have the same appreciation of

⁷ *The Universe Around Us* (London, 1929).

consciousness. It is as if through conscious realization, one were climbing up to a place *au-dessus de la mêlée*.⁸

Prof. Demos: This brings in immortality. I suppose to be conscious of time is to be out of time, it is to be timeless, and therefore immortal.

Dr. Jung: Exactly. As if consciousness were a means to attain timelessness. That is a most interesting philosophical thought which for this woman is tremendously important from a practical point of view. And that is what I want to get at—why from a practical point of view? What does it convey to her quite personally?

Mrs. Sawyer: That it is worth working for.

Dr. Jung: Of course. It is highly worthwhile to work for consciousness and to accept life as it is, because it makes sense after all.

Prof. Demos: Don't you think there is a lot in this: to recognize and accept the world as it is? Especially for the patient, this vision that she must accept things as they are is significant, since, being an American, she would be inclined to reform and uplift life.

Dr. Jung: Yes, you can never become conscious of it if you don't accept it. If you don't accept your whole life in all its chaotic entanglements you don't live it, so how can you become conscious of it? You cannot detach from the entanglement of life if you are not in it; only through an intimate knowledge of it can you detach from it. This is, of course, practically, a tremendously helpful thought to her, and it is just what might enable her to accept the connection with that crystal man which was impossible before.

⁸ "above the fray."

SPRING TERM

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LECTURE I

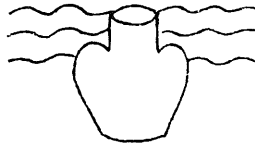
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Dr. Jung:

Ladies and Gentlemen: You remember that we were very much concerned in the last seminar with the question of the eyes; they appeared as a star and a human eye in that black wall which symbolized the obstacle of her problems. The patient succeeded in penetrating the dark wall to a certain extent, and we dealt with an initiation ceremonial in the underworld. I will show you again the picture which represents that primitive initiation to the Great Mother. In a way it is like the pictures in the Villa dei Misteri in Pompeii. It is a sort of autochthonous repetition of symbolism which was the main essence of a religious cult that just preceded Christianity. You know in the centuries just preceding and immediately after the birth of Christ, the two main religions in the Roman Empire were the cult of Mithras, a religion for men; and the cult of the Great Mother, the so-called Magna Mater, a religion for women; she was called the Dea Syria in Asia Minor, where the cult originated and whence it was introduced into Rome.

We know very little about the actual ceremonials or their particular dogmatic ideas, but we know a certain amount about the symbolism. Those cults were more or less wiped out by the early church, though it took over a good deal from them. Recent excavations have shown that the amount borrowed by the church was considerable. We are very badly informed about the origin of the Mass, but some of the details were taken from the cult of Mithras—those little bells designating the particular moment of transformation, for instance. And our Communion, which seems to be quite specifically Christian, was like the one celebrated in the cult of Mithras; they also had a Communion table, and the Host, little round loaves of bread marked with a cross. So probably many things in their manner of building were after the style of the earlier churches, like the separation of the choir from the rest of the church; and the crypts were presumably a development from the *mithraea*, which were in grottos or entirely underground. Also, the birthday of Christ, 25

December, was originally the birthday of Mithras. We cannot tell how much from the cult of the Great Mother survived in the worship of Mary, the Mother of God. This reached its full development rather late, in the early church it did not play the same role. In about the thirteenth century the cult of Mary developed tremendously, and it was at that time that the famous Loretanian Litany was invented, that invocation to the mother, where she is called the *vas in signe devotionis*, the excellent vessel of devotion, or the *fons signatus*, the sealed fountain, or the *hortus conclusus*, the hidden garden, or the *rosa mystica*. This symbol has been repeated many times in Catholic cathedrals—the beautiful mystical rose of Chartres, for instance. And there an element comes in which points to the East. The *rosa mystica* is a mandala, a magic circle, called in the East the yoni, a female symbol and a symbol of the mother. It is difficult to tell how much of this has been taken directly from the cult of the Great Mother, but we know that the *vas* is analogous to the life-giving chalice in the legend of the Holy Grail, and this goes right back to two sources: to the Celtic source where the sacred vessel was a conspicuous symbol, and to the so-called Vase of Sin in the Gnostic cults. Of course the designation “Vase of Sin” is entirely Christian nomenclature. In Egypt the idea has often been repeated in the form of the jars on the water wheels by which water is brought up from the Nile; they are always represented with sort of *ligamenta* or ribbons on the sides. Their origin is uncertain, but they can probably be explained as the *ligamenta lata* of the uterus, because this jar was a symbol of the uterus, the life-giving vase. It is very often found on Gnostic gems. And the same sacred vessel was used apparently in an antique cult mentioned by the old alchemist Zosimus, where it was called the *kratēr*; we still have his letter to a lady friend in which he advises her to go to the *kratēr* to find rebirth.¹ (*Kratēr* is the Greek name for the vessel in which wine and water were mixed.) So you see very little is known about the transformation of the ancient cult of the Great Mother, and we have practically no direct tradition in our religions which would explain this particular symbolism. It is an autochthonous repetition of the original ideas, a repetition which is possible again and again; it is eternal truth, one might say.



Now, through that initiation the patient has been confronted with a

¹ The lady friend was Theosebeia, an alchemist and Zosimus's *soror mystica* in their alchemical work. Jung mentions this advice in “The Visions of Zosimos” (1937), CW 13, par. 96, and in *Dream Analysis*, p. 341.

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tremendous problem. This Great Mother means to a woman Mother Nature, the great mother principle in her. One cannot designate such a principle in a definite intellectual way because all the original primitive ideas—the most important ones—are universal ideas of extreme vagueness. As soon as one tries to formulate them too definitely they lose their meaning and their value altogether; for then one could say it was just that and nothing else, whereas it is many other things at the same time. This accounts for the great power of such ideas; the Magna Mater is an idea of extraordinary wealth. One is probably closest to its meaning when one calls it Mother Nature, or the Female Principle itself; any attempt to formulate it more closely gets farther away from it. So we can best explain the vision by saying that the patient was confronted, through this initiation, with the problem of woman's nature. That sounds very simple but it is a terrible thing really. What is woman's nature? You see, women prefer never to mention it, and a man never dares to speak of it. Or if he dares, he will most probably be accused of violating the most sacred values of a woman and so on. It is hidden with the utmost care and it needs a woman of quite unusual consciousness and personal courage to speak the truth about it. I am afraid women often have a tendency to talk of things as they ought to be or as they desire them to be, or as they should become, but never as they are. Now, however, the patient's unconscious has shown her the necessity of facing herself as she is; and she understood that she had to deal with that fact with no further twisting or deceiving herself about it. So it is quite comprehensible that in this next series of visions the obstacle was still there. She says:

I stood before a black wall. I said to the eye, "how shall I surmount the wall?" The eye turned inward on itself. I also turned my eye inward and within myself I saw a growing tree. Then I looked out again at the wall and I beheld a tree growing near it. I walked over to the tree. It gathered me up in its branches and lifted me over the wall.

In this vision we find the thoughts we were trying to formulate when speaking of the psychology of the eye—the eye that receives or conceives, and the eye that creates. These are two different aspects of human thought. She looks into the background of her own eye and sees the tree there, and then she looks outward and sees the tree outside. Now how would you explain that? If you understand it, you understand the whole problem of the symbolism of the eye of Horus—no small matter! You see, the eye on the wall obviously shows what she ought to do; it turns upon itself and instead of looking out towards her, it looks

in, or to the other side. So she, imitating the revolving eye in front of her, turns her own eye inward where she sees the growing tree. Then she again looks outward at the wall, and there she beholds the tree which is growing outside.

Mrs. Crowley: One is a reflex of the other, is it not?

Dr. Reichstein: She is beginning to realize that man is a microcosm, and things outside are like those within. Therefore, if he looks into his own mind, he can get an idea of the whole world.

Dr. Jung: You mean what he sees in himself is his world? Or he touches upon the essence of the world by seeing his own essence? Yes, it is a very old idea that man is a microcosm and the exact replica, as it were, of the macrocosm, that what is without and what is within are the same. Of course, this formulation has been disproved many times, and it is exceedingly difficult to substantiate it, because the difference is quite obvious—it is obvious that our psychology is not at all what things are outside. But in what way is such an analogy proved? Where is the real analogy?

Dr. Barker: Can you say it is only possible to realize something external if the internal experience is first realized? That anything outside must be able to reflect the internal experience?

Dr. Jung: Take some concrete example. Take, for instance, an elephant. Can you realize an elephant without first realizing the elephant inside?

Dr. Barker: Not the first time. You first see a mass which is later called an elephant; it is only after you have seen various animals and have built up pictures of them in your mind that you realize them.

Dr. Jung: Suppose you discover an animal that has never been seen before, like the famous duckbill, that funny Australian mammal.²

Dr. Barker: You understand that by making use of your inner experiences of the pictures of other animals.

Dr. Jung: Yes, but those experiences all come from without.

Dr. Barker: Originally, but we have built up a system.

Dr. Jung: You say we have nothing inside that has not been outside? That would be the idea of natural science.

Mrs. Sawyer: Is it not that growth takes place within us, and she sees it as a tree outside?

Dr. Jung: Well, yes, but we are here concerned with the philosophical point of view, with the idea of the microcosm and the macrocosm. I want to deal with the problem in a general way now and not in the specific

² Platypus.

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way of this vision. This is still a continuation of our philosophical discussion at the end of the winter. It is a general question and a question of primary importance, which has a great deal to do with the nature of the mind or the psyche.

Mrs. Crowley: They are both symbols, one is the symbol of the other; one is form, and the other is the idea or the essence.

Dr. Jung: You think they are both symbols, exchangeable against each other? That is worth discussing.

Dr. Barker: I think we are empty inside until we come into contact with objects.

Dr. Jung: You have the standpoint of natural science, as I said. But we are not empty inside. Mrs. Crowley says the one world is the symbol of the other; that is, we have an explanation of the world within as well as without, because whatever we understand within we understand by our own intellect, and since we have access to it, we can never say we are empty inside. We have our own experiences, the experiences of ourselves.

Dr. Barker: I meant that the human mind has been developed through contact with the outside world; if our ancestors had never contacted objects they would be empty inside.

Dr. Jung: Yes, but you can be your own object. There have always been external objects, but even if there had been nothing, man himself was there, and from the way in which he lived he acquired definite empirical contents, images, by which he grasped the world. In studying the earliest theories about the world, you find that things have always been understood by analogies. There are innumerable cosmogonic theories, the theory that the Creator made the world out of a lump of earth for instance, shaped it as a potter would shape a vessel; or that the body of man was created as by a potter's wheel. We see in the first attempts at philosophy that man drew his conclusions from the facts which he discovered in himself, in his own body; he concluded that the earth was produced by vomiting or by defecation, for example. There are Indian myths that the waters of the rivers and seas rose from the fact that a wild dog pissed. All these ideas came from the immediate experience of man, and in that respect he creates the world from within himself.

But here we are concerned with a much deeper question—whether we really have access to a layer of facts within, which are the essence of the world outside. Have we access from within to facts which are equally essential to ourselves and to the world? I mean essential to the world as, say, the chemical or physical structure of bodies is essential. Have we inner access to these facts or have we not? You know, the Eastern philosophers and all the old medieval philosophers were quite convinced that

this was possible, that we have access to the substance of the world through the inner way. The only question is: can we see any justification for that belief? Well, there is no definite answer to this question. But we have to admit that the products of the unconscious do speak as if the things without were the things within, and vice versa. One can call this archaic language, and that may be; but sure enough, it is the language of ancient wisdom. The point is only whether it is still alive for us. First of all we must admit that the unconscious still talks in such a style, and then we must say it occasionally happens that things are the same within as without, and with no causal explanation. And inasmuch as the unconscious is a part of our life, lives with us and must live with us, we have to accept that kind of language as the expression of the unconscious thought, though it may not coincide with our conscious rational views. It is as if one had a friend, or a father, who was a theosophist, with whom one had to deal as a business partner; one must bear with the fact that he has funny ideas. And in the same way one must recognize the peculiarities of the unconscious. Moreover, specific experiences of psychological facts almost force one to assume that there really is a category of cases in which things outside do coincide with things within, where one must recognize that the formula of the unconscious does come through. It is as if one were a microcosm which mirrors the macrocosm, and from that one might conclude that there must be an avenue inside us that leads, not to our particular psychological curiosities, but to the essence of things in general. And if one admits that, well, one has to admit the truth of the Hindu and Chinese philosophies.

Here we have a piece of that language. This part of the vision says that if you turn your eye inward, you will behold the tree, something developing, growing over the wall; so if you are in its branches it will in time lift you over the wall. You see that as a psychological idea within yourself, yet if you look outside you also see the tree outside. That is, it is not only a subjective psychological fantasy, it is also an objective fact; the tree will grow in reality, which would amount to the fact that if one is in an uncomfortably tight corner and sees the tree growing outside, one can sit down and wait for it to grow. It has nothing to do with oneself, it is outside, it is a real situation; the outside circumstances will coincide and the thing will happen, as if the growth of the tree inside had caused things outside to behave in a desirable way. Of course, that cannot be explained causally, it is an entirely magic idea. Therefore people are often afraid to look inside, assuming that what they see there will happen in reality. This is a superstitious notion, yet it is not entirely superstitious, on account of the peculiar coincidence of within and without.

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This is an exceedingly speculative idea, following the suggestion of the unconscious that our patient should look at the vision in such a way. She is up against an obstacle which is not to be overcome, but the fact that she sees a tree inside is reason enough to sit down and wait for the tree outside to grow. It means: just wait, don't worry, the external situation will arrange itself according to laws which are apparently your own subjective psychological laws. It is as if the merely psychological laws ruled outer events at the same time, and this is the Chinese idea. I will quote again the story, which I have told you repeatedly, of the rainmaker of Kiao Tchou.³ That gives you the idea in a nutshell. Professor Wilhelm told it to me himself.

There was a great drought where Wilhelm lived; for months there had not been a drop of rain and the situation became catastrophic. The Catholics made processions, the Protestants made prayers, and the Chinese burned joss sticks and shot off guns to frighten away the demons of the drought, but with no result. Finally the Chinese said: We will fetch the rain maker. And from another province, a dried up old man appeared. The only thing he asked for was a quiet little house somewhere, and there he locked himself in for three days. On the fourth day clouds gathered and there was a great snowstorm at the time of the year when no snow was expected, an unusual amount, and the town was so full of rumors about the wonderful rain maker that Wilhelm went to ask the man how he did it. In true European fashion he said: "They call you the rain maker, will you tell me how you made the snow?" And the little Chinaman said: "I did not make the snow, I am not responsible." "But what have you done these three days?" "Oh, I can explain that. I come from another country where things are in order. Here they are out of order, they are not as they should be by the ordinance of heaven. Therefore the whole country is not in Tao, and I am also not in the natural order of things because I am in a disordered country. So I had to wait three days until I was back in Tao, and then naturally the rain came."

That is the way the East thinks—without causality. He simply got back into Tao. You see, when the atmosphere in this room is wrong, I restore here a little bit of Tao and it spreads like a quick-growing tree, with branches extending everywhere. Tao is in the room and nothing wrong can happen. This is the idea of what I call synchronicity.⁴ We think ac-

³ Spelled Kiao-chau in *General Index*, CW 20. Jung repeats this parable in CW 14, par. 604n., and in *Zarathustra*, pp. 824–25.

⁴ Jung's term for the meaningful coincidence of parallel physical and/or psychic events. Its use in *Dream Analysis*, p. 44, is Jung's first published exploration of syn-

cording to the Western assumption of causality, that one thing brings about another thing. But that is in itself a magic idea; we give magic value to causes, we think one thing inevitably gives rise to another. In reality we see only regular sequences and make the hypothesis of causality; we attribute the virtue of causality to a thing and explain the regular series of events by that magic hypothesis.

The East does not make that hypothesis, the East sees events in an entirely different way. The idea of magic causation is known there, because it plays a role in black magic, as when a person causes an illness or a death by magic means. But the higher philosophical idea is synchronicity. We see in history that certain chains of happenings lead to such and such events, but there is no connection between them. Suppose I am discussing this particular question with you now, and a dog barks in the garden, and you hear a car passing, and a bird sings. The East would consider such things, but we exclude them, we look for the cause; we say that the dog barks because he saw a cat. But the bird sings, not because a dog barks or because I lecture here or because a car is passing; also the car is not passing because the dog barks. There is no connection, these things just happen independently, it is mere chance that they happen. To us it needs no explanation, we cannot even see the problem. While to the Eastern mind, this covers the whole ground because he perceives the thing as a totality; the dog barks, the bird sings, the trees are green, the car is passing, all this is an ensemble, experiences which cannot be disconnected. He sees the intrinsic and only important connection of events in this transversal way. It is important that at this moment the dog barks. You heard something breaking in the kitchen a while ago; the Eastern mind says, well, naturally things must break.

Now looking at it in this way, one discovers an entirely different world, which is just as natural and nice and interesting as the world of causes; instead of looking at the causes that brought about certain conditions, one can look just as well at the actual being together of things. For instance, to you and to myself, that we are here in this room and that things are happening here and now, is far more important than the reasons which led each of you into this room. It does not matter where you came from, it only matters that you are here, and that this one and that one are here. To Eastern people there is any amount of justification

chronicity. Jung develops the concept more fully in "Synchronicity: An Acausal Connecting Principle" (1952), CW 8; "Appendix: On Synchronicity" (1951), CW 8; and "Letters on Synchronicity" (1950-55), CW 18.

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for that point of view. You see, their concern is to bring about the right situation, which, since one cannot rule the causes, can only be done in the way the rain maker chose; he turned his eye inward and sought Tao, and then it was outside. Of course, the European would say he waited just so long until the rain came, that the rain was due to come. If it had not come in three days it would have been four days—or it might have been six days. But the rain maker got into Tao, one cannot gainsay it, and he took just so long. One cannot prove that the man was a swindler because he never said that he produced the rain; when he was right himself, the rain fell. It is a miracle only to someone who thinks along the lines of causality, but if one thinks psychologically, one is absolutely convinced that things quite naturally take this way. If one has the right attitude then the right things happen. One doesn't make it right, it is just right, and one feels it has to happen in this way. It is just as if one were inside of things. If one feels right, that thing must turn up, it fits in. It is only when one has a wrong attitude that one feels that things do not fit in, that they are queer. When someone tells me that in his surroundings the wrong things always happen, I say: It is you who are wrong, you are not in Tao; if you were in Tao, you would feel that things are as they have to be. Sure enough, sometimes one is in a valley of darkness, dark things happen, and then dark things belong there, they are what must happen then; they are nonetheless in Tao.

It is, of course, a kind of experience which to our Western mind is sheer nonsense. One can never prove, for instance, that one's attitude is sincere. One says to oneself: Well, I feel right, and the fact that you come to see me is also right in the right moment—and it seems like empty talk—yet looked at from a psychological point of view it is exceedingly important. It makes all the difference in the world, because in the one case the world is as it ought to be, one is the brother of everybody; and in the other case everybody is a fiend, everything is wrong, and one feels wrong too, which is of course not an ideal condition. One can explain the condition causally and scientifically, theoretically it is perfect, but that does not prevent one from feeling like hell. So I assure you, from a certain psychological point of view, the Chinese idea is worthwhile; at least it is worth discussing.

This woman is up against a very difficult situation. You can guess what it is. The solution of her problem depends not only upon herself, but upon a number of external factors, and she sees only a black wall and does not know what to do. And the vision says that if she sees the growth within, there will be growth without, and she can trust herself there equally well. So the tree gathers her up in its branches and lifts her over

the wall, which is really the fulfillment of the idea that what has been seen within also appears without. It creates a situation which will eventually lift her over the wall. Now I will go on with the vision. I have already read this series, but there are a number of new members, and I assume that the rest of you will not remember every detail of it. Also, it is of particular importance in forming the bridge to things to come.

On the other side of the wall I beheld an old man. I looked into his eyes and saw therein a great river full of many writhing human bodies. A few men stood upon the bank and called with a loud voice to the struggling masses in the rushing water. The water cast a few souls upon the bank. Then the men who stood there lifted them up and showed them a star and a sun. This I saw in the eyes of the old man. The old man said, "You have perceived," and sank into the earth. A few small animals and flowers growing in blood appeared where he had stood.

We have seen that this is the archetypal old wise man, symbolizing the acquired wisdom which is the common inheritance of man. At a certain depth of the unconscious mind, one cannot fail to meet that inherited treasure of wisdom. It begins to function here, we have in this vision a piece of that wisdom—that what is within is without—and it is stated as if it were a most vital truth. It is a truth which has little to do with our rationalistic views, yet for the life of our soul it is most important. For if you are able to think like that, to have such a point of view, an avenue is opened up in yourself by which to arrive at a harmonious or peaceful condition, a mental condition where you are in tune or harmony with things; whereas if you adapt to the world as being only a jumbled causal chain, you never arrive at any settled attitude, you have no feeling of certainty or security. What the actual condition of things seems to be is simply of no consequence because, as I say, if your attitude is right, things are right, they are the things that belong. Whether they are sound, or moral, or wrong, looked at from another point of view, simply does not matter; for it is then your subjective experience, and as you experience your life or world, so it is. Any other consideration is a mere speculation and of no particular use. Naturally, from one point of view one could say this was a most miserable life, or the most beautiful life one could imagine. But it is perfectly inane to make such speculations, because the only question is how you live your life, how you experience it. If your attitude is right, then things are right.

Now this old man, being essentially the personification of the inherited wisdom of the ages, has a certain philosophical way of conceiving of

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all things, but it is not philosophical in the usual sense, in that it is an involuntary kind of philosophy. It is a system of ideas which are the deposit of events and experiences of untold ages, so that what the old man says is always a proverbial truth—as a proverb that proclaims a certain conviction or a certain truth is not the invention of one individual, but rather the effect of many experiences; it formulates the way in which things move or how they behave over immense lengths of time and among all sorts of different nations and races. It is always the *consensus gentium* that formulates such a truth, and so it is proverbial wisdom conforming absolutely to the general course of events. So when the old man says that what is within is without, it is a truth which in specific instances is hardly ever true. I mean, when one looks closely at things one always sees a tremendous difference between within and without; but in the long run, in general experience, it is eternally true. The vision, then, shows that our patient arrives now at the very seat of that way of thinking or conceiving of things, and she sees a strange vision in the eyes of the old man. What does that mean?

Mrs. Crowley: She sees as he does.

Dr. Jung: Yes, she sees what he sees as if mirrored in his eye. She sees the river full of human bodies, and a few hear the shouts of those people standing on the bank and come out of the river. What do you understand by that?

Dr. Reichstein: It is the river of life, which is always rolling on, or round and round, and then a few come out to get a fixed point.

Dr. Jung: This is another piece of his wisdom: life envisaged as a river in which human beings are swimming or carried along, and all perfectly unconscious—they are submerged in the water, which means in the unconscious. A little group on the bank are conscious, and those call to the ones in the river, so that others emerge and are also made distinctive and conscious—but there are only a few. In the words of the New Testament: "Many are called but few are chosen." The central Buddhist belief is that we are in an eternal circular movement on the wheel of death and rebirth as long as we are not conscious; but if we become conscious through the right meditation, or through the right kind of life, the functioning of the eight-fold path as it is expressed in Buddhism, then we shall eventually reach Nirvana. Here a very central Christian belief and a very central Buddhist belief come together, and this is the wisdom of the old man. Now our patient has not invented or thought out the idea, she simply saw the picture. And subsequently, when one comes to think of it or to rationalize about it, one discovers that it is again that universal wisdom. I could quote a number of dreams of other people who had

very much the same vision. Always the same archetypal idea, formulated in different ages in different ways naturally, is at the bottom of all psychotherapeutic systems, or at the bottom of all religious systems, for they also are systems of healing.

What this woman gets out of it is a very universal view of the goal of life. According to the statement of the unconscious, many are carried away by the river, but a few hear the voices of those on the bank and come out of the water; they become conscious, they no longer participate in the great unconscious movement of life. This is shown to her as the meaning of her life, and this reconciles her with the fact that she feels herself completely at variance with her conditions. On account of her problems she grew away from the atmosphere of her family and her friends, the convictions of her *milieu*, and she naturally felt isolated. Of course she will be told that it is neurotic and wrong to be isolated, but the unconscious says that is exactly what she is meant to do. Such a vision may help her to be reconciled to her own particular life task. For anyone who undertakes to live the individual life will be confronted with such a situation, it eternally recurs. It has always happened that a few left the stream and it will always continue to happen. This wisdom, or this proverbial formulation, is a deposit in our unconscious, and it comes up at the moment when one is called to face it. Now, when she has perceived this truth about her life, the old man disappears and in his place he leaves a few small animals and a few flowers growing in blood, rather insignificant looking symbolism, but full of meaning. It is obvious that they mean the life of the earth, the ordinary life. Yet they are growing in blood, she says in her telegraphic style. Now why the blood?

Mrs. Crowley: It means her own efforts, her own energy.

Dr. Jung: Well, it means a great deal of suffering when a thing costs blood; things grown out of the blood are very serious, they come really out of the essence of life. And that has a particular effect upon the way in which she perceives life. What would be the difference in her attitude?

Mrs. Crowley: They become more significant to her.

Dr. Jung: Exactly. And that leads us to something very important: as long as she is not herself, not living according to her own nature, as long as she is not baptized in her own blood, nothing is real, everything is banal. Naturally there are flowers and naturally there are little animals, and they are *nothing but* animals and flowers; she does not understand their life, she never experiences them as things born out of blood. I don't know whether I make it clear, but I can tell you, nothing is more bewildering than the different ways in which people experience things.

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Certain people have absolutely no realization of their experiences, everything is self-evident, everything is there as if outside, painted on the wall. When such a person tells a story, it is as if he had told it ten thousand years ago, it is neither here nor now, he has no relation to it. If he has an experience, he doesn't know it, and nobody else knows it. If he talks of it at all, he never gets excited, he takes it calmly, passively assuming that the other fellow, the one listening, has had the same experience. It is a perfunctory kind of experience. He lives a provisional life; he does not exist really, he is only a spectator; so any experience is ghost-like, perfectly abstract, without a trace of realization. People can live the most amazing things and remain entirely detached. I have told you several stories of people with compartment psychology who live one thing in one compartment, another in another, never knowing it because they never confront these facts. So when things become queer and you begin to wonder at them, it means that you are beginning to have a certain realization. And if you get as far as that, if you reach out to your own truth, down to your own blood, to your own law, if you know how far you are real, you will then have your own experiences, and you will understand what things are. Then you will see that everything real, everything alive, really grows out of the blood; they are not just there, self-evident. It is a very infantile consciousness that takes things as self-evident; children come into the world where things are, and everything is taken on the guarantee of the parents. Such people can go through life—and even die—without having noticed that they were alive.

I remember a very impressive case of this, a girl about twenty-five years old who had a compulsion neurosis. She proved to be absolutely inaccessible. She lived things, she did things, but she did not know what she was living. I said: "Cannot you see what you do, damn it?" But no, nothing touched her, so she had no relation to the world at all, she lived in a sort of mist. Finally I said: "Well, it is no good, I cannot waste my time any longer; if you will not try to see what you are doing I must give it up." And it happened that three or four months later she shot herself, and since she was a stranger here I was called in to give evidence, I saw the corpse. She had shot herself through the heart in the street and had not lost consciousness for a minute or two. The expression on her face was completely altered. For a long time I stood watching her face and asking myself: "What kind of expression is that?" It was most extraordinary, the expression of someone who was convinced, say, that a thing was black and to whom it was very important that it was black, but to whom one had finally proved that it was red; and now it was as if she suddenly realized it was red. It was a look full of bewilderment and a sort of

pleasant surprise. I saw what had happened: at the moment when she shot herself, while she was still alive, yet felt it was done and irrevocable, she understood what life was for the first time. I have seen several cases where serious attempts at suicide have occurred, and just as they thought: now it is the end, they understood what life was, and they never tried it again. Sometimes people have to injure themselves very badly in order to awaken to what life really is.

I had another case many years ago, an hysterical girl who tried to burn herself with methylated spirits. But when she was all in flames, she suddenly understood the terrific nonsense she was doing, and she never tried it again, she became reasonable. The unconscious works sometimes with most amazing cunning, arranging certain fatal situations, fatal experiences, which make people wake up; they are dangerous, they may cost their lives, but that simply shows how deeply unconscious people often are. And they cannot understand the psychology of other people; they live in a world of their own, never noticing that they are living beings like themselves. Such a realization only comes when things come to a head with them. Often it takes the death of the father or mother, who have guaranteed things for them, to bring the provisional life to an end; then it is borne in upon them that things depend upon themselves, and they begin to revise their former lives. They discover the world as it is, which naturally gives them a chance to establish a real connection with it.

So this is the moment when my patient should realize what life is. Small things, which were formerly just banal and self-evident, should now have a real value, they should mean something and have a life of their own. For then one can take care of things properly—value things. One becomes considerate, and if it is a deep realization, one begins to pay attention to the things that simply happen. One never says, “this is nothing,” but one says, “this is.” And then one discovers what the transversal connection, the synchronistic connection, really is; one understands better the Eastern mind.

A significant thing now happens in the vision. She says:

After the old man had spoken, my robe became green, then turned to white. About my head played white flames. I walked through waving fields of wheat.

She illustrated that stage by this picture [plate 14]. You see, it very obviously symbolizes enlightenment. This is typically Eastern symbolism. When insight, or understanding of the unconscious contents, has reached the highest center, the seat of consciousness, then the light

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bursts forth—a white light. The fact that her robe first becomes green simply refers to the color of vegetation; and that it turns to white means that it becomes light. What has been unconscious life now becomes light, or understanding, consciousness. She should become conscious in an entirely new way, she should be conscious of life, as well as of things, in complete distinctness. A white light is supposed to be the brightest light, and that gives the power of discrimination, one can distinguish best then. And what would the fields of wheat symbolize?

Mrs. Sigg: The harvest.

Dr. Jung: Yes, the wheat is ripe, it is the time of fulfillment, of complete maturity. But there is a particular thought connected with this wheat. Do you remember?

Miss Wolff: In a former dream she was driving a harvesting machine through the wheat, so, as the harvester, she was the goddess of wheat.

Dr. Jung: That was an anticipation of this moment which came some time ago, but what would be the meaning of the wheat now?

Miss Hannah: Meister Eckhart⁵ says that wheat is the highest form of grain.

Dr. Jung: Yes. Wheat is very symbolical because it is bread, the fruit of the earth. Therefore Meister Eckhart says: "The innermost nature of all grain meaneth wheat, and of all metals, gold, and of all birth, man." So wheat would be almost like the essence of vegetative or plant life. And since plant life is a symbol for the spiritual qualities of man, what would wheat symbolize?

Mrs. Zinno: Resurrection.

Dr. Jung: Yes, and it is also the symbol for the one that resurrects, for Iacchus, the divine son of the earth that is born in the winnowing fan; and for Osiris out of whose sarcophagus wheat grew; and for Christ inasmuch as he is the Host, made of the flour of wheat. St. Augustine called Mary the virgin earth which had not yet been fertilized by the rain, and so Christ is the son of the earth, the wheat. Here again is the fact: as within, so without. In this vision, our patient is enlightened, she has become fully conscious, and at the same time the earth has given birth to the wheat. The mystery of Eleusis, the mystical birth of Brimos is accomplished, the earth has brought forth the god. This condition would be expressed in Chinese philosophy as a condition, for the moment, of complete Tao, namely, the highest illumination within and the highest fertility without, the god born within and without, or resurrection. Then, while walking through the waving fields of wheat, she says:

⁵ See above, 3 Dec. 1930, n. 3.

I came upon a face in the ground. I said, "This is the face of suffering." The face changed into the dead body of a child. I lifted the child in my arms and carried it to a stream. When I laid it in the water it became alive and it put around my neck a chain with a jewelled heart. The heart burned into the flesh of my breast. The child rose and walked away. As he walked I saw that he was growing into a man. While I sat alone by the side of the stream a flame of fire shot up from the water. In the flame was a laughing face. I also laughed and so the face and I held communion together.

The illumination is immediately followed by the realization of the great difficulties that were awaiting her, which meant great suffering. That the face of suffering is in the ground means suffering connected with the earth, and that is really a great difficulty, the earth causes a lot of suffering; so the face which looks at her from the ground changes into the dead body of a child. What is the meaning of a child?

Dr. Baynes: New life.

Dr. Jung: Yes, but why should that be dead in just this moment, when one could say that she was now beginning a new life?

Mrs. Crowley: It is the idea of sacrifice.

Dr. Jung: Well, a child always means a beginning, a new attempt at life, so this refers to her new way of life. But now she recoils. All these visions were in order to increase her courage and her spirit of enterprise, but here she finds the corpse of her enterprise; the spirit of enterprise is dead. You see, having received the illumination, there naturally will be suffering, and therefore that child is dead. It is the suffering of child-birth, she must give birth to the new attempt at a solution. Then she lifts up the child, she accepts the difficulty, and she puts him into the running water of the stream; in other words, she tries now to put her attempt into reality. And the child comes to life and puts round her neck a chain with a jewelled heart that burns itself into the flesh of her breast. We encountered very similar symbolism some time ago, the ring that burned itself into her forehead, meaning that it took possession of her intellect, her thought. Now it is the heart, the feelings are reached; now things will be more real. The idea is not only in her head, it is also in her heart, she cannot get rid of that mark. As she was first marked in her thoughts, she is now marked in her feelings.

Then the child walked away and was transformed into a man, which means that the attempt will become adult. The child transforms into her real problem and this would naturally be the thing from which she recoils most. This child who now becomes a man means a very specific

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man, and therefore there is a moment of hesitation, she sits alone by the stream. Then up comes the vision again: out of the unconscious—out of the water—arises a flame and in the flame appears a face. Now I know nothing about that face. I can tell you very little about this symbolism because she says nothing of the meaning of that communion.

LECTURE II

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Dr. Jung:

Today Mrs. Fierz is going to read us a resumé of the former visions. Even for those who were here, it will be useful to hear a review of the whole series because one easily loses oneself in this maze of fantasy and thought. You will probably get a much better feeling for the organic structure of the whole process when you hear it in this form. It will be, I assume, something like a cinematograph film where you can see the rapid development of things over which we spent so many hours.

Report

The patient whose visions we are dealing with is a woman, thirty years old, who has broken down over a conflict, inward and outward at the same time. The outward conflict is that she cannot live the life she has been brought up to consider the right one. And her inner conflict is that she has been using only one small part of her faculties—her conscious intellect, which is especially highly developed. When in the beginning of analysis she finds out that Dr. Jung is not going to work miracles for her, that she has to look for help within herself, dreams begin to show her a way by pointing out her own neglected qualities. Figures of men—we call them animus figures—symbolizing a leading spiritual faculty, show her the necessity of developing her inferior function, feeling. And as soon as she is ready to accept this task a first hypnogogic picture puts the solution of her problem in a glimpse before her eyes. She sees a man—again, an animus figure—carrying a peacock on his back, which means that her own spiritual faculties will be led on by a much greater thing, by the very spirit of creation, of sunrise, of rebirth. At the same time another picture, where she sees herself with a hole in her shoe, warns her that her old standpoint is worn out and has to be replaced by a new one.

As if her unconscious would not let her rest any more, stimulating and warning dreams follow one another, till she has a first big dream, which shows her own problem under a collective light. The leading animus takes her into a boat and brings her to the place at the end of the lake where the four valleys

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converge—that is to say, to the very center of individual life. There he takes a lame sheep into his arms whilst she, imitating him, takes a lamb that is pregnant. Thus the animus shows himself to be the good shepherd, the *poimēn*—an archetypal figure, the spirit-leader of men. That all this is an anticipation only, and that in reality the dreamer has not reached her central place yet, is expressed by the fact that something is wrong with both sheep, and they are also shivering with cold. The sheep being a widespread Christian symbol would mean that the inherited Christian attitude of the dreamer cannot serve her any more, that she cannot solve her problems with her typical Protestant point of view. Her mind is lame, she is pregnant with the future, but not ripe yet to carry it.

After this she has some short initial visions that anticipate the things to come—a *mene-tekel*¹ written on the wall for her—understandable only in the light of subsequent events. I will mention only one: a spear shot at the moon.

Again she is admonished by dreams, and other short visions follow. Then she sees a flame before her face which suddenly enters her mouth, announcing that, after all this preparatory work, fire, the creative energy, is entering her—either to devour things that must be devoured, or to fill her with divine fire, with inspiration.

The next dreams all emphasize the necessity of giving up her conscious intellectual standpoint and of following the vital psychical function which moves down below—her inferior side.

Then there is a dream which, as far as the content is concerned, seems a counterpart to her first big dream of the good shepherd and the sick lambs. It again shows the hopelessness of Christian thinking. But this time the problem is stated in a very general form, as with the picture of a graveyard in France—the World War—it becomes the problem of the whole Western civilization with its breakdown of religious and moral values. But this time there is progress—a solution is hinted at: the figure of a bull gnawing at the fingers of a Christian saint shows a new force opposite to the Christian one. While the saint lifts himself up above the unconscious, the bull—a Mithraic symbol—is the blind, unconscious creative force, representing spring and rebirth like the peacock, but nearer to earth—pointing to the way downward again.

Now all the preparatory work seems to be done, the woman is ready to see—to let things happen to her—so now follows the first vision which has the character of a drama, a mystery play where things move and people act. The main actor is again an animus figure, a young American Indian, who in a short fight with a ram—another spring symbol—is charged with its primitive energy and rides off for adventure on a black horse. He comes to a lake in the middle of high mountains. There the horse dies, the sun sets—which means that consciousness has set, so the mystery play can begin. First there is a curious interlude, where the Indian changes into a Chinaman. Then both Indian and Chinaman walk around

¹ *Mene-tekel-upharsin*: Aramaic names for various weights, and the words that were written on the wall by the hand of God to signify the end of Belshazzar's reign (Daniel 5:25).

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the lake—an acted clarification of the woman's attitude towards Chinese philosophy which cannot serve her now. It is her own spirit that is needed. The vision says that a white bird is flying down, but it is instantly killed by the Indian. The woman's natural mind—the Indian—is hostile to the spirit, the bird of the Holy Ghost. But the spirit cannot be killed, it changes into a swan on the water, indicating that in another form it dwells also in the depth which has to be explored. So the Indian dives into the lake, and the first fruit of his investigation is a vision of his own; he sees three crosses in the sky. This is information given by the animus to the conscious mind that Christian symbolism is still full of mana, that the Christian problem is not solved.

The next vision begins again with the white bird, but here it changes into a black hawk immediately, indicating to the woman that the white bird can be black just as well, that the spirit is above and below. And this hawk brings her an egg he found in the earth. The picture of this vision shows that here the woman has painted herself in a very peculiar way: in a blue cloak, without mouth and nose, like an ancient statue. What she has painted, really, is the unconscious under its maternal aspect, the *Magna Mater* of ancient cults. The egg—the germ of the future—is deposited in her own womanhood, in her womb or the stream of her blood.

In the beginning of the next vision we see a horse changing into a ram and then into a bull—symbolism for the renewal of energy. Then the Indian comes in again and leads the bull onto a hill, where they both stand surrounded by many people in supplication. The Indian is put into the position of a Mithraic savior, for what is expected of him is a spring miracle, a rebirth. He then crosses a bridge with the bull and descends into a dark wood—again a symbol for the unconscious—where he drinks water at a spring. This drinking at a magic spring has magic effect: it attracts the woman herself into the mystery play. From now on she is acting in it. She enters veiled like an initiate, she drinks from the water too, and in this way becomes closely associated with the leading principle embodied in the Indian.

With her entrance, the play begins, a procession through the ages into the past—for the way downward can just as well be regarded as a way backwards in time—with the Indian as the leader. Christian symbols turn up in medieval surroundings. First, a mother offers her child to the cross, but when the Indian won't stop, the mother in anger throws her baby at him and instantly the child is transformed into two goats which also follow the Indian. Then a figure of Christ is passed by in spite of the woman's wish to stop and pray. Then the animus with the animals and the woman also pass a medieval castle, where one could live the medieval life, entrenched and safe, but that is just what the woman cannot do any more. So the cortège goes on, far back into antiquity, passing by Roman and Greek temples.

The transformation of the baby into two little goats means that the child, the future in the woman which is still unconscious, takes a new aspect; it is transformed. Bull and goat belong to Dionysian mythology, and what the woman is

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going to experience now is an initiation into the Dionysian mysteries—very much in the antique way known to us from pictures excavated in Pompeii.

Finally the procession seems to stop. The next vision is nothing but a face with eyes closed. With something like a prayer the woman beseeches the face to open its eyes. And now she sees what no man is meant to see—eyes full of beauty and woe and light—and she cannot bear it. She has looked into the eyes of the animal, she has met the animal within herself and knows now about her close connection with nature. She has found her own deep ground and, at the same time, she is standing at the beginning of man's history. So now she can proceed on her way back into the present.

It is again the animus taking the lead, first into a primitive town of sun-worshipping people. Here he is subjected to torture, burnt by fire and wounded by arrows. This shows the conflict of opposites in the woman, who has realized herself to be animal and civilized conscious human being at the same time. And as if to console her for the hardship of this conflict, she sees all the animals coming from the woods and all the fishes from the sea—a feast of nature, where everything is reconciled again.

But the visions continue. The woman sees herself as a child being carried to a Dionysian temple, then a youth standing in a grove, and in comes a satyr asking: "Why are you here?" The appearance of the satyr seems to upset the woman's whole system. The vision does not go on; she is unable yet to stand the sight of the goat-god. Her animus has to step in again. In the next vision his acting shows that it is an outrage to fight against fate. The helpful interference of the wise old man makes him find the right attitude—submission—so he willingly offers himself for sacrifice and is consumed by fire. A white bird, the immortal soul, issues from his body and rises to heaven. The sacrifice of the animus enables the woman to face the satyr. In the next vision she looks into his green eyes, she sees the flames of her emotion dancing around him, and quite unexpectedly he now puts the blue mantle of Mary around her and gives her the pearl necklace of her tears. The spirit of the animal is crowning her in the mysteries.

In the next vision she sees a man and a woman emerging out of a scarab—a symbol for the chthonic form of the sun-god. The man dives into a pond, brings a ring up and presses it into the forehead of the woman. Right after the vision of the goat-god there follows a revelation about the real relationship between man and woman as a part of her mystery experience. With the symbol of the ring this vision also contains the moment of complete initiation; the woman is definitely touched and marked, one might say, for individuation.

Then again the animus takes the lead. She sees a black-haired youth leaping and dancing with cymbals, performing for her the exalted joy, the self-forgetfulness of the Dionysian attitude. But suddenly the youth falls down before an old man who gazes at the earth with blind eyes, flowers springing up around his feet. It is as if the Dionysian movement had called forth the opposite principle, as the old man symbolizes the Apollonian attitude. The woman's unconscious reasoning is changing into a new kind of thought, quiet contemplation, which can produce

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flowers to unfold and grow. As the vision expresses it, the youth buries his face in the flowers. He is nearing the earth, and then he falls still lower—into the lap of an ancient mother, the earth mother. The earth psychologically means the body, the corporeal sphere of our psyche. Therefore a bathing ceremony that the youth now performs, right by the knees of the earth mother, which makes his hair golden (his mind bright), looks like a means to make the woman conscious of her own body and its psychological importance. But that the animus enters into the corporeal sphere also expresses that he is again blending with her, so when he comes up from the depth, she sees herself running on with him, until they come to a chasm, which stops their Dionysian movement. Now the animus fulfills his true function, which is to be a bridge between the conscious and the unconscious. He sets foot on either side of the chasm and tells the woman to walk over him to the other aide. This she does.

But then something goes wrong. When she urges the animus to come on with her on the other side he cannot do so, and after a struggle falls down into the water at the bottom of the chasm. The woman is left alone, she lies down frightened, and now animals come and lick her face. This means that when she is without the animus, in unconsciousness, she is together with her instincts. This is a moment of complete existence, of fulfillment—the collective unconscious is with her. The vision goes on to tell what this feels like: She sees herself as a laughing woman rising from the water and wearing the high-peaked Mithraic cap. She steps into a golden boat pulled by a white sea horse, and rainbows are all over the sky. She has become the sun-god and laughs a divine laughter. It is a complete deification in the sense of the antique mysteries.

This shows that on her way back from the animal through the ages the woman has reached the time when the antique culture came to an end, as in the way of spiritual development the antique cults could not give more to humanity than such a unique moment of deification to remember for a lifetime. The next step in development is Christian.

Therefore something happens now to the woman to make her discover the inner meaning and structure of early Christianity—real Christianity as opposed to the modern church. So the next vision she has is of a sacrificed sheep on an altar. This means that in order to become a real well-working human being again, the woman, who has been united to the animal and the god, must sacrifice on both sides. The sheep is animal and god in one. The next step in development is the sacrifice of the *participation mystique* with the powers above and below.

Curiously enough in the case of this particular woman, it is not she who performs the sacrifice, but, as the vision says, a crowd of Indians (animus split into parts). They perform the ceremony, tear the entrails out of the bleeding body, and hang them around their necks. And the entrails change into red jewels. Here the woman sees, in the symbol of the entrails made visible, that if her crude and primitive inferior side be made conscious, she will find the priceless jewel of life force.

Now she appears in the vision and asks for the jewel, but the Indians run away,

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and the single one who stays only tells her that she has violated the blood. As a matter of fact this woman has until now only looked at her own visions without much feeling and in a very abstracted way. She has never let them come anywhere near her. This is the violation of the blood, and therefore she cannot get the jewel. The vision continues, showing the Indian spilling blood on her head and robe, which becomes scarlet, indicating thus the necessity of reconciliation to the blood and acceptance of her reality, such as it is. Then she hears a strange rhythmic beating around her, and a great swirl of blood carries her upwards in spirals. She has submitted. The spiral indicates that the blood carries her according to the law which characterizes the growth of plants: a circular movement that can unite opposites by going and always returning, but always a little higher up. In this way she is carried, as she says, past the white face of God, past the sun and a pool of gold; that is, from the old pale vision of a faraway god, from the sun down to the gold of the depth of the earth, to the treasure below her feet. Here the movement stops completely. The next vision shows her in a wood encircled by the flaming red of the blood, she herself being a tree and lifting her face to the sun. Plant life, being directly opposed to animal life, stands as a symbol for the spiritual development of the individual, which she begins to experience now, being also for the first time rooted to the soil, with the blood withdrawing from her and encircling her. As long as she stays within the circle, she will not be consumed by the fire of passions around her. Over her is the sun, under her feet probably the pool of gold. The next vision shows her what this means; instead of an animus, a laughing goat takes her down into a cave, probably under the tree. As her eternal trouble is always to stay with her superior intellect, she must come down to the reality of the earth again and again. This time what she finds in the cave are two white snakes and a black one. The white snakes are friendly, they tell her themselves what they mean: they are the opposites at peace. The black snake is dangerous, it coils around her left leg. The snake is a symbol for a new and unknown element from below which she has to swallow, dark as it is, and without understanding. She actually does so in her vision; she swallows the black snake, the underground soul, and then she emerges from the cave. By swallowing the black snake she has finally made the connection with the earth that she needed, and that means at the same time the connection with the past. It is a dangerous moment, as the snake—the life that is left in the earth—is also the devil, the black Yin power. The swallowing of the snake is the old chthonic mystery.

When the woman comes up from the cave, the snake leaps from her body, falls upon a golden disk, which seems to be the pool of gold again, and is burnt to ashes. This means the ascent of the ignoble chthonic element into the spiritual—a real sublimation. The snake has vanished, but its spirit forces the woman to go on, to become transformed herself, or to seek her goal, consciousness.

So now the woman leaves the white snakes and the goat beside the disk and goes on alone until she comes to a black wall, on which she sees nothing but an eye and a star. This situation seems to show that the woman on her journey has come up from the past into her own present, and is standing before the un-

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known future as if before a wall, an obstacle, seeking a way to penetrate it. Here it was only after a most bewildering discussion between Dr. Jung and some fiery philosophers that the members of our last seminar learned that the star is to be understood as the symbol for the eye which emanates the light, while the eye is that which receives it. A symbolism for the receptive and the creative faculty of the human mind, working together—a figurative expression for the idea that the conception of the world is as much a creation of man as is his outward experience. Furthermore, the eye—that is, living consciousness—seems to be the place at which to pass through the black wall. The eye is a mandala, so to get into it means to find the center of one's being. The next vision seems to demonstrate just this, as it shows the woman in the liquid of the eye on the head of a giant. The vision says giant, but it could just as well say dwarf, because the man is the figure in the eye—the *Purusha*, smaller than small and greater than great. He brings her into the presence of a woman who seems to be a personification of the essence of all womanhood. This means that here she must become conscious of what womanhood really is; and a quite brutal vision of sacrificial prostitution does not leave her in blindness about its fearful nature.

This woman-goddess also shows her what there is lying at the bottom of female nature by taking her down into a new depth, where she sees only seething inchoate chaos. Here everything is dissolved, but here also things are formed; the vision continues, saying that a man of crystal is created from the formless mass. The goddess breathes life into him and disappears. This vision means that in the same way as she receives strength, form and definite substance through consciousness of her own nature, so also her objects receive form. The man of the vision is of crystal: it is the diamond body, the individual center and treasure of life. That she sees it outside herself in a man shows that she is still not ripe for it. She projects it into a real man who represents the individuated human being for her. She has to accept this fact and to wait for her natural growth. Therefore in the next vision she again sees herself before the same black wall with the eye on it. The eye teaches her how to look into herself where she sees a tree growing—again the symbol of plant life. Finally the tree is outside her and lifts her over the wall, where she finds an old man of legendary age, a personification of the collective unconscious. She is allowed to look into his eyes of eternal wisdom, where she sees the stream of life full of struggling souls. Only a few men are standing on the shore to look at the sun and a star in the sky. Like a counterpart to the *memento mori* of the Middle Ages, this is a *memento vivere*:² a teaching given to her that out of the stream of unconscious life, few are chosen for consciousness of individual life (the star) and of the deity (the sun).

Dr. Jung: In the last series of visions we came to a point in the development of our patient's unconscious where a new realization took place,

² *Memento mori*: in memory of the dead; from the eucharistic prayers of the Roman Catholic Mass in which the living pray for and include the dead members of the church as sharers in the sacrament. *Memento vivere*: in remembrance of the living.

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expressed by the symbol of the jewelled heart which was burned into the flesh of her breast; and I told you then that some time ago we had come upon a similar symbolism—Mrs. Fierz mentioned it in her resumé—where a ring was burned into her forehead, meaning the absolute union with her particular individual fate. But as it was only burned into her forehead, it was as yet only an intellectual conviction. You know one can realize things on very different levels. For instance, one can be absolutely convinced of a certain idea, but somehow it does not carry, it produces no visible effect; it remains a conviction of the head which has not yet reached the heart. In this case, the symbol of the jewelled heart means that the realization has touched the heart, so it is close to reality, it is also in her feeling. The two rational functions are now reached, so we may assume that an important step forward will be taken. Usually, in order to convince a person, one can wish for nothing better than to reach his head as well as his heart. But sometimes, even that is not fully convincing; that is, it is not compelling. It is compelling insofar as the conscious personality is concerned, but it is still possible that the unconscious may be against it, and in that case even a serious attempt of the conscious would be checked by unconscious interference. You know that often happens: people are convinced of a thing consciously, yet they cannot carry it through because of something that, in an obscure way, always interferes.

The difficulty is this: when one has achieved such a realization, it looks as if the way were opening, as if one could now progress; and one does progress, but in so doing one is invariably hurt and impeded by the power of the past. Even if one's progress takes a most reasonable form, most welcome and useful in every respect, still one is in conflict with the past. We always forget this. When one is fully convinced of a thing and when it seems good and advisable, one assumes that it should be possible to find smooth going. But it is not possible, some serious obstacle interferes and one cannot understand why. But if one looks back upon one's past and realizes the difference between the nature of one's present progress and the nature of events in the past, one can understand. It is rare that people have such an historical feeling, a feeling for events as they have been. Already the world of our parents has vanished from our consciousness; we don't appreciate what an enormous distance already exists between our own world and the world of our fathers or grandfathers. We live so much in the moment that only with the greatest difficulty can we reconstruct their tastes or convictions, to say nothing of those of our remoter ancestors. Had we more historical sense, we should better understand the meaning of progress. In the history of the world, also, any important progress has always meant bloodshed and wars and

revolutions. For instance, we are all convinced that the early Christian spiritual attempt was a mighty good thing, that the general intention and purpose was wonderful. Yet it produced a terrible upheaval in the world, it led to the destruction of thousands and thousands of lives. The reason for such conflicts is the difference, the friction, between the actual moment and the past. All that is an introduction to her next vision:

I beheld a giant lying on the ground. Hideous, he appeared. His skin was white and flabby. He called out to me: "You will fear me for I will rub your face in the dust and flay your body with whips." I spoke to him, saying: "Oh, world, I am not afraid." Then all things became dark and seething with fearful forms and faces. I was in a river of boiling blood. The giant stood over me and cast such a great shadow that I could not see the stars or the sky. I was being sucked into the great boiling stream and I cried out in agony. The giant disappeared and I beheld a great egg, blinding in its whiteness.

That giant occurs in another vision later on [plate 28], and I will show you the picture which she made then. It is of much later date and was painted at a moment when again there was a forward movement, and when again she hurt herself in the conflict with the past. Then only did she understand what should be done with the past, that it had to be carried. This picture is the counterpart of the historical idea of the *transitus*, which formed part of several antique mysteries. The carrying of the symbol is called the *transitus*. In the cult of Attis, it was the carrying of the tree that symbolized the Mother; it was usually a pine tree and it was carried into a cave. Also crossing a river or getting past an obstacle may be the *transitus*. Mithras is often represented as carrying the dead bull upon his shoulders, and that is also the *transitus*; the bull is his own life and it is the world, it is the so-called world bull. There is an old legend that the world was made by God in the form of a bull, and that legend is still alive in Africa; I found it on Mount Elgon.

One of the Somali boys told it to me because Europeans had the peculiar illusion that the world was a globe. We arrived at this discussion by my asking him whether he thought the world was a disk or a globe, and in favor of my conviction that it was round, I brought up the argument that when looking out to sea at a ship coming over the horizon, one always saw first the smoke, then the funnels, and then the rest of the ship. He could not deny this, and his companions all assented that it was so, but the fact that the world could be a globe was perfect nonsense to them, for in that case they would just slip off it. I said: "But how, then, do you explain that phenomenon of ships?" He thought for a long time, and

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then suddenly burst out with this old legend. He told me that Allah had made the world in the form of a bull, which he then killed, transformed it into stone, and threw it into the sea. It sank down so deep that only the left horn protruded. And that is the earth sticking out of the water, and as we are living on top of the horn, we naturally see ships coming up like that, it is logic. Then of course I gave it up; I could not persist against such an argument. The valuable thing was that I got out that story of the bull. It was a bit of old Persian mysticism, which was taken up by the Mohammedan mystics and, passed on by Sufism, went down the East Coast as far as Zanzibar. I mention that because in the vision the patient calls the giant the world. And the Mithraic bull is the world, it is the life of the earth, because the sacrifice of the bull made all sorts of edible things grow, as I have told you. The best-known form of the *transitus* is Christ carrying the cross, the cross being the tree again; that symbol is in Christianity as well as in the cult of Attis, where the tree has the meaning of the mother. And therefore the cross has the same value, it means carrying the mother, and the world is the mother—Mother Earth.

So this strange picture—the tiny figure of a woman carrying the giant, that huge white body with hanging arms, that enormous mass of flesh—represents the past in the sense of the world as she finds it. And, naturally, she would not find the world if she had not lost it. She has lost her relationship to the world of her past because she has gone through a long series of inner changes; and all who have gone through such stretches of the inner desert, or that inner wilderness, that jungle, have the same feeling that they have thereby lost their former world. It is a fact that most spiritual cults lead to an alienation of feeling from the world. In early Christianity thousands and thousands isolated themselves in the desert, whole cities were depopulated. In Catholic countries a certain percentage of the population still go into monasteries. And there are an enormous number of monks now in monasteries in Tibet, as there were here in the Middle Ages. Obviously the spiritual life has a tendency to estrange man from his past. This is—with reserves of course—the aim of spiritual development; it is a suitable and purposeful proceeding, for most people find it exceedingly difficult to maintain a spiritual development against the world. Understood in its widest aspect, everything of worldly quality is the past thing, and it reminds us constantly of our own past, which wipes out and obscures our spiritual point of view. No matter how great the first spiritual impression, when you go out into the world again you are overwhelmed by the strength of its banality. You may have had a spiritual experience which convinced you, quite unmistakably, that you were in the presence of God, filling you

with the conviction of immortality. Or the classical experience of Dionysus expressing the divinity of human nature, so that you were filled with its beauty. But out in the world, there are Mr. Smith and Mr. Jones at their usual job and everything is as it has always been, as banal as possible. Unless you shut your eyes and lock yourself up in a distant place, where you can desperately hold onto your spiritual convictions, you forget that wonderful experience—it is all wiped out by everyday life. Therefore every intense spiritual movement has been accompanied by such phenomena as nunneries and monasteries, places of retreat.

Now the patient's movement forward naturally leads her into the world, because the world is the only place where she can create. You cannot create when you withdraw into thin air entirely, you need the world, because that is the raw material, the *materia*, and you have to get your hands dirty in order to do a serious job; so you must touch the world, you must get entangled in the *materia*. A spiritual existence is really a suspended condition. You can be a hermit and live in the spirit, and it is a certain life, but it is not a visible creation. On the other hand, though people say that is doing nothing, I am not quite convinced of it; I am sure that those hermits in the Syrian and Libyan deserts did a mighty good thing. Their lives were of tremendous importance because they demonstrated the power of the spirit to an absolutely materialistic world. That a man stood on one leg for seven years on top of a column, like St. Simeon Stylites, is perfect nonsense to us, but in those days it was a divine miracle; thousands went to see him up on his pillar, because it proved the power of God. And so the fakirs who perform all sorts of absurd miracles, really fulfill the same purpose for the lower layers of the population, who must see a thing with their own eyes and touch it with their own hands; otherwise the spirit is air, it does not exist.

But the withdrawal from the world is only useful in a time when the spirit must be demonstrated, or when the power of thought has to be developed in contradistinction to the mere operation of natural law. Then when the times change, when the power of the spirit is amply demonstrated and mankind is convinced of its advantages, naturally the usefulness of that withdrawal from the world becomes obsolete. For a time comes when there is the other need, when the power of *materia* must be demonstrated. We have very awkward terms to express the meaning of this. We really should express ourselves in the terms of Chinese philosophy; it is much better to speak of a time when Yang prevails and another when Yin prevails. In our epoch there are many symptoms of the growing importance of the Yin.

For the new students I should explain that the Yang is the masculine

principle, bright, fiery, creative; it is the sky, the heavens, the south side of the mountain, and it is symbolized by the dragon; while Yin is the female, maternal principle, humid, dark, receptive, the north side of the mountain, the night, the earth. These two concepts, which the Western mind can hardly grasp, are exceedingly suitable to explain the basic principles of our psychology. We feel them to be vague, a sort of cloud of dust, but to the Eastern mind they are quite definite, and when one has become used to these terms, one suddenly sees that they are absolutely intelligible and clear. They characterize the two principles in an unsurpassable way, so that one regrets that our language does not yield the same possibility. And we have nothing in our European languages which conveys the concept of Tao, we do not think in that way; but when one learns how to use it, one is again sorry that we have no word for such a powerful and important psychological concept.

In the case of this woman, progress does not lead into spiritual mysteries; she must go a downward way, the Yin way. Here again Yin is something very impersonal; it is not a moral judgment. If I use the term downward path, it sounds like going to the dogs, like degeneration, or complete moral or aesthetical self-destruction. But it is nothing of the sort. She is literally on the way to Yin, she was initiated by the Great Mother. It is chthonic symbolism and not just the earth. Yin is by no means *just* the earth, it is also the earth, it *contains* the earth, the darkness of humanity, perhaps the cave, perhaps the black snake; that is all one can say, but it is absolutely characteristic in contrast to Yang. You see the Eastern mind always thinks in these pairs of opposites, while we are always trying to establish the uniqueness of things. We construct, perhaps, a complete picture of the surroundings of a certain object, in order to differentiate that object as a unique fact, or to detach it from its environment. But the Eastern mind cannot think of a definite Yin without having the concept of Yang always in mind at the same time. So much so that in the *Tai-gi-tu*³—that circular symbol containing the two fishlike forms, one black and the other white—the black fish always has a white eye and the white fish a black eye; the black fish is Yin and the white one Yang. In the center of the fully developed form there is the germ of the opposite. In the fully developed Yin, the Yang germ is already underway, and in the fully developed Yang, Yin begins. That is the Chinese paradox. Sunset begins at midday, and sunrise begins at midnight.

³ *Tai-gi-tu*: a Chinese circular black-and-white Yin-Yang symbol expressing wholeness because each half of the symbol contains within it a dot or seed of its opposite half.

In the Eastern mind, then, these things are always together, the one is only understood in relation to the other; the concept of Yin in that sense is absolutely definite, although we can only translate it by a long descriptive sentence or a series of analogies. So the correct characterization would be, not the downward way but the Yin way. It does not lead into spiritual monasteries but into the earth; it leads to the tangible things which, looked at from the Yang point of view, are destructive, because the Yin is the negation of the Yang. But a Chinese philosopher would never think that Yang was the only good thing, for Yin would then be a hell that must be fought against; nor would he think from the Yin standpoint that the Yang must be overcome. He is aware of these pairs of opposites, and he never dreams of *only* Yin, or that there should be a Yang party against a Yin party. That is the way *we* think. We make a moral conflict out of the laws of nature, like a primitive Fiji taboo. We say it is very bad to eat a certain kind of meat on a certain day of the week; or that those people who celebrate their holy day on Saturday instead of Sunday are all wrong and will surely go to hell. You see, that is our historical psychology, which is inclined to think that the thing which has always been taboo is necessarily bad—once bad, always bad—and that point of view is the destroyer of the spirit.

You find exactly the same idea in a pagan book, *The Golden Ass*,⁴ a Roman novel by Apuleius, practically the only one of that time which is still in existence. The book recounts the life of a youthful philosopher, Apuleius himself, who lived the ordinary life of a Roman gentleman, a perfectly natural sensual life such as any young man lived; St. Augustine, for instance, lived it in his youth. And the novel shows that, by his simple natural life, the philosopher slowly becomes more and more bestial, and finally he is bewitched and transformed into an ass. Then he is used in the theater for the most abominable atrocities and obscenities; he is terribly unhappy in the form of the ass, till one day he meets the procession of the priests of Isis, the High Priest carrying a wreath of roses. He snatches at the roses and eats them, and from that moment he becomes spiritual, he becomes an initiate. Mind you, that book was written by a pagan, not a Christian. It shows the psychological necessity of the time; it shows that if one lives the natural life entirely one becomes an animal and therefore needs a spiritual initiation.

⁴ Lucius Apuleius (born c. 130 A.D.), Roman philosopher, rhetorician, poet, and novelist; wrote the allegory, *The Golden Ass, being the Metamorphoses of Lucius Apuleius*, tr. W. Adlington (1566), rev. by Stephen Gaselee (London, 1915). Jung cites it in reference to initiation and to the Eleusinian Mysteries; see especially CW 5. M. L. von Franz adds an extensive psychological analysis in *Apuleius' Golden Ass* (New York, 1970).

It was perfectly true that in those days anybody who lived in the ordinary style went to hell, and the right way would be the Yang way. But if the Yang way is established till it leads into perfect sterilization, paralysis of life, then the Yin way is the living way, then that is the way of grace, the way of salvation. But it may bring out all the devils in the world apparently. To the Romans, for instance, Christians appeared to be the greatest nuisance, the worst vermin a demon could have invented, because they upset their families; perhaps a son was converted, and then he became a perfect nuisance trying to convert the father. The main reason for the persecution of the Christians was that they destroyed the life of the family. Christ himself said that he came not in peace but with a sword. Separating families was part of the program. That was very unwelcome to the Roman citizens, so they would not tolerate that Oriental cult; even Jews were tolerated, but not Christians. Naturally to the old Yin way the new Yang way was devilish, and therefore they fought it, they killed the believers of the new way. And now it is exactly the same, but the reverse; we are the believers in the Yang way, and we think the Yin way is all evil. So this woman experiences all the fears and doubts of the new way, she feels that somehow it is all wrong, it appears under the aspect of a black snake, it is sinful, destructive, impossible. Yet all the time her unconscious is pressing her into that Yin form, and the more she can accept it, the more from time to time a great light bursts forth, or a tremendous feeling realization, and against her will she becomes more and more convinced that the Yin way is the way of salvation.

Prof. Demos: Do you think there is a psychological law which compels man to take one of the opposites at a time, first one and then the other, and never the two together?

Dr. Jung: It seems to be almost a natural psychological law in all big movements, social movements at least; they are never balanced, they always exaggerate one side. Of course in every human life a certain balance is accomplished. One must not assume that the old Christians, although so spiritual, did not earn their money, that they did not cheat and trick people, nor that they did not like good wine. Inasmuch as they were balanced beings there was the other side. Instead of having people eaten by lions in the arena, or covering them with tar and putting them on fire, they later on invented the Inquisition, and so they had a new fun, a sort of spiritual fun.

I think you understand now the symbolism of the first part of the vision. I have followed a somewhat unconventional method this time in that I developed the thoughts first and then illustrated them practically by the symbolism. That tremendous giant lying on the ground symbol-

izes an enormous power associated with the earth. Giants are always chthonic powers, like those in Nordic mythology, or the Titans in Greek mythology. The white and flabby skin of this giant is the whiteness of death and the flabbiness of a more or less decaying body. What he says is perfectly clear in the light of what I have been saying: "You will fear me for I will rub your face in the dust and flay your body with whips." He will press her into the earth and reduce her to nothing. That is the overwhelming power of her former world, in which she, as a frail spiritual entity, a tiny spark of life, simply goes under.

Now we again come to typical religious symbolism in the idea of the treasure. For instance, when Christ spoke of the treasure in the field, he meant the Kingdom of Heaven that is within us. And this small light, a germ of life, a little plant, will grow into a powerful tree, it is the beginning of a new consciousness. But it is quite small and can be easily destroyed—like any germ. Even the strongest oak begins with a tiny plant which is exceedingly tender and easily destroyed. And so this woman's new consciousness is fragile in comparison to the giants of her former world. The treasure is symbolized in Buddhism by the jewel one sees on the forehead of the Buddha and the Bodhisattvas. In Chinese art it is the pearl; in classical pictures of the Chinese dragon, there is always a little moonlight pearl in front of the dragon, or a gold pearl when the whole scheme is golden. It is never in the dragon's mouth; he always seems to be trying to get it. Of course, the dragon is for us an exceedingly unfavorable animal, but in the East it is favorable; it represents the creative force, Yang. From the European point of view we would say: "Ah, here evidently is the precious pearl, the sun or moon image, with the idea of a precious thing that is desired by the dragon, the new light in danger of being swallowed by the dark forces, Yin." But that idea would not hold water. Here again the Eastern mind has a peculiar kind of objectivity. The Eastern mind is absolutely aware of the fact that Yang is just as dangerous as Yin; it is our prejudice that we think that Yang is all good and Yin is all evil. Therefore perhaps the dragon could swallow the pearl just as well; it is by no means sure that it would be particularly dangerous or undesirable. You see, the pearl represents uniqueness, the great value that is perfectly defenseless against the dragon; one does not quite understand why that dragon has not swallowed it. My idea is that the pearl symbolizes the uniqueness of the individual, the imperishable individual that is always there. It is the hero, really, who is swallowed by the dragon yet always reappears, having destroyed the dragon from within.

That tiny thing, that unique individual, that Self, is small as the point of a needle, yet because it is so small it is also greater than great. There

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again is the Eastern formula, and it is of tremendous importance. In the speculation of the Christian church, the individual is luciferian, evil, an invention of the devil, because it means to them the separation from God. But in Christian mysticism, though it is true that God is All, the Whole, and the individual means the extreme separateness from God, yet, as such, he is the indispensable constituent of God. What is the Sahara without the grains of sand? What is the ocean without the drops of water? Man acknowledges that God is indispensable to him; but man is just as indispensable to God. They depend upon each other. That is not, however, the official teaching of the church. Their God is All and he has swallowed the pearl; man is valueless, man is generated in sin, born in sin, and of no good to God. God could exist just as well without him. One does not know exactly why man is in such a bad hole, but so he seems to be.

Now when that spark of light, a new consciousness, enters the world, it naturally finds itself, as I said, up against the great powers of banality. All finished things, all established things are big. A new thing is always small, ugly, unacceptable, while the things that are grown and fully developed are beautiful and powerful and choice. Think of the beauty and perfection of the Catholic church. It is an absolutely finished and perfect thing and naturally one loves beauty and perfection. And then comes a tiny little spark that has a luciferian tendency to deviate from that form, and of course the church swallows it or wipes it out, as it has done with all heretics; some were just cleverly swallowed like St. Francis, and others were wiped out entirely.

So we can understand what it means when our patient says: "‘Oh world, I am not afraid.’ Then all things became dark and seething with fearful forms and faces." It means that chaos breaks loose upon her because she has lost the light in the moment when she says, "I am not afraid." If she had said she was afraid, she would have acknowledged her fate; that she denied her fear was the mistake. Then the world caught her, then she fell into the abyss seething with fearful forms and faces, and then she is taken back into the river of blood from which she had emerged. And the giant is no longer lying on the ground like Goliath when he was hit by the stone of David, he is now standing over her, and he casts such a tremendous shadow that she cannot see the stars or the sky. All orientation is lost, there is complete darkness; or as the *I Ching*⁵

⁵ Jung translated orally from German into English both here and in the Dream Analysis Seminar using his friend Richard Wilhelm's *I Ging: Das Buch der Wandlungen* (Munich, 1924). Cary F. Baynes, a member of both seminars, was starting work on her own transla-

would say, she is “near the heart of darkness.” She says: “I was being sucked into the great boiling stream and I cried out in agony.” That is the disappearance of the hero in the belly of the whale-dragon. And then in the overwhelming darkness even the giant disappears.

One might say it was illogical that the power which has overcome a person should utterly disappear when he is wiped out. But that is true Chinese philosophy. If Yin succeeds in swallowing and abolishing Yang completely, then Yang penetrates the darkness and puts it on fire, and out comes the light again. Therefore if a man wants to overcome a crowd, or if a king wants to rule his people, he must be swallowed by the crowd, he must give himself over to them completely, because only thus can he appear in each one of them. That truth is symbolized in the Christian communion; Christ is supposed to be literally eaten; he penetrates the darkness of everybody, and he reappears in everybody. The same idea is in the cult of Dionysus; in eating the raw flesh torn from living goats or deer, they ate the god, as he was dismembered and eaten by the Titans, and then reappeared in the titanic force of nature, thus becoming the ruler. Here the giant is swallowed up by his own darkness, as it were. Yin at the height of its power overcomes itself, and by the law of *enantiodromia* transforms itself into its own opposite. That is the famous concept of crossing over into the opposite, a concept that was first promulgated in the West by Heraclitus.⁶ It is an exceedingly important psychological law which you will find everywhere. You have probably noticed that in the sequence of our visions, things develop again and again through *enantiodromia*. Whenever a certain thing comes to a head, to the top, then it tumbles off, it changes into the opposite.

So here in the supreme moment, when the darkness is absolute, even the giant disappears; and behold, an egg appears of blinding whiteness. First there is the corpselike whiteness of the giant, and then the living, shining whiteness of an egg. That is a complete *enantiodromia*, it is the germ of Yang in the Yin, the Yin in its culmination containing the egg of Yang. Here you see the power of the former world in its culmination. Completely defenseless, the patient succumbs to the powers of the

tion: *The I Ching, or Book of Changes*, with a foreword by C. G. Jung (B. S. XIX, 1950; 3rd ed., 1967).

⁶ Heraclitus (c. 535–c. 475 B.C.), Greek philosopher and recluse. In his *De natura*, Heraclitus taught that all things were unstable, transitory, and in the process of turning into their opposite (*enantiodromia*). Jung’s dualistic ideas about the opposites, and their ultimate union within the collective unconscious, as well as Jung’s occasional density of style, have much in common with Heraclitus’s own style and ideas.

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world, and out of that Titan comes an egg which she can hold in her hand, which she can manage; moreover the egg is a promise of life. This is, of course, not to be understood in a logical way; it is only to be understood as an intuitive image. As she had been that tiny figure, that little germ of light, before being swallowed up by the universal darkness, so the universal darkness suddenly becomes a germ of life which she can hold in her hands as if *she* were a giant. This is a very difficult idea. As an image it is perfectly plain, but what kind of philosophy could you make of it? How would you explain such a tremendous change? As I told you, this is by no means her unique experience. I have seen the same kind a number of times in moments as important and decisive as this. Now how could it be, that the thing which has been the world of the past, a corpse, is suddenly transformed into an egg?

Prof. Demos: The past is the womb of the future.

Dr. Jung: That is perfectly true. Is it also the germ of the future?

Prof. Demos: Yes, the past and the future are opposites, and yet the future proceeds out of the past.

Dr. Jung: Exactly.

Dr. Reichstein: I want to ask if the same idea is expressed by putting a grain of wheat into the earth to produce the new germ?

Dr. Jung: Yes, the death of the grain of wheat in order to produce the new germ. Of course it does not die, it simply transforms, but that is used as a simile—as a corpse is put into the ground and supposed to resurrect at Doomsday.

Well then, this idea or picture, is a symbolic representation of the idea that the past is the germ of the future. You see, here something very strange happens. We were speaking of her consciousness as a spark, a tiny light in the great universal night, and she is overcome by the powers of the world, and her light is put out. But then the *world* transforms, the world of heretofore transforms on account of the fact that she has been lost in it.

Prof. Eaton: It is the same sort of idea as before, in the conception of the eye.

Dr. Jung: Yes. If you are completely destroyed by the world, then the world which destroyed you must be completely transformed, because you looked upon it with the eye that transforms, the eye that contains the germ of what is new.

Prof. Eaton: It seems to me that this whole idea connects up with the idea of immortality—that there is no beginning and no end to the cosmic process. If I am completely crushed by the world then I look upon the world with a new eye.

Dr. Jung: You are quite right in making the analogy with the ideas in our former discussion about the eye. One could formulate it perhaps in this way: if we think of the individual as being an imperishable substance of magic or divine quality, and if the cosmic darkness overcomes that individual light, then it disappears, it is no longer visible. Yet it enters the heart of darkness, it is within the darkness, and since it is imperishable the darkness cannot destroy it; on the contrary, it has the effect that the universal darkness becomes transformed, that Yang emerges from Yin again.

Prof. Demos: The Romans who conquered the Greeks were conquered by them spiritually. Is not that the same thing?

Dr. Jung: Yes, or a better example would be the conquest of Rome by Asia Minor and Egypt. And the same thing is happening to us: we conquered the East, and the East is now conquering us. Here in the heart of European civilization we are talking Chinese philosophy and declaring ourselves unable to find anything better. One could say, of course, that this is a hypothesis, but what I am driving at here is an exceedingly strange thought. I don't know whether I shall be able to make it clear. You see it is obvious that an individual being, an individual light or consciousness, can go under in the world. We see that every day; it is as obvious as the fact that we die. But this vision says: *if* your light is put out by the great darkness so that you no longer see the stars and the sky, then something very great happens, then your light becomes universal; then it is just as if you had given birth to a god, since the universal thing *is* the god. Now that coincides with the mystical ideas of Meister Eckhart, for instance. He makes a difference between God and the Godhead, as if the Godhead were nothing, or something quite unconscious; it is as if the Godhead must be reborn into God through man. To the primitive, a god is something original, a beginning of things as they have been created hitherto; and it is just as if the whole thing had no head, and then the individual man comes with his individual consciousness, and it is as if that man were the head, as if he had given a head to the Godhead. That is the creation of light. It is as if he were making the Godhead contract into one egg which becomes a new light. *He* goes under but what he produces is eternal. We have the same idea in Christianity, Christ is that egg—only the dogmatic legend does not quite agree. But the Gnostic legend fits in a marvelous way.

I told you that Gnostic legend of the Demiurgos who created a very imperfect world but in his vanity thought that it was marvelous. But then far up above him he saw a light, something he had not created. So up he went and there he found a spiritual world which he had not known

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before, made by a strange god. And it was this strange god who, looking down and seeing the misery of man that the Demiurgos had made only semiconscious, took pity on him and sent his son down to Paradise in the form of a serpent, to tell him that he should eat from that forbidden tree of knowledge. As it says in Genesis: "Ye shall be like gods, knowing of good and evil." This is good psychological advice: eat from the tree, see all the evil, understand how much it needs improvement. But then all the people who ate from that tree and who were increasing the light in the world were persecuted. Then god saw—mind you, this is the strange god, not the god who was the creator of the world—that mankind struggled in vain against the evil intentions of the Demiurgos. So he sent his son again, this time as Christ, and this time he succeeded in opening people's eyes to the fact that this world is really quite rotten, very badly made, and therefore they should liberate themselves from it. That is the reason why the Ophites, one of the Gnostic sects, worshipped the serpent as Christ, and why they had the serpent on the communion table with the bread and the wine.

This myth practically contains the substance of our patient's vision. The God-man means the superior man, the light, the Logos. In the beginning of the Gospel of St. John, Christ was the light that was shining in the darkness. He was lost among the powers of the world, his face was ground into the dust, he was flayed with whips, and he was crucified. He was absolutely and utterly suppressed; and that caused the new light. If Christ had not been sacrificed for mankind, there would have been no Christian creed; that idea is expressed in the Christian myth and in other myths as well. And here again, without a trace of connection with Christian symbolism or any other kind of historic symbolism, it comes up in our patient, an autochthonous growth from the very depth of her soul. It is the same old thought in an entirely new form, the idea that the whole world will be filled with light if I am lost in the world; if the powers of the world overcome me, the eternal light will break through.

Mr. Baumann: I want to remind you that there are some churches of the twelfth century where God is represented without a head, there is only a disk. I showed it to you in my lecture.

Dr. Jung: That idea of the headless god probably belongs to the peculiar mysticism of the thirteenth century. They did not use that term, but it is as if they were thinking of the Godhead as having no head.

LECTURE III

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Dr. Jung:

I have a photograph of the god without a head to show you. The sun, with the early Christian cross of equal branches, is in the place of the head. Now we stopped last time at the egg, which we understood as symbolizing the germ of the future, but we should say more about it. Have you any analogies? How is it connected with other mythological or philosophical material?

Mrs. Crowley: There is a cosmogonic myth which has to do with the egg.

Dr. Jung: Yes, there are a number of myths—primitive and otherwise—that explain how the world was created. For instance, that in the beginning there was just an egg, which finally opened, the contents were divided, and the world was inside. You see, the egg is in a way a sort of cosmogonic system; the yellow substance in the form of a globe might be the earth, and the albumen in which the nucleus is suspended would be celestial space. In another form of the same myth it was an egg-shaped fruit, a calabash, in which the primordial parents lay for eternities. After endless ages they suddenly felt separated, and they saw that it was because a son had originated between them; then the father became the sky and the mother the earth, and man was in between. That is a primitive African myth. You find the same idea in Egypt but in a more elaborate form, where the god of the air separates the heavens from the earth. In this case it is the mother who forms a sort of vault over the earth; the air god presses her upwards while standing upon the earth god, and so forms the kingdom of the air between the heavens above and the earth below. It is quite possible that it was from such primitive ideas that theories like the one of the Orphic egg originated. There we touch upon something quite interesting. Have you ever seen any illustrations of the Orphic egg?

Mr. Baumann: I have seen a picture of an amphora containing an egg with a flowering tree growing out of it.

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Dr. Jung: That would be a step further, but I mean before anything was created; for the egg is the eternal example of the perfect germ in a dormant potential condition. It is often represented on antique Gnostic gems encircled by the snake. That is important symbolism which occurs also in Tantric philosophy, where the snake coils round the creative point call the *bindu*. This is represented by a small golden or fiery point, which in the Upanishads has the name *Hiranyagarbha*, meaning the golden germ, or *Shiva bindu*, the Shiva point, or the creative egg, the germ of things. The point is interpreted as the male god, so it has often been represented as a phallus, the symbol of the generative forces, and the snake coiled round it would be the female principle that receives or surrounds the creative point. The serpent is Shakti, the goddess; through the intercourse of the god, the Shiva point, with Shakti, the world illusion or Maya is created. Now when that system becomes active, it is symbolized in Tantric philosophy by the springing up of the Kundalini serpent (the word *Kundalini* comes from *kundali*, meaning coiled) that then emanates a sort of system of visibility or appearance which is called the world; but this, they say, is essentially an illusion. I mention these details because, as we progress in our interpretation of the visions, you will see that the tendency of the patient's unconscious is quite unmistakably to approach such Eastern ideas, with which she is totally unacquainted in consciousness. Her unconscious is trying to express this particular aspect of truth for reasons which we don't know. We may speculate about these ideas, however; they are certainly archetypal and distributed over the whole world. As I said, we find the same symbolism in the Orphic mysteries in Greece, for instance; that egg, the world germ, is exactly parallel to the idea of the *Shiva bindu* in Tantric philosophy.



Nothing is indicated in our patient's vision concerning the serpent. We only know that instead of the giant, an egg appears. Do you know why the giant disappears? That is very important. You remember that the giant symbolizes the overwhelming power of her past world. How is that dissolved?

Prof. Eaton: Is the giant not Maya? If Maya disappeared you would have the original state from which the illusion arose.

Dr. Jung: But how can you make Maya disappear?—how undo it? The answer is clearly stated here but one doesn't notice it, one is blindfolded by the dry telegraphic style of these visions. You see, the events just before were really the culmination of the power of the giant. "The giant stood over me and cast such a great shadow that I could not see the stars or the sky. I was being sucked into the great boiling stream." She is going

under completely. It is the penetration of Yang into Yin; or the going under of the hero into the belly of the whale-dragon. Then she says: "I cried out in agony," and at that point the giant disappears. One might think that the giant would stand there through all eternity, and that she was simply sucked under and disappeared. But no, the giant disappears. You remember the *I Ching* speaks of being "near to the heart of darkness"—when one is near the heart of darkness Yang overcomes Yin. That is generally the case in the hero myth. In the *Psychology of the Unconscious* I have given several examples.¹ Having been swallowed, the hero is in the belly of the monster, near the heart or blood vessels or liver; then he takes his sword and cuts out the heart, or perhaps he pierces the great blood vessel, he destroys a vital organ and the great monster dies. You see, he is able to destroy the monster because he is near the heart of darkness. That is one way of overcoming the giant. But in this case there is nothing of the sort.

Prof. Demos: In Hindu philosophy one overcomes Maya by the tree of knowledge.

Dr. Jung: That is true, but there is no sign of that here.

Mrs. Fierz: It is because she cries in agony.

Dr. Jung: Exactly, it is her piercing cry, her agony, that overcomes the monster. That shows the creative value of suffering, it is the suffering that transforms. Meister Eckhart says: "Suffering is the fastest horse that carries you to perfection." She allows herself to suffer agonies, and expressed in her telegraphic style you can take it at its full value. And that makes the giant disappear. This is a very important point. Of course for masculine psychology it sounds too soft and weak, we cannot understand it, and therefore the hero takes a weapon and kills the monster from within. But the woman kills it through suffering. Can you understand this?

Mrs. Baynes: Would the suffering of Christ on the cross be a similar thing? But he was a man.

Dr. Jung: Yes, and that is what we cannot understand. It is the same idea, the magic effect of suffering. The primitive medicine man, for instance, has something like a magic effect inasmuch as he is the first victim of it. There is an excellent story of a medicine man in Uganda—of course I cannot guarantee it, but it sounds true—which gives the psychology of magic effect. A white farmer, who employed native la-

¹ *Psychology of the Unconscious*: see above, 11 March 1931, n. 2. The examples Jung repeats here are also given in CW 5, pars. 369, 388, 417, 511, 538 and 538n. (as in the 1912 ed., CW B).

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borers, was annoyed because they were becoming very unmanageable, and then he discovered that in a remote corner of the estate, coming from somewhere outside, a medicine man had settled and built himself a grass hut. And he had a very bad influence on the natives, he made them superstitious and incited them to rebel against the white man. In order to stop that, the farmer set fire to the medicine man's hut one day when he was not at home and destroyed it entirely. Then the medicine man got into a fearful temper, and in the night he settled down on a hill opposite the farmer's house and raged all night long. It had the most peculiar psychological effect on the farmer; he said it was as though animals were leaping upon him, or as though hyenas were trying to break into his house. Of course, one can say it was all imagination, but that is how those things work. Any Negro would have died of fear, but the farmer simply perspired; he needed all his characteristic strength and rationalism to defend himself against that fear, obviously inflicted by the mad rage of the medicine man. Now the fact was simply that the medicine man was so angry that he suffered an agony, and that had a magic effect. An emotion can have what one would call a magic effect if it is very real, and if one is the first victim of it.

The medicine man has an effect because he is usually the first victim. Therefore primitives are afraid to be medicine men. They hate it, fear it, and try to escape it, because they know that sooner or later they will be killed. And they are afraid of the other medicine men because they always assume that the other is the better fellow; they think of themselves as fakes, but perhaps the others are not fakes, so they live in continuous fear. The Red Indians have very interesting theories about this. They assume that a shaman sends out magic projectiles from his poncho in which he keeps them—a stone or an arrow or an icicle even—in order to make a man ill or to kill him. And when the magic thunderbolt has been successful in killing a man, the weapon itself becomes enthusiastic about its task and gets very angry and dangerous. So instantly, upon hitting the man, it shoots out of his body again and back to the medicine man, who, if he does not take care, will be hit by his own projectile and suffer the death he has inflicted. Therefore the medicine man must talk to the ghosts, who inform him how far the illness of his victim has progressed; and when the time of death comes, he goes into the bush and puts up a stick with his poncho and hat on top of it, a sort of magic figure like a scarecrow, so when the projectile comes back, angrily seeking another victim, it sees that figure and thinks, Ah, that is it, and shoots into it. Then the medicine man jumps out and seizes the icicle; he worries it until it gets tired, and then he puts it back into his poncho for further use.

That is a concretized representation of the underlying psychological fact that nothing is as infectious as real emotion. When you are in an excited crowd, you get excited too, even if you don't know the language. In an assemblage where everybody is laughing, you laugh like a silly idiot even if you don't understand the joke. When you have to cope with real emotion in someone you cannot help being infected by it. But if anybody *uses* real emotion, if he works himself up into a real emotion for magic purposes, he will sooner or later be the victim. You see that in neurotic hysterical people: they use their emotions to hurt people and then they themselves get punished by it. Each time they worry somebody they get it back and suffer twice as much, for it is a most immoral procedure.

Mrs. Crowley: And yet probably the whole theory of incantation and prayers was based on the effect of emotion.

Dr. Jung: Of course, it may also work for the good. All incantations, hymns, and religious music and dances are for the purpose of bringing up certain emotions which have either evil or good and purifying effects. Acute suffering has the extraordinary effect that suddenly the whole past does not matter in comparison with the pain. People who suffer acutely are therefore apt to become rather selfish. And people who don't possess their center, who are somewhat outside of it, need a great deal of suffering until they can feel themselves; they almost inflict upon themselves situations in which they have to suffer. But nobody can prevent them because it is a need. Only through pain can they become aware of certain things, and if they never become aware they never progress. If mankind had not suffered from living in caves or in the branches of trees, they would never have invented houses. So even if suffering is not inflicted from outside, it is inflicted by people upon themselves with the unconscious purpose of feeling themselves. If you have a bad toothache the whole world does not matter, and if you are really seasick it is quite indifferent to you whether the boat sinks or not; you become demoralized. But the positive effect is that you feel yourself, that you acquire awareness, that you learn to assert yourself against the giant.

So from such acute agony the patient becomes aware of herself and that is exactly what she needs. In that moment everything that has been overwhelming before becomes an egg. She says: "I beheld a great egg blinding in its whiteness." And you see she represents it in the picture as being above her, and she holds up her arms to it as if it were a divine apparition [plate 15]. It looks like an invocation.

Prof. Demos: You explain suffering as a means to achieve self-conscious-

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ness. In Christianity the renunciation of the ego seems to be a part of the saintly ideal, as with Christ and the martyrs. What is the philosophy of suffering?

Dr. Jung: The idea of Christian suffering, I mean intentional martyrdom, was to deny the egotistical interests of man and his avoidance of pain. The martyrs asserted themselves as immortal units; it really was to emphasize the Self, because to them the Self was identical with the Kingdom of Heaven. In the Logoi recently discovered at Oxyrynchus² are these words: "The Kingdom of Heaven is within you; and whosoever shall know himself shall find it. Strive therefore to know yourselves, and ye shall be aware that ye are the sons of the Father; ye shall know that ye are the City of God." So when the Self is asserted through pain, it means that the Kingdom of Heaven is established, which was the purpose of martyrdom and the reason the Christians were taught to seek the arena. Christian martyrdom meant the complete abnegation of the ego, which was absolutely necessary at that time. It is impossible to live as an ego forever, it is too childish. Of course, many people often make the great mistake of taking the ego for the Self. The ego is nothing but the artificial self. That is of course clear to us, but in those days egotism was a self-evident fact. The Bible said: Love your neighbor *as yourself*. It was obvious then that they loved themselves, everybody loved themselves; and afterwards it became our ideal to love our neighbor; nowadays we love our neighbor and not ourselves; everybody hates to return to himself, he is most loathsome to himself.

I once treated a clergyman who spent the whole day from morning to night with people. I said, "If you live like that, you can never develop. You are a naughty boy inside and you want to be a priest. That is impossible. Every day you must spend one hour of concentration upon yourself in order to learn what you are inside." He said he would do it; he was musical, and it would be very nice to play the piano with his wife. I told him that would not do, he should be quite alone without his piano or his wife. And his reply was: "But then I would get quite melancholy!" "Exactly," I said, "it is very depressing to be by yourself. But how do you think I can stand you? It is a test to stand yourself. If you can stand yourself, then the world might be able to stand you, but certainly nobody can stand you otherwise. It is like someone who is unwashed." So I always say: Love yourself, and then it is possible that your neighbor will love

² An excavation site in Upper Egypt (1896–1897, 1906–1907) containing many papyri, chiefly Gnostic and theological, dating from the first to the tenth century. Jung mentions them in CW 9 i, par. 74; CW 9 ii, pars. 69n., 224; CW 11, pars. 415–18; and in *Zarathustra*, pp. 217–18, 323–24; see also *General Index*, CW 20, and *Zarathustra*, index, s.v.

you, which is a very paradoxical teaching. But I tell you, it is mighty useful to some people.

Here is a question from Mrs. Sawyer which I overlooked. She says: "If the dreamer had said, 'I am afraid,' instead of 'Oh, world, I am not afraid,' what would have happened? Would she have been overwhelmed more slowly? Would the egg have appeared?" But she *was* afraid, she was simply boasting and then naturally darkness came upon her. You can say, of course, that is why darkness came upon her, and that is what ought to have happened, it was right. It is like the idea that the world would not have been saved if Judas had not betrayed the Lord, and so we should be grateful to Judas. Obviously it had to happen in this way, but if it had not, she would have made another mistake, something else would have happened, and the darkness would have come just the same. It was a superior force. Now we will proceed to the opening of the egg [plate 16]. The patient says:

"Open, that I may know what is within you." At length the egg opened and within I saw an antique black marble head. I took it out and wiped the dust of ages from it. As I did so, tongues of fire leapt from the lips and the face said, "Kiss me, woman." I said, "I cannot, I will be burned." The face again commanded me and I kissed it. Then I felt the fire going all through me. I stood up and the head fell upon the ground and broke into fragments.

These are rather unexpected contents for the egg. What do you make of it? First of all, what does the black antique marble head mean?

Mrs. Crowley: It sounds as if it had something to do with Dionysus—the blackness of the earth or of the fire.

Prof. Eaton: It suggests Salome and the head of John.

Dr. Jung: Yes, but John the Baptist was not black, and no tongues of fire leapt from his mouth, and he did not want Salome to kiss him. Well, we must first go back and find the origin of the egg. It surely comes from the past, it is instead of the past, or one could say it was inside of the past, an egg that had been hidden within the giant; that is, the world of heretofore was pregnant with an invisible egg, which appears when the world disappears. It is a germ from far back in the ages perhaps, for she said the head was covered with the dust of ages. In the remote past an egg was laid, or the germ of a new world originated, which remained hidden within the giant, but now when the giant disappears it becomes obvious and it contains that black head. The head must symbolize the thing which remained concealed in the past, and that gives us a clue as to its meaning. Mrs. Crowley has already referred to its earth blackness, and

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we know of the black Isis and the black Artemis, for instance, and black animals were sacrificed to the chthonic gods.

Dr. Gordon: It is the Yin.

Dr. Jung: It is a germ of the Yin, but in how far has it been hidden in the ages? Black suggests evil, and tongues of fire leaping from the head are nothing particularly friendly, it reminds one of hellfire. It also reminds me of a thing that happened in Switzerland when tobacco-smoking was not generally known. A townsman was walking in the country with his pipe in his mouth, and he asked his way of a peasant. But the peasant simply stared at him because he was blowing smoke out of his mouth and said: "I don't want any dealings with the devil!" You see it is important to realize that to us the Yin or the earth has the character of evil very often. Now to what would that head refer? Have you the connection? You know about the instinctive side which has not been accepted, but we must have a symbolic connection; we are interpreting without considering what has gone before. You have seen the photograph of the god without a head, we were speaking of that last time. The god without a head is the giant, and here, when the giant disappears, the head appears in the egg. The giant is white, but the head is black. What would that convey? Things are getting very complicated.

Prof. Eaton: I think it means her thinking is not enough connected with the chthonic principle; the thinking would be embodied in the head perhaps.

Dr. Jung: Well, the giant is the past and, of course, there is no mention of his having no head; I say that, in speaking of the heavy load which is to be carried. We in the present are the head of the past; we are ahead of the past literally, and we are the foreseeing eyes and the creative brains that give the past a head. At least we ought to be. If we don't assert ourselves, if we don't create a new head, the past will be an overwhelming body that crushes us. But by putting a head on the body, we give sense and meaning to the whole thing. The difficulty is that we don't know what head we should put on it; the past is a growing tree, and we don't know what kind of fruit it should have, what kind of development it will need. Our patient does not know the meaning, but it is already existing, it is in the egg. The world of heretofore disappears, and the meaning becomes obvious in that extraordinary symbol.

Prof. Demos: The black head is luciferian also, which is a principle of change.

Dr. Jung: Well, I would say that any head given to the past would be luciferian because it brings light. Here it is quite obviously a Negro, and this is confirmed by a later picture where the whole figure appears. I will

show it to you now [plate 17]. This is one of the most beautiful pictures she ever made, really artistic. There is a broad river of blood flowing out of his chest. You can see from this picture the meaning of the Negro's head; it is a new meaning, which in this case is represented by the Negro.

Mrs. Crowley: I remember a discourse you gave us on the subject of the black Messiah.

Dr. Jung: Now instantly you are in the midst of it. But I think you are exaggerating a little; it was not a discourse about the black Messiah, but I remember I did say there was no reason why the next Messiah should not be black.

Prof. Eaton: You have referred in your books to the negroid unconscious of Americans, but the trouble is that it was in the belly before, and now it is the brains that are black.

Prof. Demos: It seems that the god seeking a head finds Lucifer—Lucifer is the head of the god.

Dr. Jung: No, we cannot put it like that, we must be very careful not to use prejudiced notions to explain this kind of symbolism. Here we have only very loose analogies. That photograph I showed you of the god without the head is what I would call a loose analogy, an unsafe analogy. You see, we are concerned here with a living symbolism which is not historical or archetypal, it is new, something just created. This woman is seeking an attitude which will help her to meet the problems of her life. She has not found the conviction or the attitude which would help her to accept life as it is—one cannot say life in general, but her own individual fate; for that she needs a sort of religious attitude which she can find nowhere else. My reason for dealing with these visions is that they give us really marvelous insight into the secret workings of the unconscious. They show us how the unconscious works out certain symbols, by means of which she may acquire an attitude that enables her to live, not conventionally as we understand it, but her own specific individual life.

Now the great trouble is this head without the body, or the body without the head. It is exceedingly difficult to understand and to explain this symbolism; therefore you must forgive me if I go back over the ground again and again. You see in the photograph of Christ without a head, he is not really without a head, a symbolic sun is the head; and it is not just the disk of the sun, it means a spiritual sun. The spiritual sun in Christianity is the specific truth of Christianity, it is the Logos, and it is symbolized as the circle with the cross, which in the East is called a mandala. It is the symbol of individuation, or the completion of the human individual, the *entelechia* in other words, the realization of the pattern of the individual; and it represents at the same time the new light of the Logos.

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That is the new light which shines in the darkness, as is said in the beginning of the Gospel of St. John.

In the centuries around the time of Christ, there was, as you know, an entirely different kind of psychology. Then Christ meant the discovery of a new attitude, a new hypothesis about the meaning of life, and therefore he was called the new light; he was even compared with the sun, so much so that the early Christians saluted the rising sun as if it were Christ himself. St. Hippolytus³ wrote that he himself had seen Christians prostrating themselves before the sun, shouting: "Have pity upon us"; and he reproached them for it. And then that symbolism was rationalized and used by the church with a certain purpose. There is a passage in one of the Prophets⁴ about the new sun of justice, with salvation under its wings. The idea that Christ was that new sun was encouraged by the church in order to assimilate the Mithraic cult, just as they usurped the birthday of Mithra (25 December) and made it into Christ's birthday. This is the origin of the sun symbolism in Christianity.

But as that photograph of the figure from the cathedral at Autun reveals, it is more a sign of a sort of esoteric Christianity, and one may assume that the artist who did it was an initiate of a special sect perhaps; at all events it would be an esoteric interpretation. So that the sun symbol given to Christ instead of a human head meant that the Logos, his mind or insight, was the new light. There is a Latin inscription which says: "*Quisque resurget ita quem non trahit impia vita et lucebit ei sine fine lucerna diei.*" This means that everyone whom the impious life does not ensnare will rise as the Lord rises, like the rising sun, and the light of day will shine upon him without end. The word pious really means obedient, so *impia vita* would mean the life that is not obedient or does not conform to the new light; but if he succeeds in fulfilling the new meaning, in living by the new Logos, then the light of day will shine upon him in eternity. This is exactly the formula which we could apply to the symbol of the head. The head represents a certain idea, it represents the Logos, it gives insight, or consciousness of things, it explains. And if you understand it, you will live in the light, inasmuch as the *impia vita*, or the life of the past does not drag you off your path. That is always the great trouble, for the past world is the giant that may overwhelm you.

Now this woman has made the great giant disappear by her suffering.

³ St. Hippolytus (died c. 236), disciple of Irenaeus and teacher of Origen. A theologian often compared to Tertullian, Hippolytus espoused a rigorous and strict Christianity in opposition to the popes of the time.

⁴ Malachi 4:2: "The Sun of righteousness [shall] arise with healing in his wings" (AV). See *General Index*, CW 20, p. 116, for citations in CW.

She became intensely conscious of herself, and that caused the appearance of a new idea which now impresses itself upon her. Of course, she does not understand it yet, but it is quite obvious from the symbol what it really points to. The head which does not belong to the body is the disk of the sun which does not belong to the body of Christ. You would naturally expect a human head upon Christ, but no, it is an abstract symbol, the spiritual sun. The body is the past, our earth, the world of heretofore, but out of it rises a new light which is not identical with the body. Out of the enormous white body of the giant comes an egg which contains this head. And mind you, here it has a new meaning; it is nothing abstract, it is very concrete, a Negro's head—black, but it gives life apparently. It is, of course, of great age, as primitive man is of great age. Instead of the word *Negro* we could here say *primitive*. Any citizen of the United States would express the quality of primitiveness by the figure of the Negro, because the Negro is equated with the lower layer of the population.⁵

Of course, in Europe we laugh a little about this Negro symbol in America, but we are in no way better. We like jazz just as much, we eat as many bananas, we enjoy primitive art, we travel far to see primitive rock drawings, and our artists have much to say about primitive art in modern salons, they think it is particularly beautiful. So we are just as much infected by that primitive mind; the primitive man is becoming almost a sort of ideal. Look at our dances! The N'goma dance in the African forest has exactly the rhythm of jazz, and the peculiar way of moving the body, though it is done much better by the primitive, is imitated by our ladies quite successfully. And there are worse manifestations: we are all interested in detective stories, for instance, where the hero seems to be a horrible criminal, yet turns out to be a moral hero much misunderstood, a wonderful chap working for the good. Keyserling says that the modern hero is a chauffeur and there is something in it. We are interested even in dirty crimes. Happily, our own newspapers are not yet quite so infected in that way, but in other countries there are headlines of enormous size when anything horrible happens, and everybody swallows it greedily. Then the way psychoanalysis reduces everything to power or sex is still another manifestation of the primitive which shows its actual force.

The thing that creeps out of the egg, then, is a primitive mind really, the primitive Logos, and it speaks words of fire—those are tongues of

⁵ See Introduction concerning this and other unthinking cultural prejudices shared by white Anglo-Europeans of Jung's era.

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fire which leap from its mouth. That is like the symbolism of the fiery sword which comes from the mouth of the strange figure, a kind of savior or mediator, in the beginning of Revelations. And that this woman should kiss the face simply means the union with it, an acceptance. In the Eleusinian mysteries, you remember, the initiate had to unite himself with the powers of the earth by kissing the serpent. There is no text which corroborates that ceremonial, but a sort of relief has been excavated where the initiate was depicted kissing a serpent that represented Demeter, the goddess of the earth. It is a repetition of what we have already discussed concerning the symbolism of swallowing the black snake. This is simply another form, an original form, of the primitive mind. Of course, one could ask here why that should be so, but instead of speculating about it now, I must say that it simply *is* so. The main thing is to understand or to accept it as a fact that primitive things are most suggestive and, to our unconscious, most acceptable, while everything else, all the beautiful things, are less stimulating. Yes, they are quite all right but they are as if exhausted, while the primitive things have a peculiar suggestiveness, a sort of spell.

Our patient says she was permeated by the fire that escaped from the head; that is, the words of magic fire went through her. They are the tongues of fire of the miracle of Pentecost; it is the Holy Ghost, the Logos again, such as descended upon the disciples. Here, instead of descending upon her, it permeates her, something like the black snake; but it is not the black snake, it is the magic fire of grace, and grace has always been represented as luminous. It does not come from heaven in this case, it comes up from below; she holds up the head and the fire rises from it.

Dr. Reichstein: In some Gnostic religions there is a savior, a god, that is sent down as the primitive man Adam. That is the same idea that the first man is nearer to the strength of life and therefore he is the god.

Dr. Jung: But that is not the primitive quality as we understand it. That is the primordial man who was in the beginning, but he is an entirely spiritual force.

Dr. Reichstein: Yes, but we think of primitive man as having that force, too. We put those principles into it.

Dr. Jung: That is perfectly true, but in those days, say in the first century, they did not emphasize the primitive quality; they emphasized the primordial man who was really a god-man, the *theos anthropos* of the Eastern Gnostics. Christ, the son of God, called himself the son of man, but the son of man was the god-man.

Dr. Reichstein: But perhaps in this head of the Negro there is something of that.

Dr. Jung: Yes, but it is all-important to know that it is not Adam again. That would be quite wrong. This is the acceptance of the primitive and not the acceptance of the primordial man directly. Of course, indirectly it is the same kind of thing again, exactly as in the time of Christ when they emphasized the spiritual quality. The first man—the Adam that is called the *Purusha* in the Upanishads—is the god-man, *theos anthropos*. That Gnostic god was simply *called* man, like the designation of Christ as the son of man, when he was really the son of God; so god is man and man is god. That idea is explained through the old tradition of the spiritual primordial man, the so-called Adam Cadmon, which still plays a role in the Cabala⁶ and in medieval mystical philosophy. But that god-man was seen under the aspect of the god, the spiritual being, while this thing here is to be taken under the aspect of the primitive, not the primordial man. It is *her* primitive man, and only when accepted in this form will it reveal its intention—its brotherhood or identity with the primordial man, the timeless, spaceless man, the *theos anthropos*. But we are not yet that far.

The patient's whole difficulty is that she is confronted with that blackness, and it would not help her if one should say: "Oh, that is merely Adam." It would be deceiving her. And when it came to reality she could not accept it because she would certainly be confronted with the fact that it was Mr. Smith, and then she would discover all the difference between Mr. Smith and Adam, which would not be very helpful to her. I have seen such people; theosophists, for instance, teach you that it is Adam Cadmon when it is really Mr. Smith, and worse than that, he might be colored. If you tell a young man that a certain girl is his eternal soul, Mother Mary perhaps, it is cheating; she is a very ordinary ape girl. So the important thing for our time is that we see things and accept them as they are. At other times, when the chthonic element is too obvious, it is important to teach people the spiritual aspect. In the days of Christ it was important to know that men were divine; therefore he said to his disciples: "Ye are gods." Of course they did not understand it. We would immediately grasp the idea, we would be quite inclined to it because we want to get away from the ordinary Mr. Smith. For this woman it is all important that she accepts the black aspect of things; if she can accept the earth, she will discover the spiritual part of it too.

Now when she was permeated by the fire, she stood up and the head

⁶ Cabala (Kabbala): Jewish esoteric mystical system and texts based on scriptural interpretation; at its height during the Middle Ages, it stressed personal mystical understanding and initiation, in opposition to rabbinical formalism. See *General Index*, CW 20, s.v.

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fell on the ground and broke into fragments. You see she has now accepted this peculiar manifestation of the primitive man; she is permeated by the fiery words, by the mana emanating from the Logos. Then that form can break, because she has accepted it—at least in the vision.

Here we might say something about the general symbolism, and the black Messiah has been mentioned. You see this head, which we must put parallel with the mythical or legendary idea of the savior, has really the value of the savior. This will be confirmed in the subsequent events where the Negro performs that role, giving his blood for mankind. We are quite safe in assuming that she has discovered the savior in this most objectionable form. Here again I must refer to the past. If we were old Romans and anyone should try to teach us that the divine savior of the world had been nailed to a cross—like a dirty slave—it would be most objectionable to us, we could not accept it. With the strong aesthetic sense of the classical ages, we should reject it because it would offend our taste, it would be too blasphemous; we would have exactly the same prejudice which the Romans had against the crucified God. But we must accept the statement of Isaiah and other prophets, that the savior always comes from the place where we least expect him, as being eternally true. Just where we don't expect life, there it will be, because the life that we know is almost exhausted. The new life always comes from an unexpected corner. Therefore the paradoxical idea of the black Messiah is a symbolic expression which fits in with our psychology.

That the head broke into fragments means that this form can be abandoned by the woman, because she has taken in the fire which emanated from the head, and that is a great thing. The fire that went through her is the essence of the vision. It is inspiration, dynamic force, it instigates action or enterprise, like the fire of Pentecost which inspired the disciples to go out into the street and to talk in different tongues.

Prof. Demos: Why is it a sculptured head and why is it antique?

Dr. Jung: That refers to the remote age, to an almost forgotten day, as if it had to be dug up from old tombs. It is the same idea that one finds in the esoteric interpretations of early Christianity, that Christ was really Adam, connecting him with the remotest age, or that Christ was the serpent in Paradise. That idea also occurs in the primitive totem rites, where they are transformed into their ancestors of the Alcheringa time and thus become the sons of the totem animals. So the totem ceremonial means the resurrection of the very primordial thing which gave them life; as it was in the beginning, so shall it be in the end.

Prof. Demos: This head is dead but comes to life?

Dr. Jung: Yes, you will see that this Negro is quite alive, and he pours

forth his blood. One might say, rather, it is an abstract or a dead idea which comes to life: as Adam is dead inasmuch as he is Adam, but inasmuch as he is Christ he is alive, and he gives his blood for mankind. That is the paradox; what seems to have been long dead is alive again. In other words, the Messiah comes from the place where one would least expect him—like a root out of a dry ground, as is said in Isaiah. It is interesting to see how she uses these parallels, though she is entirely unconscious of it. It simply happens like this because they come out of that universal stratum where all symbols have their origin.

Now, when she accepted that dark aspect, the fire entered her, and, as we said, fire is luciferian. Naturally, you would not expect the Negro to diffuse a particularly spiritual influence; it is a doubtful influence. Then she says:

I stumbled out onto a great plain where I saw a snake and begged of the snake to lead me away. The snake led me through some cool grass beside a river. In the river I saw the beautiful form of a man. I entered the water and followed after him. He took me by the hand and we went up a bank and entered a temple. I said: "Expel the fire from me." He told me to kneel by the altar and he gave me water to drink, but I said: "The fire within me still burns." Then he took out his sword and struck the walls of the temple so that with a noise of thunder they crumbled to the ground. The man then put his hand upon my forehead and said: "Woman, you are forgiven. Arise and hold communion with the people." I beheld many people about us. I walked to them and they touched me with their hands. At last I said: "The fire is no longer within me, I am purified." I lifted up my arms to the sky while the rays of the sun descended upon me.

LECTURE IV

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Dr. Jung:

Last time we tried to interpret the black head which was contained in the egg, and I read the rest of the vision to you. We should begin where she ritually kissed the black head and said that the fire from his mouth was going through her. That is, she was permeated by the particular energy or dynamism contained in the head, or whatever the head means. We spoke about the significance of the head as a sort of primitive mind, which had been in the egg, or in an undeveloped condition, and is now, when the shell is broken, coming out and taking possession of her. It was an undeveloped germ contained in the unconscious, which had never before emerged on account of the unfavorable mental or spiritual condition of the time in which she was born. But after the removal of many prejudices, this head, or mind, has a chance of developing, and it fills her with words of fire, like the tongues of fire in the miracle of Pentecost, when the disciples were permeated by the fire of the spirit. As soon as she had received the fire, the head broke, which means that that particular form is overcome—exactly as the egg disappeared before—and she is filled with new energy; so we may expect that she will now be moved in a certain way. That is expressed in the following part where she steps out onto a great plain, which suggests a free course, free movement in every direction. And the first thing she meets there is a snake. What would the snake suggest?

Mrs. Crowley: Would it be the Yin side of her nature?

Dr. Jung: But the new mind already contains a lot of Yin. One doesn't see why there should be a snake. I told you in a former seminar that in old civilizations, in Rome for instance, the snake was very often used to signify the necessity of caution, and finally it became a sort of exclamation mark. I told you of the use of the snake symbol on the Palatine to illustrate that.¹ When driving a car, one often comes to a certain sign, a

¹ See above, 11 March 1931, n. 2.

triangle with an exclamation mark on it, which is a warning, a danger signal. And so here the snake seems to be a sort of exclamation mark. Most probably it simply means: look out, something you do not expect is ahead. It will be a guide to this woman, because there is absolutely no indication of a road on that immense plain. She is filled with that new mind and naturally she does not know where it will lead her. When one gets a new insight, a new impulse in life, it is as if one were setting out for an unknown goal. That is an archetypal situation which often occurs in human life. Of course we are very rarely on an immense plain where we need the instincts of an animal to find our way, but in ordinary life we are very often, metaphorically, in a situation where we need the help of the instincts. We come to places where there is no bridge, to situations which are utterly unhistorical, so that we have nothing for comparison, no analogies, and we don't know what we are expected to do under such conditions. Then it happens that useful animals appear; as when the hero in folklore or in a fairy tale is in a somewhat difficult situation, the helpful animal suddenly appears and shows him the way.

Here the snake appears, and it leads her through cool grass beside a river, and there she finds a landmark obviously. But why just a snake? Why not any other animal? You see, snakes are always the most unexpected and the most startling of animals, and they have the disagreeable quality of being so close to the ground that one is always in danger of stepping on them. A very primitive instinct makes us utter an exclamation when we come across a snake in the grass—naturally it is startling. So, as I said, the snake is apt to be a sort of danger signal. If it were a green snake, one would certainly say: "Now look out, here lies danger, it is perhaps poisonous, one never knows." The apparition of a snake since the beginning of the world, has been at least very dubious. And as a psychological symbol, it always portrays something deeply unconscious, because it is associated with the intestines and with everything obscure in our psychology. Therefore it is supposed to dwell in the spinal cord, in the nervous system, or in the abdomen. Or deep under the sea, or in a cave, or underground. At all events, the snake certainly indicates in this case that our patient should tread warily, she should not go forward heedlessly. Now she comes to a river. What would that convey?

Dr. Gordon: New country on the other side.

Dr. Jung: You think of crossing the river right away!

Miss Taylor: Bathing.

Dr. Jung: It depends. That might be.

Mrs. Crowley: A river also suggests a snake because it has the same form.

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Dr. Jung: Exactly. There is the analogy, and that is a contribution to the meaning of the snake; as the snake winds along in the grass, so the river winds through the plain. So we must understand the specific meaning of the river as a parallel to the snake. What would the river mean then?

Mr. Allemann: The flow of life force, of libido.

Dr. Jung: Yes, or the waters of life. The snake, particularly the green snake, very often means the path of life, as the river means the flow of life, or the path of fate; it has a source, it follows a potential, and it finally ends in the infinite sea.

Prof. Demos: Is that the danger which the snake indicates, the river of life?

Dr. Jung: Yes, because she is approaching the river of life, things are getting a bit ticklish.

Prof. Demos: Like the snake in the Garden of Eden. The snake meant the danger of life for Adam and Eve.

Dr. Jung: The real trouble began with that snake in Paradise, and there also they were approaching the river of life. The river of life sounds very hopeful, very optimistic, but it is always a little uncertain; therefore most people try to remain upon the bank or even farther away if possible. It is all very nice for other people, but for us it is not quite the thing, we might be drowned; it rushes along and might carry us away, so we think how we could quickly get over it as one steps over a snake. If you have traveled in primitive and undeveloped countries you know that fording rivers is generally rather unpleasant, particularly when there are animals in the river, crocodiles and other nuisances, or when it is deep and fast. When at the end of a day you approach a river, you think, "Oh, here is a lovely river where we can camp"; but instead, you must cross the river at once, however late at night. For you never know when there will be heavy rainfalls, the river might rise, and you might have to wait two weeks for it to go down. So it is a principle when traveling in primitive country to cross the river as soon as you get to it and not to waste any time there, for it is better to have a high river at your back than in front. Therefore the crossing of a river, or a ford, always symbolizes a typical danger in folklore; and dragons are supposed to live near the fords, or they are guarded by snakes.

There is a very interesting case, not in folklore but an actual experience, in Talbot's book, *In the Shadow of the Bush*.² He tells of a ford which was supposed to be haunted by demons in the form of snakes. He was traveling in Nigeria, and when he came to that ford he really met a

² Percy A. Talbot, *In the Shadow of the Bush* (London, 1912).

snake, a cobra. It went across the path between himself and his wife, who was preceding him. He shot the beast and it jumped into the air and hit him on the cheek, it might easily have bitten him. He relates the story to show that Negro myths or legends are suggested by the real character of the situation. He visited all the places that were supposed to be of bad omen or haunted and found that they were definitely uncanny, but on account of quite reasonable peculiarities. Certain caves and rivers and fords were very dangerous.

I felt that uncanny quality myself. The bamboo forests are the most feared, and they are the most uncanny places you can imagine, because one usually has to walk on rhino paths which are like tunnels, so there is no escape. One moves furtively along, all bent over, and always looking ahead because the rhino might be round the next bend. He charges at sight and there is only a minute to save oneself; the only thing to do is to jump aside when he is about two yards in front because he shuts his eyes before charging. But one is walled in by the bamboo trees; moreover, the ground is covered deep with leaves—it is like walking in a swamp—so one is simply lost. Now I don't know whether snakes are especially apt to infest fords, but snakes and dragons are associated with them; and difficult places, like mountain passes, ravines, or lonely water holes in the desert, are generally supposed to be haunted by evil spirits or monsters, personifications of fear.

So a river may be a most serious obstacle when you have to cross it, or on the other hand, it can carry you along on a raft or boat. But it is a bit doubtful in itself; it is not quite certain whether the way ahead is favorable or not. And that is so with the current of life. When you trust yourself to it, you can never tell where it is carrying you, you never know what the goal of that winding river may be. One of the reasons for our fear is that we do not like a crooked path, and it is quite right and reasonable to want to see ahead. We need to see ahead; that is why consciousness was invented. But the river of life has the disagreeable quality that we can never see round the bend, so we never know where we shall land eventually. And yet we cannot avoid trusting ourselves to the current at times—for a certain length of the way at least—and especially must this be so when we have to launch something new into life. When a new fact in the unconscious is disclosed that needs to get into life, then you must trust yourself to the course of events; then you must plunge in and swim, or use some other contrivance that carries you.

Now in the river our patient sees the form of a man, which of course refers to her real problem, the man who is the stumbling block in the personal story. And it means that in the river of life, in the course of

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events, that image will come up and she has to meet it. Here you see something concerning that piece of the primitive mind which she discovered in the egg. It says to her: Now this is your touchstone, this is the thing which you must eventually face. But why should it be brought down to such a test? People often ask me: Why should things get into reality, why could we not be satisfied with just a thought?

Mr. Schmitz: It would be lifeless, it would be mere theory, and we cannot live on theories.

Dr. Jung: Yes, if the thing remained a mere thought, then the egg would not contain life; it would be an empty shell practically. Then the game would not be worth the candle, it would not be worthwhile to open the egg or to bother about such fantasies at all. But we have to bother about them because they really contain those germs of life without which that particular life would remain mutilated or sterile; it only becomes living and real through the admixture. Therefore when she opens the egg, when that head speaks to her, when the fire enters her, she will inevitably be confronted with reality. So you understand why the snake appears as an exclamation mark. Look out! Things are getting real.

Now she enters the water, she trusts herself to the course of events and follows after the man. We have seen before that the animus usually precedes her in any situation where things are obscure and she does not trust herself, anticipating her or performing the *rite de sortie*. That is what the primitives do before they go hunting or before they start out on the warpath; they dance hunting or war in order to prepare themselves psychologically for the real thing. Here is something similar. The animus assumes again the role of the leader of souls, the Hermes *psychopompos*. He takes her by the hand, leaves the river, and enters a temple which is on the bank. That is like part of a ritual; the leader of souls is now taking her into the temple. We have no particular associations here, no material which would tell us, but how would you translate this temple psychologically?

Prof. Eaton: There is an opposition between the idea of the temple and the river. The temple is static; it is a place where one worships or where rites are performed.

Dr. Jung: You establish a sort of contrast between the temple and the river, but there is one other important aspect in contradistinction to the river.

Prof. Eaton: It is the difference between the flux and what is permanent. And the temple is of human make.

Dr. Jung: Exactly, it is made by man, while the river is just a fact of

nature. The first part of the new development is that she has to trust herself to the natural course of events, to the potential, so she is led by the *psychopompos* or the animus *in vias naturalis*, following the natural flow of things. And then he suddenly leaves it when they come to the temple. Now the temple is made by man; it is static in contradistinction to the flowing river. Also it is a place of seclusion, a sanctuary, and it is apt to be surrounded by sacred precincts, by a *temenos*; usually there is a walled-in place round the temple. It is like a monastery or a church, a sort of refuge where the usual laws or forms of life come to an end and where there is a haven of rest. Formerly refugees of war found shelter in sanctuaries against the violence of their enemies. People protected themselves thus against the wear and tear of the ordinary worldly life, against the fire of their own desires, and the deception of their own illusions. They were sheltered under the wings of recognized and traditional truth against the dissociating influences and all the confusing possibilities of natural life. You see, there have always been, and always will be, people who lose themselves in the river of life, who are dissociated and eaten up by their own desires and illusions. A temple, or a sacred place which is cut off from life, is absolutely right for such people, at least for a time until they are able to pick up the real thread of their lives again. Unfortunately these sanctuaries hardly exist any longer in our modern world. If you are a believer in any of the existing religious forms, with the exception of Protestantism, there is still a chance; if you are a Catholic and believe in the dogma, you can be well sheltered in a monastery or a nunnery. Or a Buddhist would also have that opportunity. But for the really advancing part of mankind there is no such possibility; we are in the river whether we know it or not. People who defend themselves against this fact are merely neurotic, and those who don't are gliding on, they don't know where, and are often the victims of ten thousand opinions and illusions.

So this woman is afraid of losing herself in the river of life, she does not know where she eventually will land, but here is a guide, the *psychopompos*, who leads her to a safe place. I don't know for how long, but it is sure that rites will be performed, because a temple is a place for that purpose. That conviction is not due to any personal knowledge, it is simply archetypal. There have been certain spiritual places where magic rites were performed since time immemorial; that belief is in the blood of human beings, an ineradicable fact in our psychology. You only need to say the word *temple*, and there is the whole archetypal situation with hymns and magic rites and everything in full procedure.

She is led into the temple, and at once she does what people have

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done for ages past when they came to the sacred place; she seeks a cure, she wants to be healed of the thing which is bothering her. That torturing thing is the fire within, which she has received from the black head, so she says: "Expel the fire from me." Now she demands this of her *psychopompos*. Here again is a fact of which one is usually not aware: when you get into a disagreeable situation where you see no opening, no direct path, you assume that you are quite alone with yourself. In a way it is a very good thing that you think so; otherwise you would never make up your mind, you would remain merely a child. You must believe that you are practically alone. But you may find yourself in a really tight place where you can't get out, where you are helpless. Then you recognize that you are not alone, because such an absolute impasse is an archetypal situation, and an archetypal figure becomes constellated, a fact in your psychology, a potential, and so you are up to the situation. This has repeated itself innumerable times in history, man has again and again passed through such situations and has a psychological method of adapting, the thing to do in such a case. For by his consciousness alone, particularly the dim consciousness of early ages, man was quite unable to invent such a thing; to primitive man everything was revealed, he invented absolutely nothing, he could not think, *it* thought. So it is the totality of the psyche that functions in that way; the psyche produces a double, it brings up another figure; that is a psychological fact. The *psychopompos* is this second figure; you can call it the daimon, or the shadow, or a god, or an ancestor spirit; it does not matter what name you give it, it is simply a helpful figure; it might even be an animal. For in such a predicament we are *dépossédés*, we lose the power of our ego, we lose our self-confidence. Until that moment, we were willful or arbitrary, we had made our own choice, we had found out a way, we had proceeded as far as this particular place. Then suddenly we are in an impasse, we lose faith in ourselves, and it is just as if all of our energy became regressive. And then our psyche reacts by constellating that double, which has the effect of leading us out of the situation.

That has happened here. This woman does not know what is ahead of her, she simply accepts the fact that she is entering the water, and the *psychopompos* then takes the lead, he performs the rites, and she asks him to expel the fire from her. She is filled with the fire from that head, but simply does not know how to apply her new acquisition. That is the usual occurrence; people discover something in their unconscious and immediately ask: "But what shall I do with it?"—a question which I hear every week at least a dozen times. I say: "I don't know, nobody knows, it has to be found out, perhaps you will have a dream about it." So they instantly

refer to number three, the double, and I sincerely hope that the double will produce a dream; otherwise we are in a complete fix.

Once I was in the exceedingly disagreeable situation of seeing that a patient was becoming insane. He was a colleague of mine, a very normal man. But one should not trust normality too far; when people are very normal it is often a compensation—they are concealing insanity. There was a latent psychosis which I did not know when he came. He was normally married, had two normal children, he was concerned with normal politics, normal business, he was treating his patients normally by hypnosis, and he wanted to study psychoanalysis with me. It was many years ago. I was quite innocent, I did not expect that things could go wrong with such a normal being, and it was three weeks before I saw from a series of dreams that the fellow was going crazy. It came nearer and nearer and already he showed all the signs of catatonia, the dilated pupils and the livid skin. I had told him an analysis would take at least two months and I could not tell him to stop after three weeks, because he would ask why, and I could not say it was because he was going crazy. If a person asks why the police have brought him to the asylum, and he is told it is because he is crazy, he goes up into the air and there is hell to pay; then he becomes definitely insane. I have seen quite a number of cases where the very mention of their disease was enough to drive them mad. So we were in an impasse, and I sincerely hoped that the double would do something about it. When he came the next time he looked absolutely mad, the real paranoiac look. He himself was frightened out of his wits but he could not see it, and I could not tell him he was frightened, for he would ask of what. So I kept as cheerful as possible, but I was not very cheerful inside; it was a very ticklish situation. I asked him if he had dreamed anything, and he had had two dreams, but I will tell you only one of them; as a matter of fact the two were practically identical.

He dreamt he was in a Swiss village in the mountains. It was winter, and he saw a beautiful snow-clad peak which he thought he would climb, but he would need a guide. So he looked over a group of Swiss guides and saw a big fellow who he thought looked particularly trustworthy and asked him to accompany him, and it was arranged that they should go the following morning. They climbed for a long time till they reached a shoulder of the mountain which was jutting out about halfway up, and there the guide said: "Now we are on top of the mountain." The man thought it was impossible, but certainly the guide must know, he was such a reliable fellow. So they went down again, and he woke up. The next dream was almost the same, but it was a deep valley. Again the guide said: "Now we are down in the valley," when they hadn't gone at

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all, they were back in the village. And again the man thought the guide must know better. He asked me: "What do my dreams convey to you? To me they would mean that our analysis is at an end." I said: "Exactly, your dreams say you have learned enough." And you should have seen that man! He became human and normal again. I followed his further development indirectly for about ten years. He never touched analysis again; when analysis was mentioned he did not hear, he did not listen, he never told anybody that he had touched it, he kept entirely away from it and continued with his old technique, hypnotism.

Mr. Schmitz: And he did not get crazy?

Dr. Jung: No, he did not, but that was a *tour de force* on the part of the unconscious. I could give you names of famous people with latent psychoses, and their chief topic of conversation is normal living. Generally they are reformers. Well, we have now to explain the rite which follows and which should serve the purpose of fulfilling her request that the fire should be expelled from her system. But why does she want to have the fire expelled?

Dr. Gordon: You cannot live on fire.

Dr. Jung: On the contrary, it makes you live like anything!

Prof. Demos: Did not the river put out the fire?

Dr. Jung: Unfortunately not, that is the drawback of watering places, they don't help very much. No cold-water cures help here.

Prof. Demos: Heraclitus says the soul is made of fire, and water quenches it, so there is really an opposition between fire and water.

Dr. Jung: Yes, there would be, but this is the kind of water which is akin to the fire. To interpret such a thing we must again take it quite naively. Naiveté is a vice in ordinary life, but in psychology one cannot be naive enough, because these things are based on the primitive mind. So to know what fire is psychologically, one must know what fire means to the primitive man. Of course, fire is helpful at a certain distance, exceedingly useful, but when it comes anywhere near one, when it is in one's system, it is almost insupportable. It symbolizes that this woman is in great danger, in a condition where immediate help is necessary; it is an urgent problem. We have a proverbial expression in German, that fire is burning under a person's nails, which you can imagine to be most upsetting.

Prof. Eaton: The expression in English for a person who is easily enraged is a fire-eater.

Dr. Jung: Yes, we use fire in many metaphors in the sense of an immediately urgent and insupportable factor. So when our patient drank the fire from that head, she was filled with the realization of something that

was unavoidable, which could not be postponed any longer or avoided by any pretext. She realized that the thing lived, it was not a mere fantasy, that it really contained fire from the eternal fires. It is quite obvious that the river cannot quench it because the river is another symbol with the same meaning, the two have a common life. It is the life of the snake and the poison of the snake, it is the river and the flow, and it is the flame. You remember, for instance, that Heraclitus called the principle of life and existence, *pur aeizōon*, which means fire eternally living. Therefore the water of the river cannot quench it. On the contrary it increases it, for the more the fire mingles with the river, the more it will be in the movement that is identical with the leaping of the flames.

Dr. Reichstein: Is that the meaning of baptism?

Dr. Jung: Baptism does not mean quenching fire, but bestowing fire. Therefore it is said in the New Testament, not baptism by water but by fire. Water is supposed to be life-giving, it is mana because it apparently produces life. When it rains in the desert vegetation suddenly springs up, so the naive assumption was that the water fecundated the earth and life burst forth. Through baptism the priest confers life upon the initiate. The miracle of Pentecost was a sort of baptism; tongues of fire descended upon the disciples, as the Holy Ghost descended upon Christ in the form of a dove. These are all analogies for one thing, the life-giving mana, the spark of life. Now this is of course an impossible concept, entirely irrational, it is hopeless to try to discuss it intellectually. We can only describe it metaphorically. To say a thing has a sharp edge, a sharp point, something piercing, for instance, would express about the same idea; or to realize a thing so that it clicks; or when a thing comes to a climax, when it penetrates, when there is no gainsaying it—these all express something of the idea. It is a particular psychological experience for which we have no word. The primitive can designate such things in a marvellous way, they have wonderful terms to characterize indescribable situations.

Take, for instance, the concept of Tao. I said in one of my books that there is no word in European languages to express the concept of Tao, yet we can know what it is by experience. But since then I have been told by a Swede that there is an old word for it in his language. The word is *lagom*. Apparently the *om* is a suffix, despite the fact that in Swedish there are no suffixes as far as I know. *Lag* means law; the Swedish royal law is *Reichs lag*. And *lagom* means just right, not too much of this and not too much of that, neither too big nor too small, it designates just the middle ground. One can say of a man that he is *lagom*, which means his attitude is just right. Or one can say of a soup that it is *lagom*, not too much salt and not too little.

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Another example is a word in a Red Indian language consisting of about fourteen syllables (I knew it once but I have forgotten it) which designates an exceedingly typical situation: people sitting together and looking at one another, expecting that the others would dare to say or do what one does not dare to say or do oneself. It is a very familiar experience to us all; go to any dinner and you will often find everybody looking at everybody else with just such expectation. All that is expressed in one word of fourteen syllables. The primitives have a word for it because they catch such moments.

So the spark, or the immediate urge, has been understood by the primitive, and he calls it *mana*. A modern German explorer translates that as the "concept of extraordinary efficacy," which renders more or less the meaning of it, but one could go much further. People have made a lot of fuss over it, because they try to understand it with their intellect, but it has nothing to do with the intellect. It is an intuitive moment of extraordinary effectiveness. For instance, something can be *mana* at one moment and the next moment it has gone. In a flash it is there, and then it is not. A chief may be *mana* for fifty years, but one day it so happens that someone inadvertently steps over the sleeping chief in the night, and the next morning he no longer has *mana*; because he has been overstepped the charm, the fascination has disappeared. Or a thing may appear to you dull, more or less indifferent, and then suddenly you become aware of something in it, and then it has a sharp edge, or it stings you, it becomes an immediate realization, and that is *mana*. I have told you repeatedly about the African tribe for whom the sun, just at the moment of rising, was *mana*, but a bit above the horizon it was not *mana* at all. I did not understand it. I thought the sun was *mungu* or God—we have used the word *mungu* to translate God—but it does not mean what we understand by God; it means the spark, the divine moment, or the *numinosus*. That Latin word *numinosus* is again such a term, it is the same idea; it means a sign or hint of light or power. For instance, supposing upon entering a temple, the statue of the god, consisting of cold marble, suddenly winks at you; that is *numinosus*, that is *mana*; it fells you, it strikes you, you know that the image is alive. And that may be in one moment, and then in a flash it is gone. You see that is the fire, the spark, and if a thing has that fiery quality, it cannot be escaped or denied, and you must do something about it. The thing, whatever it is, takes possession of you and is like an arrow sticking in your flesh.

Now, our patient wants to get rid of the spell which has been cast upon her by the fire from the head, and the *psychopompos* tells her to kneel by the altar and gives her water to drink. Here is the idea of quenching the fire by water, but she said: "The fire within me still burns." You see the

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water does not work, despite the fact that it is a sort of charm by analogy: as water quenches fire, so this water should also quench this fire. That would be a true animus operation, for the animus is always full of all sorts of little pieces of advice as to how to deal with all sorts of situations, but in this situation he is singularly inadequate. No traditional means can do away with that fire, or even the charm by analogy; it must be something of equal mana in order to help. Anything else would be like, say, a philosophical consideration about which there is no urgency. Disraeli once said: The great thing to know is that the important things are not so important, and the unimportant things are not so unimportant. Something like that is supposed to quench the fire, a compromise by reason, but there are certain predicaments where reason does not help. She confesses that the fire is still burning, so she forces the double to do something more about it. Then he strikes the walls of the temple with his sword so that with a noise of thunder they crumble to the ground. What is happening here?

Miss Taylor: He is taking her away from her shelter, the time of rest is over.

Dr. Jung: He doesn't turn her out, but he destroys the sacred precincts, the walled-in place of rest, so that all the surrounding country can come in, as it were. The sacred place is no longer sacred, it is now profane, and of course the effect would be that she would be put back into the river practically. That is very important. He tried first to quench the fire by the usual means, by getting her out of life into a secluded space where she was sheltered by thick walls and by the mana of the sacred place; and now he understands that that will not work. No holiness, no sacredness, can quench that fire; something else must be done. Therefore he opens up the place to profanation. And then the man puts his hands upon her forehead and says: "Woman, you are forgiven." Of what does that remind you?

Mr. Schmitz: They are the words of Christ to the adulterous woman who was brought by the Pharisees to be condemned.

Dr. Jung: Is there any other possibility?

Dr. Martin: It was the woman who touched his garment.

Dr. Jung: Those are two possibilities, but I think the adulterous woman is a closer analogy with this case; there was the scarlet garment, you remember. And here the Hermes *psychopompos* develops a bit further; he assumes the role of Christ, and the assumption is, through the analogy with the story of the adulterous woman, that he will now quench the fire. For quenching the fire means to create a psychological situation which allows the contrast between the nature of the fire and the waterlike con-

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dition of the tissues to blend. That is, you feel something burning you when it is incompatible with your previous system of adaptation, but if you change that system, the fire might enter without destroying you. If you leave it as it is, either the fire will be put out, or your flesh will be burned, and it would be a terrible wound which would leave a corresponding scar. So that rite in the temple should serve the purpose of uniting the two things which hitherto were incompatible. There is an idea of adultery in this fantasy, which ought to be accepted into the whole of her system without burning it. She cannot destroy the whole idea, because that is life from the eternal fire; therefore she must change her system. That is what Christ did for the adulterous woman and, as he was the son of God, it worked. He changed her so that she could accept it into her system, so that she could stand herself and no longer be morally destroyed by it.

You see it is tremendously important that people should be able to accept themselves; otherwise the will of God cannot be lived. They are sort of cramped or blighted, they don't really produce themselves as the whole of the creative will which is in them, they assume a better judgment than God himself, assuming that man ought to be so-and-so. In that way they exclude many of their real qualities, with the result that they are like the apple tree that produces carrots, or the famous good tiger that eats apples, which surely is not the original meaning of God. Now to bring forth what the original will intended is really the task of a whole lifetime, a very serious undertaking. And for the poor adulterous woman in the New Testament to solve the question of how to be decent and at the same time a prostitute was a pretty stiff dose for her little bit of wits; naturally she felt unequal to it and became indecent, and then she had feelings of inferiority. So what the Lord did for her was to change her system so that she could accept the fact and still feel redeemed. You are not redeemed by repentance, you remain the same old Adam, because by repentance you are not changed; you may get baptized, but that is not a real change. It must be a complete change of the system, an acceptance of the things that were unacceptable before. When you accept the fact of your inferiority, it lives with you; you are it too, but not exclusively. You are not only white, one part is black, but both make the whole man. It is not wiping out the white substance when you accept the black—on the contrary; it is only when you *can't* that things go wrong, when there is nothing but white and nothing but black. That is simply neurotic. So the evangelical cure is a very wise one. Christ helped the woman to accept herself as she was, and that is what the animus is doing here when he assumes the gesture of Christ. Now we will see the effect of

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the cure. He says: "Arise and hold communion with the people." What is the meaning of this?

Prof. Eaton: It seems to be a symbolical representation of the theory of inferiority. By removing the feeling of inferiority, she can now get on better with other people.

Dr. Jung: Exactly, but it means even more.

Miss Sergeant: She can commune with the mind of the people.

Dr. Jung: That is not exactly the meaning—to hold communion. That is too religious.

Dr. Barker: To get a good relationship?

Dr. Jung: Well, that would be something.

Mr. Allemann: She is just the same as other people.

Dr. Jung: Exactly.

Prof. Eaton: As when you accept yourself, then the world can accept you.

Dr. Jung: Yes, it is just that. You see, people who have feelings of inferiority are not accepted because they do not accept themselves. If you want to be appreciated or loved, appreciate yourself, love yourself, do right for yourself, and everybody will do the right thing to you. To people who say: "Oh, I am very much interested in people, I love them, but I hate myself," I always reply: "Nobody can stand you because you bring with you the stench of your stables; go first and clean your stables, and then we will accept you as a clean human being; then we will like you if there is anything likable." That is what they always forget, which comes from our wrong kind of Christian education.

Miss Taylor: And if you don't find anything?

Dr. Jung: Then seek until you find something. You mean if you find nothing wrong in yourself?

Miss Taylor: No, nothing good.

Dr. Jung: Oh, that is the animus prejudice. Since you are alive, there is something good in you, there is the Self in you. That is the greatest treasure.

Miss Taylor: I didn't mean to be personal, but there are people who go and look and can find nothing in themselves. They need help to find it.

Dr. Jung: It is obvious that we need help; otherwise we would not have analysis. Our eyes are opened by outside causes, or we would be like old Baron Münchhausen,³ who tried to pull himself out of the swamp by his

³ Baron Münchhausen (1720–1797), German cavalry officer and pathological liar or raconteur. His "exploits" against the Turks were published in 1781–83 and expanded yet further by R. E. Raspe in an English version in 1785. His name has become paradigmatic for exaggeration or confabulation, especially of medical symptoms. Jung refers to him also in CW 4, par. 768, and CW 17, par. 161.

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own boot straps. To hold communion with the people means: recognize that we are all just the same, we all suffer from the same problems. Then you are no longer isolated, you are human among human beings. That is, of course, a tremendous asset which removes this woman's feelings of inferiority; she is accepted, she is in mankind, she stands upon the soil that is common to all living things. She is then just one tree among many which has succeeded in taking root, there is no feeling of inferiority. Animals never have feelings of inferiority; it is only the mind that causes such feelings. Our minds make that tremendous and blasphemous assumption that we know better than the will within us.

Then she beheld many people about them and she says: "I walked to them and they touched me with their hands. At last I said: 'The fire is no longer within me.'" You see the fire is quenched, she has been made whole by the truly Christian gesture of the *psychopompos*. This is analogous to the cures made by the old Egyptian priests. We have some knowledge of Egyptian medicine from ancient papyri. They followed a queer method: they made an incantation on the disease by giving names to it and by telling the story of that particular ailment. The cure consisted in what the doctor *said*, not what he did. That was tremendously important, they made a particular point of it. A case is described of a patient who had a dangerous carbuncle on the neck. The priest said: "Thy neck is smarting, thy neck is hot, it is swollen, it is painful"; he talked in that way, formulating it for the patient, painting a picture of his illness, and then he usually read the corresponding text.

Another example was a man who was bitten by a poisonous snake. You remember how Ra was bitten by a snake and what Mother Isis did in order to cure the poisoned god. That was read to the sufferer, with the assumption that it would help him by speaking the suitable word, reminding him of the holy legend of the god, exactly as a priest would now point to the suffering of Mary and Christ: "What is your suffering in comparison with all that? Their suffering has redeemed us from our pain." And that is exactly what is happening here, only it happens in a way which is not very obvious. It is an effect which takes place in the darkness; also the analogy is not too clear. You see, if it were exactly what the Bible or any holy legend said, up would come the resistance of the conscious, saying, "Ah, we know that, it is the same old story which does not work." So there would be no effect. But since it happens in such a concealed way it can work; she cannot interfere because she does not recognize it.

From that we can draw the conclusion that we should learn not to interfere in order that the thing may work. If only we could learn the art of *not* interfering! We hinder ourselves most by that intellectual inter-

ference, always knowing better; that is the stumbling block. What we have to do in analysis is to remove those conscious opinions, to help nature along, so that she can work in her quiet way through her symbols, without our obnoxious intervention. You see this magic rite has now worked. The fire is quenched and she confesses: I am purified, as if confessing in the true antique style: I am reborn. Through acceptance—not by cutting away the thing that does not help—she is purified and brought back into the lap of humanity. Then she says: “I lifted up my arms to the sky while the rays of the sun descended upon me.” She is now on the earth and the light can descend upon her. When she is human, when she holds communion with mankind, she can receive the blessing of the sun, which is of course a religious experience.

Only those people who can really touch bottom can be human. Therefore Meister Eckhart says that one should not repent too much of one’s sins because it might keep one away from grace. One is only confronted with the spiritual experience when one is absolutely human. The German mystic Angelus Silesius⁴ put that into a very beautiful verse: “*Willst Du den Perlen-Thau der edeln Gottheit fangen, So musst Du unverrückt an Seiner Menschheit hangen.*” That means literally: if you want to catch the pearl-dew of the noble Godhead, you must cling imperturbably to his mankind. And God’s mankind, his human children, is this same idea: commune with the people and the rays of the sun will descend upon you. A good deal of old religious truth is put here into very unusual form, which is the reason the patient does not recognize it. That is very helpful, for so she cannot destroy it. Nowadays the unconscious comes to our aid in that way. We are too rational, not naive enough, and therefore the truth is hidden from our eyes. For our evil eye cast upon that delicate material destroys it and destroys its helpful effect. But here is a beautiful example of an eternal truth stealing into the system of our patient when she is not aware of it, and so it can work. Later on she must go so far as to see it and not destroy it by the poisonous evil eye, by wanting to know better.

⁴ Angelus Silesius (Johann Scheffler; 1624–1677), German lyric poet and mystic often referred to by Jung. See *General Index*, CW 20, s.v., and esp. for citations in CW 11 and CW 14.

LECTURE V

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Dr. Jung:

We are now coming to the new series of visions, but continuing the same theme. You remember the Negro's head was the most important content. The head is, of course, only a part of the body. It means consciousness or vision or idea, but it does not include all the other functions; nor does it include the unconscious without which there is no full realization of a thought. In itself a thought is like a mere abstract drawing, it lacks substance. Substance is life, and the idea is fully realized only when it is really contained in life, when it is part of the very tissue of the body. So in the next vision the whole Negro appears. She says: "I beheld a Negro lying beneath a tree. In his hands were fruits. He was singing with a full throaty voice."

You remember the very beautiful picture she made of this. Now whenever patients produce an especially beautiful picture, one can be sure that the thing they are trying to express represents something of particular value to them, so that all their abilities are brought out and come into action. Usually my patients have no knowledge of painting or drawing, but when a picture suggests itself that expresses a particularly comprehensive idea, all the faculties of the individual are called forth, and it is as if the body itself were supporting them in their endeavor. They often begin by making sort of ideographic pictures, using their mind only, with nothing realistic about them, but the moment an especially comprehensive image is constellated in the unconscious, their body suddenly helps them to produce a real picture.

I remember the case of a woman who could not draw at all. It was absolutely hopeless, she would not even try. I told her it did not matter if she failed, that everybody found it difficult in the beginning, and she should not hesitate, she should try. So she brought me several attempts at the human body and they were most ridiculous, like drawings in schoolbooks made by a child of six or seven. Then one time she had a dream of a naked woman in a transparent veil, and the urge came up in

her: if only I could draw, that would be my picture. Of course, it was a highly symbolical idea, meaning that one should represent oneself as one is, as the naked human being really is. You may remember, if you have read the fifth chapter of *Psychological Types*, where I deal with the nature of the reconciling symbol in Spitteler's *Prometheus*,¹ that the symbol is a naked human form. That woman had the same very central idea, and it gripped her to such an extent that she wanted to draw it. And this time she did not use a pencil. It was a very bold attempt with a brush and water colors, which, as you know, is a very difficult medium. Yet it was done with great delicacy, and the anatomy was absolutely perfect; she even succeeded in giving the transparent effect of the veil. I was amazed, to me it was little short of a miracle. I said: "But you can draw!—this is marvelous." Of course, she was pleased and tried to do more, but it only worked that one time. In the course of about two years, after many painful attempts, she succeeded in producing better things than in the beginning, but never anything like that particular picture, which succeeded simply because her unconscious had helped. Now I will show you again the picture of the Negro [see plate 17]. What does it suggest to you?

Mr. Schmitz: He looks like a man in a Dionysian rapture.

Dr. Jung: Yes, almost an ecstatic condition.

Mrs. Crowley: It suggests the god Attis to me.

Dr. Jung: A sacrificed god, but did you think of Attis on account of the tree or on account of the blood?

Mrs. Crowley: On account of the blood, and then the flowers and the fruit.

Dr. Jung: Attis is such a god of vegetation, and perhaps you know other parallels. This figure belongs to a specific category of gods. Frazer has written a whole book about them.²

Prof. Demos: He seems to be a mixture of pagan and Christian. He is enjoying the fruit, and also he is like a Christ bleeding and suffering.

Dr. Jung: Yes, Christ as a mythological figure belongs to the same category of gods.

Mrs. Sigg: And Mithra?

¹ Carl Spitteler (1845–1924), Swiss poet and author of *Prometheus and Epimetheus: A Prose Epic* (orig. 1880–81; tr. J. F. Muirhead, London, 1931). Jung discusses the reconciling symbol in *Psychological Types*, CW 6, pars. 166–79, 258–60, and 267–69.

² Sir James George Frazer (1854–1941), Scottish anthropologist and classicist; author of *The Golden Bough*, a twelve-volume collection and study of comparative folklore. Jung is referring to Volumes 6 and 7, *Adonis, Attis, Osiris* (London, 1907), which he also discusses in CW 5, pars. 522n., 594n., and 595n. See also CW 11, CW 13, and CW 14, indexes, s.v.

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Dr. Jung: Mithra belongs to the same group, but I want to know how you would characterize them.

Dr. Reichstein: The dying and the resurrecting gods.

Dr. Jung: Exactly. It is a specific category, for usually the gods are thought of as being rather static, something that is beyond becoming and vanishing. In Egyptian mythology what particular god would be of this nature?

Mrs. Crowley: Osiris. And in Greece Dionysus Zagreus.

Dr. Jung: And Adonis.

Dr. Escher: Odin, pierced by the spear.

Prof. Demos: Iacchus.

Mr. Schmitz: He is the same as Dionysus.

Dr. Jung: Dionysus is not the god of the grain and wheat. Iacchus is a specific form, the one born in the winnowing fan. Then the lamented gods belong to the same category. In Greece there was Linus, the god who dies young. And there was the Babylonian god Tammuz who was lamented every year by the women of Babylon. You see, all these forms represent a specific idea which is of tremendous age (like the idea of Osiris in Egypt), and they were all merged, so to speak, and resuscitated by a later phase of civilization in the form of Christ. He is also the grain of wheat that rises from the dead. Those gods are called the vegetation gods, and their rites were usually performed in the spring. That miracle of spring is exceedingly impressive in southern countries, particularly in Mesopotamia where those figures probably originated. After the winter rains, a marvelous vegetation suddenly springs up, the desert is covered with the most wonderful herbs and flowers; and then in a few weeks the whole thing vanishes before the burning rays of the sun. That is the death of the god. In Egypt, the rise and fall of the Nile is connected with the cult of Osiris.

These so-called vegetation gods are expressed externally by the coming and the vanishing of spring, but they are of psychological origin. One doesn't see a god when the flowers spring up, but that is what one's psyche makes of it. It is a kind of reverberation in one's psyche, a psychological phenomenon which originally coincided with the processes of nature—that is, so long as man was like animals, in complete *participation mystique* with nature. In the paradisiacal state he was so identical with his surroundings that he experienced all the different phases of nature as they came. But that has more or less vanished. We now consider it rather morbid or neurotic to be influenced by the weather—when one blames the weather instead of acknowledging that one is in a dark mood, for instance, or excuses one's own low condition by a particularly

bad winter. The weather has really nothing to do with it, though there are exceptions, of course. There is the south wind which comes over the mountains, the *Föhn*, as we call it here, during which the electricity in the air really accounts for certain psychological and nervous phenomena. But the clouds and the temperature do not coincide with psychological conditions, so *participation mystique* with nature to that extent is a neurotic symptom. Originally there was probably a perfect synchronism, a perfect simultaneousness with the general condition, but through the development of consciousness man deviated and had to defend himself against that *participation mystique*, which on the one hand was very beautiful, but on the other had obvious drawbacks. It would be very awkward if one could not travel or go to war because it was raining; one would be in a decidedly inferior position against a foe who did not mind the rain or the cold.

In the symbol of the dying and resurrecting god, man expressed a psychological phenomenon into which he projected himself at a time when, emotionally, he was still identical with nature. But through development he became aware that it was not the spring outside, it was the spring or the vanishing of spring in himself which concerned him; so the process became detached from external events. That sort of development has also taken place in the physiological realm. The monthly period in women, for example, is the same as the phases of the moon, it is a period of twenty-eight days, and most probably it once coincided with the real phases of the moon. Like those famous biological phenomena which have been observed in a certain animal in the South Seas, it appears at certain phases of the moon with astronomical exactness. What is the name of that animal?

Mrs. de Laszlo: The palolo worm.³

Mrs. Egloff: Also two species of the genus *Neries*.

Dr. Jung: Yes, that is true. Those animals still function in synchronism with astronomical data, while the monthly period of woman has completely detached itself. We are even more psychologically detached from the movements of nature. It is very probable that in the beginning of such beliefs, the anthropomorphic form, which was later given to the phenomena, did not exist, and therefore one finds relatively few human figures among the very early ideas of gods or demons. Usually they are monsters or they are amorphous. Very primitive people do not designate

³ Jung writes about the palolo worm in connection with synchronicity in CW 8, pars. 842 and 842n. He obtained his information from A. F. Kramer, *Über den Bau der Korallenriffe* (Kiel and Leipzig, 1897).

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their gods by any form. Those primitives whom I knew on Mount Elgon, for instance, had no idea that the thing they called god, or something approaching that concept, had a form. They thought god was a particular moment of the day, like the sunrise, or the rising of the new moon, something indescribably abstract to us, but to them very concrete. It is concrete to them because it is an actual emotional condition. And the same with their idea of evil: because evil produces fear, they call their conception of evil the maker of fear. It has a name and a color—brown like the earth—but it has no special form. It might have any form, it might even appear in the form of a man; or it might be a puff of cold wind, or not even that; it is absolutely amorphous. Such ideas are very primitive, but on a higher level, when emotions like fear and pleasure and hope detach themselves from *participation mystique*, personifications begin, and then the gods are given human form or characteristics, even a human psychology. But that comes very much later, when natural events have taken on more of human nature. Similarly, each part of our psyche can be personified as a particular being, as one observes in spiritualistic seances. Each thought has a personal form, calling itself “I” and giving itself a name, the name of a relative perhaps, even if the thought is clearly from the personal unconscious of one of the participants in the circle. It is the same in cases of lunacy. The voices the insane hear have an absolutely personal character, though they are obviously part of their own psychology. That accounts, then, for the personification of the gods or their representation as human figures, but as I said, that belongs to a later period.

Now in this vision the Negro is in the place of that archetypal figure of the vegetation god, the god that dies early. His relationship to vegetation is obvious from the fruits. You have a famous parallel in America.

Mrs. Crowley: Mondamin.⁴

Dr. Jung: Yes, the god of the grain, and that is a close parallel to Iacchus or any of the other vegetation gods, for they are also gods of the harvest. Therefore this Negro holds fruit in his hands. Then he is under a tree, which shows that the tree is a sort of attribute. In that respect these pictures are like the old representations of gods that were always represented with their particular attributes, a weapon perhaps, as the saints in medieval times were given certain attributes: one was given a wheel, for instance, because she was broken on the wheel, and others have other instruments of torture, or any other object significant in their

⁴ Mondamin was Hiawatha's corn god in Frank Miller's fantasy, which Jung discusses in CW 5, pars. 520–22.

lives. Such an object has the value of a psychological attribute. So this tree is an attribute which would mean again green vegetation, fruits and so on. Also the blood pouring forth would be like a manifestation of the fertility of the earth, like plant life pouring a river of riches over the earth, or like a stream of golden wheat over the fields. There are many well-known poetical figures. And in connection with his being a vegetation god, what would be another aspect of the blood?

Mrs. Fierz: Wine.

Dr. Jung: Yes, wine and wheat always typify the fertility of the earth, and they are also symbols in the Christian Communion, so the blood might just as well be a stream of wine. Therefore this Dionysian gesture of the Negro. All these attributes and the mythological context confirm an idea that we had about the Negro. What was that?

Mrs. Fierz: The black Messiah.

Dr. Jung: Yes, he is a mediator. All those gods were mediators because by dying they shared the lot of man. Gods usually do not die, but those gods did die. Therefore, in later periods of Egyptian history, Osiris became merely a designation or a technical word for the soul itself, the immortal part of man. There are texts which speak of the King's or the Pharaoh's Osiris, meaning his immortal substance, the thing he had in common with the god who died like man and overcame death by resurrection. This Negro is really performing the archetypal role of mediator. He represents the reconciliation between man and the thing which is against him or from which he has become detached, the mediator between God and the world of man, for instance. In this case we know the Negro is not the mediator between God and the world, he is a sort of psychological mediator. How would you formulate it?

Dr. Gordon: Between the conscious and the unconscious.

Dr. Jung: Yes, but you could put it more specifically, for this is a formula you could apply in the same way to the early Christians or the old Greeks.

Mr. Schmitz: Between her intellect and her instinctive life.

Dr. Jung: That is true. One could also say between her modern point of view, with its exclusiveness and one-sidedness, and the instinctive and natural point of view which is compensatory to it. There is a wide gap between our isolated exclusive consciousness and the natural standpoint of the unconscious, and that gap must be bridged. We have found the animus of our patient functioning in that way, going ahead, making a bridge to the next point, and here again the animus performs for her; he shows her the reconciling symbol. What attitude can she learn from that gesture?

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Mr. Schmitz: "Stirb und werde."

Dr. Jung: Yes, but that is exactly what people don't understand. Mr. Schmitz quotes a phrase from a poem by Goethe, "die and become," but if I were to say that to anybody, it would not be understood. We must put it into a form that can really be felt.

Prof. Eaton: A sacrifice.

Dr. Jung: Does it feel like sacrifice?

Mr. Schmitz: His blood is sacrificed.

Dr. Jung: Very involuntarily, I should say.

Mrs. Crowley: It is the instinctive natural part of the earth.

Dr. Jung: Yes, it is natural, and a sacrifice is within nature's purpose. Again I use a phrase of Goethe's, "*Die Natur verlangt einen Tod*," nature demands a death. It is natural, nobody has inflicted it. Like a pod bursting open or fruit falling from the tree, so the wine or the blood pours forth. It is a natural flow, a natural manifestation, not an inflicted death, nor a self-inflicted sacrifice. And what is the attitude?

Mrs. Sigg: Joy.

Dr. Jung: Yes, therefore the Dionysian atmosphere of this picture. But how do you apply it to man?

Mr. Allemann: It means that he should accept his fate lovingly.

Dr. Jung: Yes, it should be the joy or the love of one's own fate—*amor fati*—a sort of enthusiasm. But the enthusiasm to do or to be what?

Dr. Gordon: It brings one to the middle way.

Dr. Jung: Yes, it does. This figure is the mediator, but to do what?

Mr. Schmitz: To go the way of nature.

Dr. Jung: Exactly, to follow the way of nature, to follow the law that is in ourselves. The Negro shows a complete abandon to the laws which are operating in him, and that leads to fertility. Now is that clear?

Prof. Demos: In what way does that coincide with the modern point of view? It seems to lean rather to the pagan side.

Dr. Jung: Decidedly. The picture is archetypal and rather pagan in aspect, despite the fact that it is a close analogy to the Christian mystery. But the Christian mystery is specifically an inflicted sacrifice in spite of the fact that the hero himself was seeking it. He did not avoid it, but it was inflicted. And it was not brought about entirely by his will because he had to go through a great inner conflict in Gethsemane before he could accept the final event. So Christianity represents the idea of an inflicted sacrifice, while this is as if nature herself were leading this Negro to a sacrificial death.

Mrs. Crowley: But it seems to contradict what you said a moment ago about the detachment from natural processes.

Dr. Jung: That is an important idea. Mrs. Crowley calls my attention to the fact that I spoke of the detachment from the processes of nature, and here it seems as if we were going right down into nature. But how can you detach from a thing to which you have never been attached? How rise from the water in which one has never been immersed? We must give nature a chance to fulfill itself. Then only can we detach, and then it comes about quite naturally. One could say: Live your life to the full and then you can die. This idea was expressed by Cicero, the idea that the fullness of life brings about the fullness of time and the moment which is ripe for death.⁵ That was the antique standpoint and in a way it is true; when nothing remains, it is the end; when everything has been said and done, it is perfectly natural, even logical, that one vanishes. If one has done one's duty, fulfilled one's task, one can then die, one can say goodbye and disappear.

Mr. Schmitz: And it is in straight contradiction to her previous idea of saintliness. This new attitude is shown to her instead of the Protestant saintliness.

Dr. Jung: Yes, it is of course in contradiction to the Protestant bringing up; it is unavoidable that it should be a compensation to the hitherto prevailing Christian point of view of the inflicted sacrifice. Yet we should not be blindfolded by the apparent pagan aspect of it. That symbol sums up once more all our ideas about it, but we must give it a new interpretation; we cannot live it in that form, it would be far too incompatible. A long commentary is needed to interpret such a picture. To say: "Follow the way of nature," would not be understood, because we have preconceived ideas about nature. If I were to say that to a society of philosophers or theosophists, they would reply: "Exactly, naturalism, Rousseau; that is what we would expect." But you see, they entirely forget that nature demands a death. That is what Christ says in the recently discovered Logoi, which the early church fathers were very careful not to admit into the New Testament, despite the fact that they are older than the Gospels and equally authentic. The disciples asked Christ who would lift them up, because the Kingdom of Heaven was so far above in the sky (the old Egyptians used to put a little ladder in the tomb for the dead to climb into heaven), and he said: "The fowls of the air and the beasts that are upon the earth or under the earth, and the fishes in the sea, these are they that will draw you into the Kingdom." That means the instincts, one could almost say the blind instincts; the way of nature will bring you

⁵ M. Tullius Cicero (106-43 B.C.), Roman philosopher, orator, and politician. This idea was examined in *De Senectute*, perhaps the most stoic of Cicero's works.

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quite naturally wherever you have to go. This is the idea of Tertullian, *anima naturaliter christiana*, the soul is naturally Christian;⁶ in other words, a natural process leads one to the Christian formulation.

Here again we see a perfectly natural process of untrammelled imagination leading to the same solution, to the idea that if you follow the way of nature—of the birds in the air, the fishes in the sea, and the animals on the earth—you will come to your own law. Then comes the question: what is the law of man? According to preconceived ideas, man is all wrong, sinful, little better than an earthworm. But that is an absolutely wrong idea. Who created the religions of the world? Who produced Christ? Who produced the Buddha? All that is the natural growth of man. If left to himself, he can bring about his own salvation quite naturally; he has always produced symbols that redeemed him. So if we follow the laws that are in our own nature, they will lead us to the right end.

You see how things develop here; this woman does not go astray. One might expect, if someone were given over to his own fantasies, that it would result, as Freud says, only in wish fulfillment, that everything would go to hell completely. The theologian thinks man is of the devil, that all evil comes out of man himself. So you cannot trust your own law. But if you don't trust your own law, you must content yourself with a neurosis. You have got to trust yourself with your own experience, because, according to the natural law, it will lead to a state of completeness. I do not speak of a state of perfection—that is prejudice—but of completeness, which seems to be a kind of growth and which contains all the spiritual values one can wish for. You see, this vision is not leading into anything destructive, it leads to a natural fertility.

Prof. Demos: Would you say that self-judgment and self-criticism are parts of human nature also?

Dr. Jung: Of course they are and we know it.

Prof. Demos: Not only accepting your nature but judging it, modifying it, that is also part of you?

Dr. Jung: Yes, and we do it with more or less success. The question is: have we the right criteria? If we have the good fortune to live in a time when these are good and sufficient, we can rely on them; but if we live in a time when there is no point of view, how can we judge?

Mr. Schmitz: There is a law of self-regulation.

Dr. Jung: Yes. If there were none, we might be led anywhere. An exclu-

⁶ Tertullian: see above, 21 Jan. 1931, n. 5. Tertullian believed that Christianity was the only appropriate belief for humankind.

sive one-sided attitude may lead us astray, but as soon as we allow every part of the human psyche to really apply itself, then a self-regulating system will be revealed to us.

Mr. Schmitz: Like the English Parliament.

Dr. Jung: Yes, I hope it will continue! Now we will go on with the vision. She says to the Negro:

"Must I know you?" He answered: "Whether you know me or not, I am here." I asked him: "What do you sing, oh Negro?" He answered me: "Little white child, I sing to darkness, to flaming fields, to the children within your womb." While he sang blood poured from his heart in slow and rhythmic beats. It flowed along in a stream covering my feet. I followed the stream of blood.

Here she engages in conversation with that black Messiah, which shows that she was not fully aware of the meaning of the fantasy, she only saw it. But she was seized by it and engages in conversation with the purpose of finding out what it meant. She felt that she had to enter into some sort of close connection with the Negro, and therefore she asked him, "Must I know you," and he makes the cryptic remark: "Whether you know me or not, I am here."

Mr. Schmitz: Would that mean that the law of nature exists whether we know it or not? Whether we abide by it or not is our free choice.

Dr. Escher: "*Vocatus atque non vocatus deus aderit.*"

Dr. Jung: Yes, whether we know it or not the thing happens; whether we call it the law of nature or that particular thought, it always exists. The question is only: do we contact it or not? Or can we become conscious of it? This figure of the Negro is, in a way, completely detached, not particularly interested in her. He exists for himself, like nature. Nature is not especially interested in man, not in such a way that we feel it; yet since nature is also in man, we must admit that she is interested in his existence, otherwise she would not have produced him. But the nature outside seems to be absolutely indifferent, so that Nietzsche, in reference to the aspect of high mountains, said: "*Crimen laesae majestatis humanae*," this is a crime against human majesty.

That the Negro does, however, take a certain interest in her is shown by his answer, when he explains that he is singing the darkness, singing the flaming fields, and singing the children in her womb. She writes it: singing *to*, but the proper term would be without the preposition—as the Scottish fishermen, when they set out for the oyster fishing, sing the oysters; or as the Australian bushmen sing the water, or the grass seed, or the kangaroo. It is a sort of incantation to produce plenty, a magic pro-

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cedure by which fertility is secured. They sing the grass seed to produce plenty of grass, as the fishermen sing the oysters in order to make them multiply or to secure a rich catch. The incantation fills the living object, whatever it is—the kangaroo, the fishes, the hippo—with an additional life, human life; the primitive assumes that a greater fertility is insured by adding his own libido, as it were, his own magic power. So in that sense the Negro is singing the children in her womb, or the fields to be fertile, or the darkness to protect; it is for an apotropaic purpose, for one can sing for or against a thing. He is obviously performing a magic incantation, giving additional power, a productive or fertilizing value, to her consciousness.

One should be aware of such symbols, for otherwise their effect remains either invisible or almost *nil*. It is as if somewhere in a pocket one had a bank note; but if one doesn't know it, it has no value, it is as if it did not exist. And so it is in nature. Of course even without knowing it, it will produce certain effects, but they will be peculiar, they will interfere with one. For not knowing about the unconscious means that one has deviated, one is not in harmony with it, and therefore it works against one. So it is quite possible that if this woman were not conscious of that figure, it would simply form a complex which would work against her. As a matter of fact, it has always worked against her, and she can be aware of the positive power of such figures only by becoming conscious of them. The value of these visions is that they help her to become aware of the unconscious contents, since they cannot work properly unless admitted to consciousness. If one can at least *perceive* unconscious contents, that in itself is already an asset because it is close to nature, and the next step is to admit them. Otherwise the conscious is not supported, it has no roots; nature assumes a contrasting attitude and even becomes an opponent. Then the unconscious simply rolls on in its own cycles, and man is left somewhere high and dry, stranded.

I told you about the insane person who dreamt the most gorgeous myths of death and resurrection, but nothing happened to her conscious, it was unaffected. Had she been able to understand them, the unconscious would have been attracted; it would have welled up and become part of her consciousness. People often point out that the Freudian school regards the unconscious as something alien, wild, barbarous, opposing, criminal in every respect. But if one accepts such a conception of the unconscious, it must come from the fact that the conscious has a hostile attitude to the unconscious. It must be that the conscious goes a very different way, and therefore it brings out the negative aspect of the unconscious. While if one approaches the unconscious, it

loses its dangerous aspect, and what has been entirely negative becomes positive. One sees that from dreams. One often has dreams which seem destructive and evil, the thing one cannot accept, but it is merely due to the fact that one's conscious attitude is wrong. If one says: "It seems quite black but perhaps I must accept it," instantly the thing changes color, it becomes compatible with consciousness.

This Negro's interest in our patient's welfare, or her fertility, is due to her willingness to contact the unconscious and to accept it, so while he sings and while she engages in conversation with him, she notices the stream of blood that pours from his heart. You remember that we encountered that stream of blood in a former vision, and by following it, she came to the central place, or the center of her own self. Here she has to follow the stream of blood again, and she says: "It led down and down. At last I found myself in a rocky cavern beneath the earth. It was very dark." Now what is this cavern to which she is led by the stream of blood?

Mr. Schmitz: The unconscious.

Dr. Jung: Yes, but we must have a more specific designation this time because the stream of blood is almost a physiological fact. As we decided in our former discussion, it is the blood with all its implications, almost a physiological law. If she follows that way, at what condition of consciousness does she arrive?

Mr. Schmitz: Heart consciousness.

Dr. Jung: The heart would be the symbol for the center, but this is not exactly the center, it is deep down; she insists upon the fact that it leads down, down. And what organ is lower than the heart?

Dr. Gordon: The abdomen.

Dr. Jung: Yes. And there she sees a glowing fire. Have you a parallel to that?

Mrs. Heyer: Gilgamesh.

Dr. Jung: There is nothing about a cave there. However, you are quite right, this is a piece of the hero myth and Gilgamesh is one of the best examples.⁷ But in the hero myth it is somewhat different. The hero is swallowed by the so-called whale-dragon, and he doesn't find a fire in the abdominal cave, he *makes* a fire in order to kill the monster from within. The difference is that she is not swallowed, she goes intentionally into the darkness of the abdominal cave, which is a psychical localization; and the *plexus solaris* is the center or the sun of the abdominal cave.

⁷ Jung uses Gilgamesh, the hero of the Babylonian Gilgamesh epic (c. 2000 B.C.), as an example of the hero myth throughout *Psychology of the Unconscious*. Both Frank Miller and Christiana Morgan envisioned similar heroic figures in the early stages of their quest.

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She is reaching down, as it were, through her intuition into the region below consciousness; and she doesn't have to make the fire, she finds one already there. She says: "I saw a glowing fire." Now a glowing fire does not burn with a bright flame; it is slow and dormant, smoldering under the ashes. Have you anything to compare with this symbol?

Dr. Gordon: There could be such a fire under the witches' pot in the cave.

Dr. Jung: A fire and the cave and the pot all belong to this idea, but we must have a specific parallel here, because you will see presently that we are getting into an unaccustomed line of thought. What does this fire suggest?

Mrs. Baynes: The Kundalini yoga.

Dr. Jung: Yes, the serpent fire. There are peculiar philosophical ideas in the Hindu Tantric system; by descending into the cave of the unconscious they discovered a so-called fire center down in the abdomen. Practically all the symbolism of the Tantric system can be found in these visions. The lowest region is *muladhara*, which is down in the perineum. That is the root center where the whole system starts, where everything takes its origin. The next region above is physiological, that is the water region, the region of the bladder; we cannot call it psychical because we have no evidence that psychical values were at any time attached to it. But we know that the bladder is often affected in cases of neurosis, when a certain expression is wanted of which people are not aware. I remember a man who never expressed himself, who always tried to get away from it despite the fact that everybody pushed him into analysis, and he developed a most unpleasant continuous pressure of the bladder; he had to empty it about twenty times a day.

Next comes the fire region, which would be the center of the abdominal region, corresponding to the solar plexus, and that seems to be clearly a psychical center. There are still Negro tribes that assure you that their thoughts are in the stomach. And one can actually feel certain emotions there. Therefore one says it is difficult to digest an idea; or one's stomach is upset when one cannot digest certain emotions or anxieties. The spleen has also been regarded as a place in which the soul lived, and in old English that word designated a mood; it was thought that when the spleen went wrong, one was affected by particular moods, just as the liver, which is also an abdominal organ, is supposed to be connected with the emotions. Fire always symbolizes emotion, passion, and the liver is the passion center, so when people get very angry they have jaundice. And when they are depressed one assumes that it has something to do with the bile; the word melancholy is from a Greek

word meaning black bile. So originally the abdomen seems to have been a very primitive psychical center, which prevailed against every higher center, against the heart as well as the head. The next center above is about in the region of the diaphragm. The word *diaphragm* comes from the Greek *phren*, meaning mind. This center is identical with the heart, which is of course a sort of feeling center; it is also an emotional center, but of a different nature, for above the diaphragm consciousness, the possibility of reflection seems to begin. You see, when man developed out of that lowest center, *muladhara*, he got into the pre-psychological region, the condition which is characterized by the psychology of the emotions.

On the pre-psychological level, where psychology is under the law of emotion, there is no real reflective consciousness; there is simply a series of emotions, which are quite visible. And as there is no reflection, there is also no moral continuity. The heart center is the beginning of a sort of moral continuity where a certain point of view is assumed with regard to things. Then above that comes another center in the larynx region, and still another in the head—six in all. We shall discuss that later on.

Now we come here to the fire center, in the center of the abdomen, and the fire is living but dormant. This is the fire which the hero makes. Even the most primitive hero myths contain the motif of making the fire in the whale-dragon's belly. You see, those myths date from a very early stage of the development of the human mind, when consciousness had to be produced by magic, just as any other conscious activity was brought about. Any tribe on a higher level would have *rites d'entrées* for hunting and for war in order to make themselves conscious of what they were going to do. But those very primitive men had not even that; it is as if they had not arrived at a level where consciousness was needed; they belong to a pre-psychological condition. For instance, when I tell a native to take a letter to so-and-so, he hears the order but it conveys nothing; he stares at me as if I were a blank wall, and only when I perform the rite of getting him into the mood of being a messenger, showing him the dignity and the advantages of being a messenger to the great white lord, only then will he do it. This is the rite of making the fire, kindling a light in his unconsciousness, which will allow him to bring it into effect. The fire is already kindled in us, we don't need to do that any longer; for us the time of the primitive myth is over. So this woman finds a fire there already and she says: "Above the fire I saw a phoenix bird which continually flew up and beat its head against the top of the cavern." What does that convey to you?

Mr. Schmitz: The phoenix means rebirth but this one is still in prison.

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Dr. Jung: Yes, the phoenix is a symbol of rebirth, like the eagle in alchemy that rises from the fire. That means that out of this glowing center of passions, from down in the solar plexus, something can rise into the kingdom of the air, into consciousness. A germ of higher consciousness contained originally in the fire below can become air-like and rise to the head, or perhaps to a great height above the head. That is the idea which gave rise to the Tantric system and to the alchemist system of philosophy in the Middle Ages. But here the bird is shut in. He is beating his wings against the roof of the cave and cannot get out, which obviously means that the germ, that form of higher consciousness, cannot break through and develop. It is kept below the diaphragm, the diaphragm being the roof of the cave. There it remains, and there it may cause symptoms. That is the reason why certain emotions, particularly hysteria, are generally characterized by disturbances in the stomach. Almost all neurotic people have disturbances there, because such a bird is always caught in the abdomen, a bird that cannot rise because there is no opening. Now what would that bird be? I called it a germ of higher consciousness that is really meant to rise to a great height.

Dr. Gordon: Spirit.

Dr. Jung: But what does that phoenix myth really mean? Well, in psychological language, this fire center is the center of passion and enthusiasm, and that is exactly the Negro center; and it is down in the belly, it is pre-psychological. Anything that could be called spirit or soul takes its origin in a sort of fire on that pre-psychological level. Consciousness takes its origin in passion. I can give you an excellent proof: the English word *ghost*, the equivalent of the German word *Geist*, or spirit, comes from an old word which means the welling up of emotion. We have a Swiss word which contains the root *geist*, and it means when somebody gets beyond himself or beside himself, when he really almost gives up the ghost, as you say in English; he gives up his mind or his life, in other words, on account of a certain emotion. And in alchemy *Geist* or *spiritus* is the volatile essence which escapes when a certain substance is boiled.

Mr. Schmitz: What is the Swiss word?

Dr. Jung: *Üf-geiste*.

Mr. Allemann: Is it related to *Geysir*?

Dr. Jung: *Geysir* might have something to do with it; that is an Icelandic word for a welling up of hot water from the earth. You have the same phenomenon in Yellowstone Park and you call it a geyser. *Geysir* and the Swiss *üf-geiste* come from the Gothic root *usgeisyan*. Now the product of that fire, or the product of passion in this case, cannot escape into consciousness, it is caught in the unconscious. Why can't it get up into the

air, into visibility? Obviously consciousness is not ready to accept it, but why not? A phoenix bird would seem to be rather nice.

Prof. Eaton: Because it comes from the abdominal region.

Dr. Jung: Exactly, it comes from the Negro head, so it is apparently inadmissible. There is still something in the consciousness of our patient which does not allow that peculiar kind of mind or spirit to appear.

Prof. Demos: The wall is the wall of the cavern, it is not anything else?

Dr. Jung: Oh no, it is just a cavern.

Prof. Demos: It is the unconscious itself which prevents the bird from flying out then.

Dr. Jung: That is perfectly true. The unconscious has no chance of coming into the conscious unless the conscious makes a hole for it to come through.

Prof. Demos: Well, how does consciousness first appear?

Dr. Jung: By an explosion—that is the only thing I can imagine. Insanity is such an explosion, for instance. The walls of the cave burst and one is overcome by the unconscious. I assume that through pressure, cracks are made in the walls of the cave through which volcanic vapors from the unconscious well up; that was probably the origin of consciousness. But that is not the condition here. Therefore the bird is shut in and cannot escape, although one might have expected her to be far enough advanced to allow the bird to escape. Here her vision is centered upon the fire and she says: “I saw the fire create small snakes which disappeared.”

Now that is why the Hindus call that coiled-up Kundalini snake the serpent fire; it is because of such facts, they have observed such visions. And that woman, not knowing of Tantric philosophy at all, produces exactly the same mythology. It is interesting that the phoenix comes out of the fire as well as the snakes, for snakes are decidedly lower, they belong to the earth, they are the opposite of the phoenix. But we have evidence of that in the Persian version of the phoenix myth.⁸ The bird Semenda was said to burn itself up, but out of the ashes a worm came forth which transformed itself into a bird again. It is a sort of *enantiodromia*. The bird and the snake are natural enemies, but out of the creature which is most unlike a bird, a bird develops. That the bird cannot come up into consciousness is perhaps due to the fact that her conscious assumes that only snakes are down there, and snakes are supposed to be dangerous and venomous. But you see the fire produces

⁸ In CW 9 i, par. 685, Jung writes of a variant of the phoenix myth in which the Semenda bird “consumes itself, a worm forms from the ashes, and from the worm the bird arises anew,” but gives no source.

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both; the snakes would be a counterbalance to the harmless bird. Then she says about the fire: "It also created men and women." It is an extraordinarily creative fire, it seems to be the creator of the world. And that agrees exactly with the idea in Tantric philosophy that fire is the creator; out of the first living germ of fire came man and woman. She continues:

I asked the bird: "Where do they go?" The bird answered: "Away, away." The bird said: "Stand in the fire, woman." I said: "I cannot, it will burn me." Again the bird commanded me. I did so and the flames leapt up, burning my robe. At last I stood naked.

This explains why she stays below with that living fire; it is the fire of purification. It is like the fire at the end of the first part of *She*, where they enter the womb of the earth, the cave where the fire passes which gives eternal youth but which also destroys. Also this woman is now the phoenix itself, she apparently goes into the fire in order to burn up. But what happens? Only her robes burn and she stands naked, which again signifies that she is to become herself. This passage simply means that through the fire of passion, in the pre-psychological condition when you cannot and do not reason, when you surrender completely and allow your pain or emotion to have full sway, you then become purified, then you become yourself. This is the test of the gold; the true gold will show its quality in the fire. And this is again the alchemistic idea; she becomes the true substance. Then the fire dies and the bird disappears, because she is now the bird herself. That higher consciousness is the consciousness of the Self. And she has been made aware of the fire by talking with the black Negro.

Dr. Reichstein: If she was led to the fire by talking to the Negro, it would be a communication between the speech center and the fire center.

Dr. Jung: That would be communication between speech and emotion. It probably means that by communicating with the Negro's head, tongues of fire leap up, fiery words; in other words, passion is forced into the form of concept. She has followed her passion into the cave, the center of passion, where she becomes transformed. Not through suppression, but through acceptance of this fire, can purification take place. That is the important idea here.

LECTURE VI

24 June 1931¹

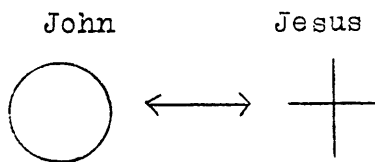
Dr. Jung (upon being presented with roses):

Thank you very much. This is the day of roses by the way; it is the day of St. John the Baptist, who, for reasons unknown to me, is associated with the mystical rose. The Freemasons distribute roses on the day of St. John the Baptist because of that association. You see the astrological opposition is this:

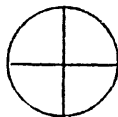
John
24 June

Jesus
24 December

John was born under Cancer, which is the retrograde sign of the culmination of the sun, the longest day; and Jesus was born on the shortest



day when the sun is increasing; therefore it was said that he must grow but John must decrease. Now Jesus is characterized by the cross, and John by the rose, and the two together make this:



The interesting fact is that we here come to the inner tradition. On the one side is John, and on the other side is Jeshū ben Miriam—Jesus, the

¹ Professor Hauer conducted the 14 June lecture. Notes were taken by Elizabeth S. Sergeant, Dr. Gordon, Mrs. Sigg, and the Misses Taylor and compiled by Sergeant. In the multigraphed edition, Hauer's seminar was called Lecture VII and placed after this one. Hauer gave an idiosyncratic interpretation of Kundalini yoga in support of German National Socialism and its symbology; although his discussion may be of some historical inter-

son of Mary—called the Deceiver according to the Book of John; here is the opposition between the cross and the rose. The rose, according to old tradition, was withheld by the church. The poets of the Court of Frederick II in Salerno and those in Dante's group complained that the medieval church withheld the sweet secret of the rose. An interesting article was published in the *Europäische Revue* by Luigi Valli,² a modern commentator on Dante, about the secret language used by the poets of Dante's time in order to designate the mystical rose. The rose means love. And this red is the color of passion. It is not a light red, it is a strong red, a burning color. It is also the color of the *muladhara* region, the lowest center according to the Kundalini yoga. And here, you understand, is the same opposition.

The evidence for this is to be found in the Mandaean *Book of John* or in the extract which Mead made from it, a little book called *John the Baptizer*, where there is an interesting discussion between Jesus and John.³ John accuses Jesus of having given out the mysteries to the world, and Jesus, the "betrayers of the truth," defends himself by showing the miracles he has wrought. One can well imagine that this is based on historical fact. It is quite possible that John, being the teacher or initiator of Jesus, was convinced that such truths would be incomprehensible to the crowd and therefore should be withheld. But Jesus thought that it would be cruel to withhold such a light from humanity, so he identified himself with the Messiah and went out into the world to teach people the truth. And we know the results, how it has worked. As a matter of fact it was not understood—even the disciples misunderstood it. The discussion never ends, and to this day it remains undecided who really was right. But in the *Manda*—which means *gnosis* or knowledge—there is no personal savior; the savior there is called by a name which is of particular interest for us: *Manda d'hāje*, meaning *understanding of life*; that is an impersonal figure, a sort of *poimēn*, representing the wisdom or the consciousness

est, it adds little to the understanding of Kundalini yoga, Jung's ideas, or Morgan's visions, and is therefore omitted here. Perhaps in reaction to the lecture's flaws, Jung gave a different and more psychologically insightful series of four seminars on Kundalini yoga the following autumn (12, 19, 26 Oct. and 2 Nov. 1932). They interrupted, but were a necessary adjunct to, this Seminar; see Jung, *The Psychology of Kundalini Yoga*, Shamdasani, ed. (Princeton: Princeton University Press, 1996).

² Luigi Valli, "Die Geheimsprache Dantes und der Fedeli d'Amore," *Europäische Revue* VI (1): 92–112 (Jan.–June 1930). Jung refers to Valli and to the mystical rose as a form of mandala also in CW 12, par. 235n.

³ G. R. S. Mead, *The Gnostic John the Baptizer: Selections from the Mandaean John Book* (London, 1924). In *Dream Analysis*, p. 240, Jung describes the book as a partial English translation of a German text of an ancient Mesopotamian Mandaean text.

of life, an exceedingly modern conception. Those early people, like John, must have been quite aware that their contemporaries were utterly unable to understand such a concept.

Now we are here concerned with the vision of the descent into the cave, where a bird leads this woman to the fire and orders her to stand in it. The bird is the helpful leading animal, and here it is simply a thought: an involuntary thought is personified by a bird that whispers into her ear what she ought to do. As you know, there are two kinds of thoughts, the outward arbitrary and intentional thoughts, and the inward involuntary symbolical thoughts, and when the latter turn up they nearly always have a peculiarly commanding quality. She was afraid of the burning fire, but again the bird commanded her, and when she stepped into it, the flames leapt up and burnt away her robe so that she finds herself naked in the fire. What does it mean that her robe is burnt away?

Miss Taylor: The loss of her persona.

Dr. Jung: Well, yes, it is her external covering, that stratum of personality between herself as she really is and the surrounding world, and therefore we could call it her persona. But the persona is a very treacherous thing. The persona can make one believe that it is the true and only thing, and such a prejudice makes people imagine they are nothing but the role they play, which of course is a very great mistake. And very conscious people are particularly inclined to identify themselves with their consciousness, losing sight of what they are unconsciously. That is the handicap of any strong consciousness. Such a person is likely to forget that he is somebody else at the same time; it seems utterly improbable.

Prof. Eaton: Is the persona identical with consciousness?

Dr. Jung: To a great extent. But not quite, because the persona consists not only of the conscious contribution, there is also the unconscious contribution; and besides that subjective part, there is what one takes on from other people. The persona is a sort of mental system which consists partially of oneself and partially of what one is forced to be by one's surroundings. One would not have a persona if one were alone; usually people who are quite alone lose it altogether. The photographs of Courtauld in Greenland, published in the *London News*, are a wonderful example. He lost his persona absolutely. He looks effeminate and sentimental, exactly like his anima: a morbid woman. That poor fellow was in the Canadian Air Force, and he volunteered to go to the Ice Cape in North Greenland to make meteorological observations. He entered his hut there in the beginning of last December. Then there were such heavy snowdrifts that his hut was buried. He had foreseen such a possibility and had made an air shaft going out of the hut and a tall flag pole,

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but the snowdrift piled up higher and higher, and though he tried to dig a way out every day, it was each day blocked up with snow, and finally he was buried entirely. The top of the air shaft peeped out only about a foot and the flagpole, a little higher, was torn down by the winds. So when an expedition was sent out at the end of March they could not find the place and went home. It was feared that his food had given out and that he was dead. Then a Swedish air captain went to hunt for him; he traveled over the ice at great personal risk, but he also failed to find him under the snow. And then Watkins went with three men and dogs, and at last they found him and talked to him down the air shaft. He was frozen in and for six weeks he had had no candles. Think of such a horror! From the end of March to the end of May he was in complete darkness; he had plenty of food because he had been careful with it, but no light and no tobacco. They dug him up and the photographs are most interesting. That fellow got absolutely ground to dust in the darkness. That is why they put criminals into dark solitary cells.

Mr. Schmitz: But he is still living?⁴

Dr. Jung: Yes, they brought him back. I don't know what it has done to his psyche, nobody bothers about his psyche; but he looks very strange, long hair, and the expression of a woman who has been intoxicated and then put into cold water till she nearly drowned, completely demoralized.

Mr. Schmitz: But his persona is coming back now?

Dr. Jung: Let us hope and pray that his persona will come back, because he looks like an egg without its shell. Of course if any of us had to be under the snow for six weeks without a light!

Dr. Baynes: And without tobacco!

Mr. Schmitz: If the same thing happened to a woman do you think that she would become virile?

Dr. Jung: I cannot tell you that. I never saw one in that state. I could not have told you how Courtauld would look. It might be that a woman's animus would predominate.

Mrs. Baynes: How do you know he was not a sentimental young man before?

Dr. Jung: Oh, well, no young fellow in the Canadian Air Force would be like that. You can only explain it by the identity with the anima and the complete loss of the persona. That happens easily to men who have met with disaster; they become effeminate because their appearance of masculine force is chiefly a matter of persona. Everybody assumes that they

⁴ A note in the multigraphed text adds that "he died a few months later." The case was receiving much press coverage at the time.

are men and even if they are not quite convinced of it themselves, they have to play a masculine role. I saw a fellow who went into the army in order to appear like a man. His daily prayer was: God, make me a man! He grew a fierce mustache and developed a deep rumbling voice, but he was as soft as a peach inside. And then a woman refused him and he was like a little whimpering child. He was what one usually calls a weak woman, but that is an inadequate description because a woman would show quite a different reaction. So you see the persona is a very complicated mental system.

Prof. Eaton: It seems to me that there must be more in consciousness than just the persona. When one sits alone by oneself, one is conscious of certain elements of the anima, but the whole of consciousness is wider than the persona, is it not?

Dr. Jung: Oh, yes, because the persona is not a genuine article. It is made up, a product, so there could hardly be a specific consciousness of the persona. One can be conscious of it, but as I said, we are very often playing a role, adapting ourselves to people's expectations without knowing it. We not only acquire bad habits of our own, more often we pick them up from other people, and that also is part of the persona. One has to call people's attention constantly to such peculiarities of which they are utterly unaware; they have a certain way of talking or gesticulating, for instance, or they wear a certain kind of necktie, or shoes. They have picked it up because something about it impressed them, God knows what, and it clung to them. They don't know that they have assimilated it for the sake of making an impression. Usually things that are felt to be impressive or smart are used as persona articles. When a woman sees another dressed in a particular fashion and thinks it is becoming, she naturally chooses such a dress too, and it might become a sort of habit, the motive being altogether unconscious; that would be an influence which came from without. Therefore I say the persona is both consciously and unconsciously a product of the surroundings; it is a sort of compromise between the incomparable and incomprehensible ego, and the milieu, the surrounding conditions. Obviously a mental system of adaptation is a necessity without which one cannot live. But although it has great advantages on the one hand, it has disadvantages on the other; for in identifying with it, one loses sight of the fact that the persona is a mere structure for special purposes. One is likely to be identical with that system and to think of oneself as just that and nothing else. For instance, those people whose only god is respectability—*respicere* means to be looked at—will naturally identify with their persona; they are always bewildered if anybody tells them they are something quite different. And, as I said, all people who are very conscious are in danger of such an identification.

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Now our patient, being a very conscious person and very headstrong, is in a certain danger of that, despite everything she knows about herself. She clings to her persona. Of course we all cling to something. We live through our eyes, we live in the field of consciousness; in other words, one half is living outside of ourselves. That is an illusion in a way, and particularly in this case, at the moment when this woman is developing an inner way and when it is all-important that she should be what she is. She must lose the last remnant of the persona illusion and stand naked before her own eyes. And also before the invisible world, for it is in the mysteries that these things happen; there is no actual audience, but before the invisible onlooker she should be naked. You see, she is never alone in these visions, she is accompanied by animals, or the animus, or several animus figures; and before these observers nothing should remain concealed. Why is it so important that she should be forced to absolute nakedness? Why cannot she indulge, at least to a small degree, in a mild self-deception—a sort of mild persona indulgence?

Mr. Hutchinson: Because she would only take half measures, she would not face the whole situation.

Dr. Jung: That is perfectly true, but there is another point. Of course she must see herself as she really is, but she is already far on that way; she has faced a good deal, but she is called to a still more intense consciousness of herself. Let us assume for a moment that she has really convinced herself of her problem. What more could there be?

Mrs. Crowley: The unknown problem.

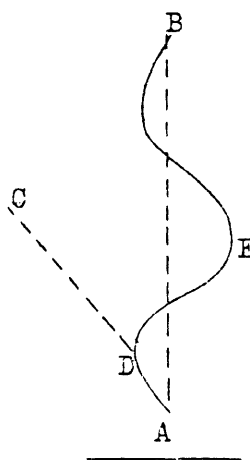
Dr. Jung: Let us assume that nothing especially essential is unconscious—except one thing.

Miss Taylor: To know what she has already got, to help her to go on.

Dr. Jung: Exactly. To be conscious of herself as she is helps her to face her own problem, because she is then convinced that it *is* her own individual problem. Most people do not believe this, they assume that it is just a mistake that they are confronted with certain problems in life. For instance, a person tells me that in the year so-and-so he made a fatal mistake. But there is no such thing, that is fate; fate is greater than we are, it was just what had to occur at that moment, and it was no mistake looked at from his inner structure. When he knows himself, he will understand that the mistake is himself and that therefore he has to face it.

But that is only half the value of the knowledge of one's own individuality. Even if people do face their problem, if they live it, if they really manage their lives with a full knowledge of what they are doing, even then they might still carry it through with the sort of limitless lack of consideration which is a peculiarity of the conscious. The conscious has a very disagreeable quality; it always follows a straight line. Suppose, for

example, the goal to be here, (B), and a man sees his problem, the point to which he ought to go—or what that seems to him to be, for it might be an illusion; this procedure takes place when one is not actually in the thing. He really sees only the point from which he starts, (A); this is the *point de départ*. Now his consciousness advises him to make a straight line for the goal, (B), but as I said, the handicap of the conscious is that it always acts in a sort of telescopic or beeline, because it is entirely linked up with seeing, and the mistakes we made are on account of the one-sidedness of our optical apparatus. So he visualizes his goal and makes a straight line for it, and that is the mistake. For his mind



or soul does not consist of the conscious optical apparatus alone. It has a long tail; it is not only two-dimensional, it is three-dimensional. It drags a tremendous tail along behind it that cannot go straight, it wriggles. So the man is naturally forced to do the same, and that leads to endless trouble. When he wants to take a direct course he finds that his feet are turned to the left, and he thinks it is a mistake because he cannot see the goal any longer, he sees something else—another goal, (C), and then he thinks that is wrong, so he returns and doesn't walk at all. You see, in prolonging the way to the left, to the imaginary goal, he forgets that when he arrives here, (D), his feet will be turned to the right, and then naturally the mistake will occur again. It will be the same on the other side, and again he will lose sight of the goal. He can only arrive in this winding way.

The danger of our conscious way of living is that we constantly lose sight of the real goal and go after imaginary goals, which hinders us from advancing at all; it always induces a sort of limitlessness. Your conscious processes as well as your unconscious—that is, the power from the back, of your instincts—are always pushing you out with a centrifugal momentum against which you must have some protection. The only protection is the knowledge or consciousness of your individual limitations, what you are without a veil. You must know what you can do. You may come to a place where another person who started with you will make progress, go farther, and you imagine that you also can go much farther. Another can, but not you. Sure enough you can go farther, but on your own path. The moment you lose your own path, you lose your limitation. The only thing that keeps you in shape is consciousness of

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what you are; you need a vision of yourself as an unveiled, absolutely naked thing. That knowledge gives you the necessary limitations so that you can always correct what you are living, you can check it up; if you have a sort of conscious image of what you are, you know what kind of life coincides with your individual pattern. You may be quite certain that if you imitate somebody else you will go wrong; when you follow another person's conviction or principle you will most certainly go astray inasmuch as that principle does not fit in with your own pattern.

So at this moment, when things become hotter and hotter, our patient is again emphatically called back to the knowledge of herself; her picture is put before her eyes, so that when the visions move on, she will never again lose sight of herself, she will always know who she is. For these figures of the collective unconscious could easily insinuate that she is quite other than what she is, and then she would lose conviction about herself and lose her path. It is a tremendous temptation, because on that path people make astonishing discoveries, things of which they have not even dreamt.

Mr. Schmitz: In saying that one must know who one is, you mean this word probably not in the intellectual sense of *wissen*, but more in the sense of *innersein*.

Dr. Jung: Not by the head but by the heart.

Mr. Schmitz: I cannot give anybody a formula of myself.

Dr. Jung: Heavens no, surely not. It is a feeling experience. Therefore I should not say *who* one is but *what* one is; it is an inner experience. Now when she stood in the fire naked, she said:

The fire died down and the bird disappeared. I walked about the dark cavern searching for a way to escape but could find none.

Then I was afraid and walked about like one demented.

That is perfectly plain. The situation is typical symbolism. You have heard again in Professor Hauer's lecture about that place in the lower abdomen called *muladhara*, the root center. So here the cave would be the central place where the Kundalini fire starts, the fire being symbolized by the serpent that takes its life or its mana from the god Shiva as the center. As long as things are in a quiescent condition the serpent does not get the fire that is dormant in the creative point of Shiva; but when it receives the living spark from the god that is hidden in the creative center, in that moment the snake leaps up and mounts through the different centers of the abdomen, as well as the thorax. In the diagram (page 418), if you call A the root center, and B the center of consciousness in the forehead, it would indicate the movement of the serpent coming up from the lowest center.

You understand of course that that is merely metaphorical. People sometimes assume that there really are such centers, but the Hindu himself says "just as if" there were such centers; it is not to be taken literally. But the interesting thing is that the symptoms which are roused through the localization of the Kundalini serpent almost point to physiological facts, it is really "just as if" there were such centers which influence certain organs. People in whom the Kundalini serpent has reached the heart region will most probably suffer from neurotic symptoms in the heart; and as long as the Kundalini is unconscious they suffer from abdominal difficulties. As I told you, there is hardly any case of hysteria that is not accompanied by abdominal trouble; also peculiar sex excitements. When the Kundalini starts there is sex trouble, and the next thing would be bladder trouble, like forced urination. Then comes the stomach, and then the heart, and then the higher psychological regions. To repeat: first the perineum, at the base of the small basin; then the region of the bladder at the entrance of the basin; then the solar plexus; then the region just above, the diaphragm; then the larynx; and then the forehead. There is something beyond, but these are the practical examples.

Miss Wolff: If there is actually trouble in the spine, to what region would it belong?

Dr. Jung: But all these troubles are spinal, as part of the sympathetic nervous system. The sympathetic centers at the entrance to the lower basin, for instance, would account for bladder trouble. Sex troubles would be associated partially with the sympathetic system and partially with the spinal cord. But the farther up one goes, the less the sympathetic system is apparent; in the heart region it is no longer so important, and in the speech center it disappears entirely; there it is clearly the brain. As I said, we cannot really speak of any definite anatomical localization; we should always bear in mind that it is "as if."

Now here she is in that abdominal cave, in the region where the fire starts and where there are absolutely no preconceptions. It is just as if life were starting again; nothing has yet happened. In the beginning of life, in early childhood, one sees what an individual really is; children who are already introspective at an early age have an intuition about themselves which perhaps never leaves them. They know exactly what they are. Later on they usually lose this knowledge; it is partially squeezed out of them, and partially they succumb to certain illusions, and it is only much later that they discover it again. That is the reason why the Freudian theory makes such a fuss about the reminiscences of early childhood. If you can remember those facts, you know what you have been,

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because whatever happened to you then was yourself. Of course in a way nothing ever happens to you which you are not. The life you live is your life. All your experiences are yourself—that is exactly what you are. So when somebody complains that he has been a victim of a sexual attack, say, in early youth, and explains his whole life by that occurrence, one must say that it is lamentable, yet it was himself, he experienced it. You see, if such a thing had happened to him, but it had not been his own experience, it would have made no impression, it would have passed him by. Usually neurotic patients think that one thing or another has had such and such an effect, but I have gone through numbers of like experiences myself and they have left no impression because they were not mine; whilst others were traumatic, and one had to be an extraordinary acrobat to explain why—because a dog wagged his tail at one or something like that.

Now this woman's fear of becoming demented because she is caught in the cavern is not out of the way, for there is a particular risk in that close association with the lower centers. Anybody studying the Kundalini yoga is conscious of the fact that he is treading on a dangerous path, he is quite aware of the peculiar dangers in calling forth the serpent. For it will certainly complete its path if possible; that is, if the yogi is able to stand it. The further the snake progresses, the greater is the danger, and the most dangerous point is when the snake reaches the head. Therefore it is probable that few yogis reach the stage when the snake enters the *ajna* center of consciousness.

That should not be mixed up with our ordinary consciousness, which has nothing to do with this particular kind of experience. One can be quite conscious, yet one has not the consciousness which is brought about by the serpent. That whole yoga process is something additional to our normal mental development, as I always try to make clear. That development of consciousness is not a normal process; it may be said to be abnormal, an additional consciousness. One cannot possibly foretell what the result of such a thing might be, it would be somewhat different from anything we know. You see, the experience of the awakening of the serpent is not merely a sex experience; there are millions of sex experiences, and there is not one real yoga experience among them. That is something apart, it is a particular kind of sex experience. So the process of yoga is really a thing that happens on a different plane, as it were, and there are dangers and risks which do not attend the usual development of consciousness. The usual development is normal, there is nothing out of the way, while this whole thing is absolutely out of the way, one is treading on dangerous ground. Should one reach the lowest place, *mul-*

adhara, for instance, one might be caught in the roots. Such experiences are so real that people who have not the faintest knowledge of Eastern philosophy have painted pictures of a human figure caught in the roots of a tree; there is one in *The Secret of the Golden Flower*,⁵ a recumbent female figure dormant in the roots, in *muladhara*.

It is associated with the danger of insanity because insanity is really that attachment to the roots of consciousness. It is just as if in this process one were giving up all the attainments of civilization and living the whole experience of the world over again. Naturally there is the danger that when one returns to the state of the animal one may get caught in the animal, the animal psychology may sway one's consciousness and dement or dissociate it. Therefore a typical case of insanity might be called a yoga experience that had gone wrong; something had been touched in the roots of such people so that the serpent leaped up and they were caught; a piece of psychology had come up which they were unable to swallow. When one studies a case of schizophrenia or *dementia praecox*, one nearly always finds some such experience in the beginning of the disease.

I will tell you a very simple case. A very introverted young man fell in love with a girl, and he hoped to find her at a certain dance. But she was amusing herself dancing with another man and did not pay much attention to him. When he asked her for a dance she said she was sorry she was already engaged, and he took it to heart and went home. On the way home he tried to be reasonable, telling himself that she was unaware of his love, and that it was a bit exaggerated to leave because she had disappointed him. But when he got home his disappointment grew, and finally he was in absolute despair and wanted to throw himself out of the window. In order to protect himself from that impulse he went down into the garden, and there he was seized by such a terrible wave of emotion that he rolled on the grass, biting the ground and crawling about like a beast. After twenty or thirty minutes he came to his senses and was absolutely frightened out of his wits at having had such an attack. For several weeks after that he slept very badly and had a most peculiar sex trouble about which he consulted me. You see, this is the story of a boy hitherto normal, yet there was that dynamite dormant in him; that moment was enough to kindle the fire, and it simply swept through him

⁵ *The Secret of the Golden Flower*, fig. 5, following p. 136. Jung remarked that the mandala paintings were done by patients "independently from any Eastern influence" and "to illustrate clearly the parallelism between Eastern philosophy and the unconscious mental processes in the West" (Jung's postscript, p. 137). Figure 9, by Christiana Morgan, was not discussed in the present Seminar.

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and transformed him into an animal. He got out of it, but he was terribly scared. He had been a very gifted musician, but he gave up his music because it was associated with emotion. He had been very imaginative but he became the most commonplace individual.⁶ I followed up his life for twenty years and always found a note of fear of anything emotional; for if the Kundalini should be detached a second time, he felt that he would probably be unable to cope with it, he was afraid it would drive him mad. Now that man is apparently leading a curiously normal life; he is normally married and has normal children, and everybody would say he was a good and respectable citizen; his normal life is evolving according to rule. Yet there is that dormant condition in him which he is certain he could not manage, so one cannot even talk to him about it. He just escaped by making the immense sacrifice of his whole personality, and the sacrifice of his hard-won artistic achievement as well, because that was associated with it.

Mr. Hutchinson: Do you think it was essential for him to give up his music?

Dr. Jung: It is possible that he might have been protected so that he could have maintained his artistic accomplishments, but it is questionable. I have seen cases where one cannot do more than to shield people against themselves.

Mr. Schmitz: And what is the difference between the case of this man and the case of this woman?

Dr. Jung: Oh, she can cope with it.

Mr. Schmitz: But what she does is more than normal psychology.

Dr. Jung: Yes, it is supernormal psychology. You see, Providence really meant the neurotic psychology to be supernormal, but it often remains subnormal.

Mr. Schmitz: So the neurotic ought to use his neurosis, to make something of it.

Dr. Jung: "Many are called but few are chosen"; that is an esoteric truth. It is true that the neurotic can only be really cured by supernormal psychology, additional psychology; if that cannot be accomplished they are just maimed. They are either crippled, or they are supernormal.

Miss Wolff: Is not this additional or supernormal psychology as a rule the problem of older people? Normally, young people have to move away from the unconscious in order to develop their conscious, and only when they have got a firm standpoint in reality and achieved things in it, can they relate to the unconscious without danger.

⁶ This case is also discussed by Jung in *Dream Analysis*, p. 705.

Dr. Jung: Oh, yes, there was a reason of course psychologically, but not for holding him up for more than twenty years, and even in later life he could not cope with it. That man is only a few years younger than myself; I was quite a young doctor when he came to me, so it is possible that if his brain lasts and he is still vital and elastic at sixty, it may come up. All this applies to the second half of life, but there are exceptions where people have to go through the process earlier. I have seen young people who have had to go through it because they were already in it, they had their feet entangled very early, and in such cases it is sometimes an operation that may cost them their lives. But there is nothing to be done, particularly with people who have already had an attack; they just have to go on with it if they are to have any chance, no matter how young they are.

Mrs. Sigg: Children rather often have similar experiences.

Dr. Jung: Oh, yes, that is true. You see children of a certain age, if they have any introspection at all, have far more knowledge of these things than adult people, who are getting blind. Young children have a consciousness which is remarkable. I find the psychology of little children exceedingly difficult; their dreams, for instance, are amazingly difficult. One would assume that they would be quite simple but they are far from that. Of course some are obvious, but they have an unusual number of great dreams, and great visions too, and to deal with them requires an hypothesis which makes one quite dizzy. One has to assume that they have a consciousness of the collective unconscious, an amazing thing. It makes little children seem quite old, like people who have lived a full life and who have a very profound idea of what consciousness really is. Hence the saying: fools and children speak the truth. It is because they know it. Children have the vision still hanging over them of things which they have never seen, and could not possibly have seen, and which are in accordance with the theory of reincarnation. It is just as if reminiscences of a former life were carried over into this life, or from the ancestral life perhaps, we don't know. I could tell you children's dreams which are simply uncanny, and if you want to interpret them at all, you have to use uncanny means. They cannot be explained even by the psychology of the parents. They must come from the psychology of the collective unconscious; one could say they were remnants of things they had seen before they were born, and that is really vision. I know a case where a vision affected a whole life. Individuals can be stunted all through their lives by a vision in childhood. Such children are not quite born—their birth takes place much later, when they can detach. But many people are never quite born; they live in the flesh but a part of them is still in what

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Lamaistic philosophy would call the *Bardo*, in the life between death and birth, and that prenatal state is filled with extraordinary visions.

Miss Sergeant: There is a poem by Wordsworth called "Intimations of Immortality." It is very beautiful and it corresponds with this psychological fact.

Dr. Jung: You see, that explains why children have really cosmic dreams, astronomical dreams, for instance, like approaching the world globe which they see in the distance.

This connection with the roots is a new and very peculiar experience. It is, as I said, as if the whole process of becoming conscious were repeated, so it is expressed as a second birth, and the one who has undergone it is called the twice-born, and is supposed to enter into a condition which is mana or taboo or redeemed—whatever the religious term may be. At all events it is an experience that creates a new kind of consciousness, which could be characterized psychologically as a detached consciousness, a consciousness which is no longer in *participation mystique*. I don't want to go further into all that now, but I mention it in order to explain to you the experience our patient is undergoing, her fear of insanity. For if she does not develop that new kind of consciousness, she will be enmeshed in the roots, with no consciousness of what she has experienced. That is absolutely typical for cases of insanity: they go through the most extraordinary experiences, but if one explains that it was a marvelous symbolic experience, they see nothing of the sort. They are simply blindfolded by the fact that it actually occurred and cannot detach from it enough to see it as a symbolical event; it is real to them. I say: "Don't you see what that means?" But they don't even care what it means, they stick to the fact that it has happened and are crazy. That is the root and they cannot detach from it. You may remember, in the *Two Essays*,⁷ the case of the young man who suddenly became insane because of a disappointment in love. He saw those starry couples in a great river, and then had a strong feeling conviction that the treasure was in the astronomical observatory. He never could ask himself what it meant. He would have been cured in one stroke had he been able to say to himself: This is a strange idea which is rising in my mind, what does it mean? If he could have asked himself such a question, he would have been ready to establish a supernormal psychology.

Mrs. Crowley: In a way, would not the primitive rituals take the place of that?

Dr. Jung: Oh, yes. Initiation rituals do purposely drive people mad in

⁷ Jung, CW 7, pars. 231–32, 252.

order that they may have that extraordinary experience and be liberated from it at the same time, which, of course, is the very best protection. It is like breaking a weak bone; when it heals it is stronger than before on account of the callous place. It is pretty rough treatment for the bone, but we are forced to do it occasionally. It is no pleasure for either the patient or the doctor.

Now this woman has to remain down in the dark, in that very comprehensible fear, until she can stand it. Usually such states of panic or great emotion last, or repeat themselves, as long as one cannot stand them. When one can stand them, they are overcome; if one can tolerate such a condition and remain quiet, it vanishes. It is as if one had taken the energy out of the emotional form and transformed it into a sort of consciousness. That is the Kundalini process. Then she continues:

At length I heard the Negro descending. (That Negro who was lying on the ground with his hands filled with fruit, that god of vegetation who had been above while she was down below.) He sang: "I sing to you of darkness and of flaming fields." He opened the door of the cavern.

You see he is the one who opens the way for her. What is the meaning of his being above while she is down in the unconscious, of his being outside while she is inside?

Mrs. Crowley: It is because he is the detached part of herself; he can see the whole whereas she can see only a part.

Dr. Jung: Well, he is that power which is in the serpent fire, the part which she could not stand, and therefore it is projected. He lives it, he holds the fruits of the earth, and he is pouring out his blood. Now that is a Christian idea, the hero idea: we are not capable of living it, but the hero is capable of it. Therefore if we have a burden we cast it upon him as quickly as possible and get rid of it. The hero can carry it, and moreover he promises to redeem us—which is exactly the reason why nobody is redeemed. That is quite impossible, it is a mere projection, a sort of historical illusion which was a truth that worked for a certain period of history. But for us it will not work any longer. We know very well that if we cast all our sins upon the Lord it won't work, nothing happens and we only get neurotic. So the Negro simply anticipated what she was intended to do: to be on the surface, to receive the fruits, and to pour out the blood. He is the opener of the way, the *psychopompos*. Then she says:

He laughed when he saw me. He said: "Now you are wedded to me."
We ascended the steps into the daylight. He said again: "Now you are wedded to me."

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That means that they are in absolute unbreakable union. As the Christians would say: Christ became my brother and my brother is myself, so I am Christ. Now that is of course a most blasphemous assumption; anyone who said that would be considered insane. But no, Christ was simply a modern individual. He just lived his own mind, he had an interesting kind of conviction, and he made an experiment. He identified with his own way against all traditions, against all conventions, against his whole family, and against all the respectable people of Palestine. That is what he meant to do, and he paid for it. And that is what this woman is meant to do, nothing else, just that. It is like an early Christian going into the arena, or like Christ himself who was doubtful how the whole thing would turn out so that he had his bad hours in the garden before he was crucified. You see these things are as serious as in the early days of Christianity. Tertullian taught his disciples to seek the arena, and that is the idea here: to become oneself and risk even going to the dogs, or being blasted to bits. That is what is waiting for this woman, and therefore she needs the superpersonal consciousness.

Now I think we may stop here because we are at the end of this vision. I can only tell you that the process of becoming herself continues, but it is a slow process which requires a great deal of inner preparation. You might have thought she would say: "Ah, I see!"—and leap to its accomplishment. But that is impossible, she cannot step out of that vision into the street and say: I am what I am, and now come what may. That is absolutely excluded because she would get into a most terrible panic. She has to make herself safe first by a magic process. The following visions are concerned with the symbolical or metaphorical processes which should make her strong in order to start on the warpath.

Before we leave, I want to call your attention to a new book by Charles Aldrich, *The Primitive Mind and Modern Civilization*.⁸ It is an excellent exposition of primitive psychology. He has done some work with me here and has a psychological point of view, so he presents his subject in a way which is useful to us. The books about primitive psychology are not always intelligent. It is published by Kegan Paul.

⁸ Jung wrote a brief foreword, reprinted in CW 18, pars. 1296ff., to Charles R. Aldrich's *The Primitive Mind and Modern Civilization* (London and New York, 1931), in which Jung noted that Aldrich had studied analytical psychology in Zurich with him a few years before the book's publication; Jung called the book a "most vivid and clear presentation of the primitive mind in relation to civilized psychology" (par. 1299).

FALL TERM

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LECTURE I

11 November 1931

Dr. Jung:

Ladies and Gentlemen, I am curious to know whether you can remember anything of the last seminar, so you will permit me to ask you a few questions. What is the actual situation of our patient now?

Dr. Barker: She has accepted the earth side of her nature and realized that fruits and flowers may come out of it.

Dr. Jung: How was that expressed? What was the picture?

Dr. Barker: The Negro with the blood flowing from his side.

Dr. Jung: And what is the analogy?

Dr. Barker: The Redemption through Christ.

Dr. Jung: Yes, it is a resuscitation of Christian mythology, but the figure of Christ is expressed here by the so-called black Messiah. That refers to a remark I made rather lightly in a former seminar, that nothing would hinder the unconscious from producing a black Messiah. Here it comes true. It is a Negro, and the blood flowing from his side is analogous to the Christian symbolism, but here with a typically different meaning. Do you remember what the blood meant in this case? Again a Christian analogy.

Mrs. Crowley: The wine of the Communion.

Dr. Jung: It is the wine, but how does it differ from the Christian mystery? Not the meaning current in early Christianity, which was of course quite different from the later interpretation, but the meaning of the wine in modern Christianity.

Mrs. Crowley: Is it not the spirit?

Dr. Jung: Not exactly. In our modern Christianity the wine means the blood, and here the blood means the wine, just the reverse.

Mrs. Sawyer: This is more the Dionysian wine.

Dr. Jung: Exactly, it is really the wine. There is a change of accent; the emphasis is laid upon something quite different, there is a peculiar transformation of the symbolism of the Communion. In the Christian Communion the wine means the blood. Here the blood gushing from

the side of the Negro means the wine. The difference lies just in the difference between the religious ideas of the two cults. In the cult of Dionysus the blood is the wine; in the Christian cult the wine is the blood. The blood in the cult of Dionysus is really the blood, the juice of the earth, the blood of the Great Mother, and then it becomes the wine, and the wine in itself is the concrete sacred object. But in the Christian cult—in modern times, not in ancient times—the wine means the blood. Is the blood, then, concrete?

Mrs. Sigg: No, the blood is made into an abstraction.

Dr. Jung: Yes, the Christian idea abstracts or spiritualizes substance into spirit; the wine, meaning the blood, is something abstract because that blood is not real, in spite of the dogma of transubstantiation,¹ which still exists in the Lutheran as well as in the Catholic church. It is only *said* to be real, but actually it most decidedly is not; for if one drinks that wine, or eats the Host, one will not taste real blood or real flesh. It is an assertion of spiritual reality over and above the concrete reality, which one finds also in many primitive cults: in the totemic cults, for instance, where they eat the totem animal once every year. It is eaten at the totemic meal, and it is one and the same animal or bird that is eaten in every village of the tribe. If there are twenty-five villages, and in each a totem bird is killed, there are of course twenty-five different birds; but no, it is supposed to be the same bird. Just as there is only one Santa Claus, yet in every town there are several hundred; in our children's fantasy Santa Claus is not a plurality, he is one and the same everywhere. This is the assertion of the spiritual reality over and above the facts. The tendency of the Christian dogma is to deny the substantial quality of the wine; they assert that it is not wine, it is blood, yet the blood is a spiritual factor. But it is just the contrary in the Dionysian cult. There the blood, which is supposed to be the blood of the Great Mother, appears in the concrete form of the wine, it is the wine itself; the wine is not a spiritual fact, it is a concrete fact which contains the spirit.

Mr. Baumann: Does the discussion between Zwingli and Luther refer to this subject?²

Dr. Jung: Yes, that famous discussion about "it is" or "it means." The Lutheran church made a number of concessions to the Catholic church.

¹ In the Roman Catholic church, transubstantiation is a sacrament through which the bread and wine are changed miraculously into the body and blood of Jesus thereby allowing the participants to share in the sacrifice of the Crucifixion.

² The Swiss Protestant reformer Ulrich Zwingli (1440–1531) believed that the bread and wine were to be understood only symbolically; this was in direct opposition to Martin Luther (1483–1546), who accepted the reality of the Doctrine of Transubstantiation.

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The church itself is a concession. At the time of the Reformation they made an attempt to obliterate it altogether, but they found it impossible because the existence of the church is so bound up with tradition, so much a part of humanity, that they could not give up the idea of a church—Luther less than Zwingli. Luther had to cling to the means of grace propounded by the church, which means that one cannot be redeemed without the grace of Communion, and Communion can only be given by the priest—by the church. So it had to be the blood and the flesh, it had to be transubstantiation. But Zwingli had a different point of view; he was a Humanist and a very rational man, so he saw further along the road. He said it meant a sort of recollection, a symbolical memory, or an allegory representing the meaning of the meal which Christ celebrated with his disciples just before his end. And curiously enough, this point of view is exactly the same as that of Origen, an early Christian writer who was regarded as a heretic; he was a Greek who lived in about the middle of the second century.

Now in the vision we were discussing at the end of the last seminar, the religious ideas of the patient return in a very interesting fashion to a pre-Christian point of view. How is it that she goes back to that standpoint? How does it fit in with the series of visions? We must reconstruct her attitude.

Mrs. Crowley: From the medieval attitude of mind, she went back to paganism.

Dr. Jung: You are right. From the modern point of view, her visions went back through the ages in very rapid succession into the Christian Middle Ages, and then down past the temples of the Romans and the Greeks to the borderline of the animal kingdom, where her last vision was the eyes of the animal, really the soul of the animal. And then she began to ascend again. She started with sun worship, but this time with a complete understanding born of a vital experience, of what those cults had meant. Of course, besides the experience she had gained, her point of view in regard to it was that of modern man, of what those things, as they were done in the remote past, would mean to one now. For it was not an antique person but a modern person who was experiencing the things which once had been. And why should she take that particular way?

Dr. Barker: She has to reestablish her roots.

Dr. Jung: Yes, you might say she was reestablishing her roots. It is as if, in the late Christian era, she had reached a sphere which contained no more life, and now she has to look for the springs of life, or the roots from which new shoots might rise. She is experiencing from the very

beginning what man experienced in the remote ages, with the purpose of developing from those roots a new and living tree in a form that would fit the present time, a form in which she could continue to live. For she could not go on any longer in the old form; that became more or less obsolete. She is now in the time of early Christianity, when the transition from the Dionysian cult to the Christian ideals took place. But she is going through this transformation backwards, not forward from Dionysus to Christianity, but back from Christianity to Dionysus, and she is trying to develop something new out of the Dionysian ideas. It is as if there were two figures in the past, Dionysus and Christ, representing two different principles. The Dionysian was decidedly an archaic principle, and Christ was the new opponent of that.

The sense of this was so vivid in those days that one of the early Fathers, Justinus Martyr, a Greek who lived in the latter part of the second century, said that the legend of Dionysus was a diabolical invention to prevent Christ from giving the world his message. He said that in the eighth or ninth century before the birth of Christ, the devil got a hunch that God would one day send his son to redeem mankind, and by all means he had to prevent it. Therefore he taught the people the legend of Dionysus, which was so closely analogous to that of Christ that when Christ really came into the world, the heathens would say, "Oh that is an old story," and pay no attention to it. It needed such an argument in those days to make people know what Christ really meant. For there was the idea that Christ was identical with Bacchus; there is an inscription where Jesus is called Bacchus. And I have told you of that famous Damascus goblet where Jesus was represented sitting, or almost suspended, in the branches of a big grapevine, looking exactly like Dionysus.³ That shows how much in those days the wine was the blood. Christ stood at the turning point where the Dionysian ideas, which really ruled the whole of antiquity, were changing over into an abstract idea.

And now we see our patient at exactly the same spot, but in the reverse order. It is as if she were descending from the Christian abstraction to Dionysian concreteness, the blood changing into wine, and the wine becoming sacred. Here I may mention something personal. At this point, she discovered the meaning of wine in reality and became a great connoisseur of good wine. Americans hardly ever notice that wine has individuality; it is just hock, or claret, or champagne, and nothing more, which is an exceedingly barbarous assumption. Wine has soul, wine is

³ Jung refers to this goblet in CW 11, 384, directing the reader to Robert Eisler, *Orpheus—The Fisher* (London, 1921), pp. 280ff.

something living, and it is spiritual. To her that was a great discovery, and the spiritual effect that good wine could have was a discovery too. I am not trying to persuade you to become alcoholics, but there really is something special about wine. I will not say so much about hard liquor, nor will I say too much about beer, but wine has a specific mana. One cannot prove it scientifically, but ask a connoisseur of wine and he will tell you an interesting story if he is at all articulate; it is well worthwhile to be a connoisseur of wine. And this woman began to realize this at just the time when she had these visions; it then became a personal experience to her.

Another point in the vision is that it is not only blood that pours forth from the Negro; he is offering flowers and the fruits of the earth. I will show you the picture again [see plate 17]. What is the meaning of the fruit?

Mrs. Fierz: Is that not another analogy? Here is the fruit and the wine, and in the Christian symbolism we have the bread and the wine.

Dr. Jung: It is a close analogy, yet there is a slight difference, a point which should not be omitted. The blood is wine, yet it is blood that pours out of the body in the picture, and in the cult of Dionysus the real blood played a very great role. They celebrated what they called the raw-meat feasts: they ate the living flesh in their orgiastic ceremonials, and they also drank real blood, which of course derives from still earlier cults, where it really was a bloody sacrifice. The blood sacrifice was substituted in the course of time by vegetables as offerings. So instead of blood the wine, and instead of flesh the bread, both derived from vegetables. Now here it is fruit instead of bread. What is the difference between fruit and bread?—for bread is wheat and that could also be called fruit.

Miss Taylor: Fruit is the natural product, not the product of man.

Dr. Jung: Yes, fruit is as it grows in its original form, absolutely unadulterated, not tampered with by man; while bread is the dried seed of wheat, ground and baked, passed through a sort of mechanical process. And what is the meaning of that psychologically?

Remark: Fruit would symbolize the immediate expression of nature in man.

Dr. Jung: Yes, with nothing changed or refined. But blood is an exception: the blood is the wine, and wine is a changed product. It is a fermented juice that has undergone a certain procedure, though not so much as bread.

Then I want to remind you of one thing more. The Negro says at the end of the vision: "Now you are wedded to me," and he repeats the

phrase, which obviously means that she is now united with the new savior, that strange Dionysian spirit. And if she is really united with him, that spirit will be a sort of instigator within her; it will continue to work, it will lead her on a particular path through life. Without that spirit she would envisage the problems of her life from the late Christian point of view, that sapless, almost sad, dusty point of view which made her neurotic before. But now she has that other form which is far from being sapless, which has an *abandon*, a spirit of abundance, which will influence her very strangely. She will be confronted with the most amazing problems on her way, so we may expect that in the next visions we shall come across serious obstacles which will hinder her from continuing on the road with the black Dionysus. Now we will continue. I think you have a certain picture of the patient's situation. The next vision begins:

I beheld a black stallion. With his hoofs he struck fire from the rocks. I was in the sea and I called to the stallion asking how I could mount him. The stallion came down to the water's edge and I mounted upon his back.

What about this black stallion?

Remark: It is the animal of the devil.

Dr. Jung: Yes, according to medieval psychology the devil rides on a black stallion. It is black like hell, and black stallions are said to be particularly ill tempered or nervous. In Plato's famous simile, man is compared to a charioteer who has to guide two horses; one is a white, docile, pious horse, and the other is black, disobedient, obstinate, rebellious, and so on. This is obviously the evil horse, because for ages past black stallions have been understood to be bad, not only on account of the color, but because they really are very evil tempered and dangerous. So what does it mean here?

Mr. Allemann: It is the force of nature in her.

Dr. Jung: But why a male? Why not a female?

Mrs. Crowley: It is an animal animus I suppose.

Dr. Jung: Yes, it is the animus force. We dealt with that question in the last meeting of the Psychologischer Club,⁴ when Dr. Reichstein gave us a lecture about alchemy. He said that the spirit is always female in alchemy, while the animus is male. It is true that in the secret cults, the

⁴ Jung helped to found the club in 1916 so that people then undergoing analysis could meet with others going through the same process. Toni Wolff was the first president and organized a program of lectures and talks which Jung often attended. For a description of the club's early years, see Barbara Hannah, *Jung: His Life and Work* (New York, 1976).

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spirit was often supposed to be a female, which comes from the fact that those cults were masculine functions, and to men the unconscious spirit is female, it is the anima. But for a woman the unconscious is represented by a male, in this case by a black stallion. Now the unconscious libido, the psychical energy, ought to be indifferent, it should not be expressed by an animal with such a strong sexual character as a black stallion. At what is her unconscious libido hinting in taking that form?

Mrs. Fierz: Is she not possessed?

Dr. Jung: Yes, it means that the animus is in possession of her libido, he is identical with it, he is the black stallion. Yet her unconscious libido is really something indifferent, it is merely energy, so it might just as well have a feminine form since it belongs to her. But no, it belongs to the animus. So her vision makes her acquainted with the fact that the thing which is now going to carry her is by no means herself but her animus. Do you think that is right or wrong?

Mrs. Crowley: It seems like a natural reaction after that whole ceremonial.

Dr. Jung: But the question is whether it is dangerous or wrong. The natural course of events may sometimes be most unfavorable. How would you take it if such a thing happened to you? For instance, if it came to me, I would say: "Well, it is my own life and of course I must accept it." Just as, if I have an artistic interest, I accept it; since I have that particular interest it goes in with the rest, I can easily assimilate it. But if a black mare comes along, I am not so certain whether she belongs to me.

Mrs. Crowley: But if it is already in you?

Dr. Jung: I hope not! I am not at all sure whether I could accept it. You must put yourself in the place of that woman. Suppose in reality you were confronted with a black stallion. You would not be in the least sure that it was yourself. You see, the general prejudice is that it is herself, but it is not. So it is quite possible that strange things come to her, that a psychological non-ego manifests in her. That black stallion is something that does *not* belong to her, and it makes all the difference in the world whether she *assumes* that it is her personal psychology.

Mrs. Crowley: But only by recognizing it can she really become acquainted with it, and by that means have the power of exorcising it.

Dr. Jung: It is there, but the question is, what her attitude to it shall be. Shall she identify with it, shall she accept it, shall she say it is herself?

Miss Taylor: She must do what she did; she tried to drive it.

Dr. Jung: Was that right or wrong?

Miss Taylor: Right.

Dr. Jung: Suppose the devil offered you a black horse, would you ride it?

Miss Taylor: One could try for a bit.

Dr. Jung: Well, it is really quite a problem. The fact here is that she is suddenly confronted with a strange masculine libido, something that is most decidedly not herself. Moreover a black stallion is supposed to be a demoniacal being, so how can she trust herself to it?

Remark: Could she not control it?

Dr. Jung: Why should she control it? Do you feel the need to control all the wild elephants of Africa that you may encounter? There are many things in the world which I cannot control.

Mrs. Baynes: But she was in the sea, and it would be very desirable to get out of the sea.

Dr. Jung: There you are! This horse comes as a sort of rescuer, and that is the only means by which she can get away. In such a case one would ride away on a tortoise or on the devil if he presented himself. But why is she in the sea?

Mrs. Sigg: It means that she is unconscious.

Dr. Jung: Naturally, but how did she get there? You remember in the last vision she ascended from the underground cave to the surface of the earth, and now she is in the sea. She is suddenly in the unconscious. What could have happened after her acquaintance with the Negro savior? You remember he said twice: "Now I am wedded to you." He emphasized it strongly. She cannot get away from the fact that she is wedded to that savior. And what would be the possible consequence?

Dr. Meier: That she is possessed by him, she would follow him.

Mr. Maylan: She would lose herself.

Dr. Jung: Yes, she would become unconscious like that primitive Negro who was in a state of ecstasy, of *abandon*. That is what has happened between this vision and the one before, and therefore she is in the sea; she winds up in an unconscious condition. Now this is exactly what one usually observes in such a psychological situation. If a person follows the Dionysian spirit of *abandon* he will get drunk, for instance, beyond any reasonable proportions, until he is unconscious; and then something seems to come and pull him out. Moreover, being in the sea means being below the level of the land, being in too low a condition, in other words. He should be lifted up to a higher condition, and to do that, nothing is better than the instinctive force. Very often when we are in an unconscious state our will fails us, we cannot employ our will power, and then something must give us the necessary kick to get us out of the unconscious. Here the instinct is represented by the stallion; this woman's only way out of that condition is by getting on the back of the horse. You see the close connection between the black horse and

the Negro; it is the same blackness and it is practically the same idea. So the thing which has brought her down into the unconscious is also the thing which lifts her out of it. That is a very paradoxical statement, but it is a piece of the most ancient wisdom of the East. Therefore the saying: The man who falls upon the earth will—in getting up—be supported by the earth. The thing which makes one fall is also the thing which makes one rise. So the Negro brings her down into the unconscious, and the black stallion lifts her up again out of that blackness. Now the fantasy continues:

We galloped for a long way. At last we came to a great giant who stood across our path. The stallion melted away into the ground and I was left alone facing the giant. "Who are you, oh giant?" I asked him. He answered: "I am the voice of the world." His teeth were long and from his mouth issued fire. I tried to pass him but could not.

Who is this giant?

Mrs. Fierz: Is he not the same giant who appeared when she said, "I don't fear you, oh world"?

Dr. Jung: Yes, we have encountered him before. You remember the picture [see plate 28]. The voice of the world, public opinion, is again in her path, the gigantic human being that represents society.

Mrs. Sawyer: I thought you said it meant the past, that she tried to carry the whole past.

Dr. Jung: I did say that, as our human society, all our functions, the *opinion publique*, is the result of the past; therefore it is gigantic. Everything old is big. The new things are exceedingly small and weak and tender. So she is up against a great power. The giant represents the *opinion publique* of her whole world, the convictions of our present society. And there the stallion melts away. Now why should that libido disappear just in the moment when she needed it? It seems most regrettable that she should be left high and dry by the instinctive power which carried her. Why should such a tremendously strong and vital animal suddenly collapse completely?

Mrs. Fierz: Is it that she drops back into her old attitude?

Dr. Jung: You think this is really a regression? Then we must explain why she draws back.

Mrs. Fierz: Fear.

Dr. Jung: Yes, but what happens to this black stallion, to this battle animal, that he should suddenly be overcome and fade away? A stallion is very courageous.

Mrs. Baynes: Could it not be a challenge to her to become conscious, and to make a bridge between the two?

Dr. Jung: Exactly, but that won't explain the vanishing of the stallion.

Miss Hannah: Is it because she is unable to hold the two opposites in her ego mind at the same moment? I mean, do her instincts leave her because she is forced to be fully aware of public opinion?—the animus, that is?

Dr. Jung: No, she is very well aware of both of those.

Mrs. Fierz: Is it that the stallion is an animus opinion?

Dr. Jung: Of course. That is why I said that the animus opinion of the world was in the way. And that is why the stallion vanishes when he, also an animus opinion, faces the world; it is because he is identical with that opinion. You see an animus horse is libido which is in a certain opinionated animus form, and that is at the same time public opinion. Animus opinion is always public opinion, a universal opinion. Therefore I asked you if you would mount that horse right away. It would be a bit dangerous, but it was necessary. The point is that she got into the unconscious following the black savior. That was not so bad—it had to be—but she had to get out of the hole again, and the thing that helps her out of the hole is public opinion. For public opinion says that what one does in the sea is all wrong. It says: "Now be a man, don't degenerate, be morally responsible"—a very general slogan—and on the back of that slogan she comes to land again. Then, possessed by that beautiful horse, she goes further, when suddenly she is absolutely overwhelmed by public opinion, by the very thing which has carried her up from the unconscious. She cannot continue because she was brought up to this present point on the back of the animus horse which *was* an opinion. And this giant is an opinion too, giant and stallion are made of the same stuff. That is why the stallion disappears, leaving her high and dry with the giant. Now what can she do with him?

The great obstacle in her way is, I repeat, the public opinion which functions in her own psychology as an animus opinion, and the stallion vanishes before the giant public opinion because he himself is the energy of that opinion. Now public opinion, conventional morality, conventional ideas, are naturally very helpful. They would not be in existence if they were not good for something; for everybody who is down below, in the sea, such ideas are exceedingly useful. But if you go on for too long, you will find yourself completely deserted in the end because your unconscious libido vanishes. You cannot force yourself beyond a certain point. You can only follow that kind of psychology as long as you live within the boundary line of the conventional point of view. If you try the individual path, you will be left by that collective libido, because you

can only trust yourself to the conventional standard as long as you are below the fiction of the normal man. If you try to go beyond, you are up against the giant, and the horse vanishes, it simply leaves you; you are deserted by what one would call the collective instinct.

Then an entirely new problem arises: what can help you when even your instincts leave you? When you are carried by the instincts, things are comparatively smooth, life is easy, you sail along; you make many mistakes but they matter very little because you are together with your instincts and you remain more or less unconscious. But what will help you when you are up against the giant public opinion?—when your instinct collapses and transforms into fear, for instance? What will carry you further? There is no “thou shalt,” there is no admonition, and nobody will give you support because it is not a collective matter. When you go further it is entirely an individual enterprise.

Mrs. Sigg: To do just one's own little individual duty.

Dr. Jung: Yes, but what will help you to do that?

Mrs. Crowley: Consciousness.

Dr. Jung: Oh, consciousness is tremendously inefficient.

Dr. Reichstein: The Self.

Dr. Jung: Now who is for the Self?

Mrs. Crowley: That is what I meant by consciousness.

Dr. Jung: They are not identical.

Mrs. Crowley: The consciousness of herself.

Dr. Jung: The consciousness of oneself is not identical, and moreover, it is peculiarly inefficient. The ego is very inefficient if it is not carried by the instincts or by collective powers; you know how feeble it is. Therefore we need a source of support that derives from elsewhere, if there is any. Dr. Reichstein holds that it must be the Self.

Miss Taylor: The help from within.

Dr. Jung: I will let the fantasy answer and you will see whether Dr. Reichstein is justified or not. When she found herself unable to pass the giant, she said: “Beyond him I saw a white city. I said to him again: ‘I must pass you’, but he only laughed.” Now what is that white city? What does such a glimpse ahead mean psychologically?

Mrs. Sigg: Encouragement.

Dr. Jung: Yes, hope ahead; it is as if she were seeing something that would follow when she had overcome the obstacle. It is a promise, and therefore it is a white city, the city of promise. Do you recognize it?

Miss Taylor: The new Jerusalem.

Dr. Jung: It is the heavenly Jerusalem, but there is another example. Christianity doesn't cover the whole world; there are religions which are greater than Christianity in numbers and perhaps also in ideas—

Brahmanism, for instance. The city of Brahma is the highest city in the world, it is a huge city upon the Himalayas. I think it is made of diamonds—something gleaming white—and it is on a mountain whose sides are supported by four other mountains.

Mrs. Schlegel: It is a symbol of individuation.

Dr. Jung: Yes, it is the center that is above this center here, it is the highest center on top of the mountain. The white celestial city conveys the idea of the goal, the final, definite and complete condition.

Miss Wolff: It is again a collective symbol, not an individual or isolated thing. One might suppose the refuge would be something for oneself only, but it is again something which is there for everyone.

Dr. Jung: Exactly, but we must look at it first from the standpoint of its belonging to her exclusively, because she does not know yet that the thing which seems to belong to herself alone is the most collective of all. That idea comes very much later. The first realization is of the innermost thing, the absolutely unique thing which belongs only to oneself. That this is also collective is a tremendous paradox.

Miss Wolff: We cannot get round it because it *is* collective.

Dr. Jung: Yes, but we can say, in order to mitigate the paradox, that in speaking of it we make it collective inasmuch as it is a word, inasmuch as it is a fact we can never make it collective. This is a bit difficult, so we had better remain at present with the symbolical or metaphorical formula of the thing that she sees beyond, which is the idea of the heavenly Jerusalem. Do you know the outlines of that celestial city?

Mrs. Fierz: Is it not a mandala?

Dr. Jung: Can you prove it?

Mrs. Crowley: There were the four rivers.

Dr. Jung: Is there an English Bible here? We must read the Bible or we shall not understand psychology. Our psychology, our whole lives, our language and imagery, are built upon the Bible. Again and again one comes across it in the unconscious of people who know practically nothing of it, yet these metaphors are in their dreams because they are in our blood. Now I will read you some news:

And I, John, saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband.

(The mandala is a yoni, female, so it is here a bride.)

And there came unto me one of the seven angels which had the seven vials full of the seven last plagues, and talked with me, saying, Come hither, I will show thee the bride, the Lamb's wife.

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And he carried me away in the spirit to a great and high mountain, and showed me that great city, the holy Jerusalem, descending out of heaven from God.

Having the glory of God: and her light was like unto a stone most precious, even like a jasper stone, clear as crystal;

And had a wall great and high, and had twelve gates, and at the gates twelve angels, and names written thereon, which are the names of the twelve tribes of the children of Israel;

On the east three gates; on the north three gates; on the south three gates; and on the west three gates.

And the wall of the city had twelve foundations, and in them the names of the twelve apostles of the Lamb.

And he that talked with me had a golden reed to measure the city, and the gates thereof, and the wall thereof.

And the city lieth foursquare, and the length is as large as the breadth: and he measured the city with the reed, twelve thousand furlongs. The length and the breadth and the height of it are equal.

And he measured the wall thereof, an hundred and forty and four cubits, according to the measurements of a man, that is, of an angel.

And the building of the wall of it was of jasper: and the city was pure gold, like unto clear glass.

And the twelve gates were twelve pearls; every several gate was of one pearl: and the street of the city was pure gold, as it were transparent glass.

And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it.

And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof.

And the nations of them which are saved shall walk in the light of it: and the kings of the earth do bring their glory and honor into it.

And the gates of it shall not be shut at all by day: for there shall be no night there.

And they shall bring the glory and honor of the nations into it.

And there shall in no wise enter into it anything that defileth, neither whatsoever worketh abomination, or maketh a lie: but they which are written in the Lamb's book of life.⁵

You see that is a most beautiful mandala, the foursquare symbol, the four corners; it is a square like the cloister in the center of the Buddhist

⁵ Revelation 21:2, 9-18, 21-27 (AV).

mandala. The mandala is the symbol of individuation, so the white city is the city of individuation. It is the perfect abode, the eternal dwelling place that knows no sun and no moon, as it is said also in one of the Upanishads. In the conversation of Yajnavalkya⁶ with the king, the king asks him: "By what light does a man go out and do his work and return?" "By the light of the sun." And the king said: "But if the sun is put out?" "By the light of the moon." "And if the moon is put out?" "By the light of the fire." "And if the fire is put out?" "Then he will go out and do his work and return home by the light of the Self." That is the same idea. No sun nor moon is needed because the city itself is made of pure light. Now Mrs. Crowley, if you had said consciousness, but not *my* consciousness!

Mrs. Crowley: But that is exactly what I meant. I have been mystified all the time you were reading about it.

Dr. Jung: Then women, thou art forgiven! It is the light of consciousness, but it is a symbol of the consciousness which is not an ego consciousness. That collective aspect of the city comes from the fact that a city is never one ego alone, but a multitude, so we are confronted with the most tremendous paradox. The Self means the inmost uniqueness and oneness of this particular being, yet that is symbolized by a city. This is an early Christian idea also. One finds it in those famous fragments of papyrus dating from the first century A.D., which were excavated at Oxyrhynchus in about 1904.⁷ In a talk between Christ and the disciples, they ask him first how they shall get to the Kingdom of Heaven, and he explains in that wonderful passage about the animals leading them there. Then he says: "Therefore strive ye to know yourselves and ye shall be aware that ye are the sons of the Father; and ye shall know that ye are in the city of God, and ye are the city." You see that is absolutely in accordance with the Evangelical teaching that the Kingdom of Heaven is within ourselves. It is our innermost nature and not in the least what certain theologians want to make of it, something *between* ourselves. To say that the Kingdom of Heaven is in between people—like cement—is degenerate theology. No, it is the entire man, the completeness, the

⁶ Yajnavalkya (872–772 B.C.), a legendary sage and formulator of basic Vedantic teaching as set forth in several key Upanishads. Heinrich Zimmer calls him "the paramount thinker of the Upanishadic tradition" (*Philosophies of India*, B. S. XXVI, p. 343). This text is from the Brihadaranyaka Upanishad, Adhyaya Brahmana III, 23off.; see Paul Deussen, *The Upanishads* (tr. A. S. Geden, Edinburgh, 1919). Jung refers to Yajnavalkya in CW 9 ii, par. 349, and CW 13, par. 301. His source is R. E. Hume, *The Thirteen Principal Upanishads* (London, 1921).

⁷ Oxyrhynchus: cited by G. R. S. Mead in *Fragments of a Faith Forgotten*. See above, 18 Feb. 1931, n. 8, and 27 May 1931, n. 2.

wholeness of an individual, and that is not identical with the ego; the ego is never the Self, it does not include the whole man. We always suffer from the fact that we are not conscious enough, that we do not cover what is within us. Why have we neuroses? The ego consciousness is too narrow. Whatever that strange non-ego consists of, it is quite certain that our ego consciousness is not sufficient to cover the whole. So the symbol for the Self is an idea of a totality that is not identical with the ego. It is a consciousness which is not exactly our consciousness, a light which is not exactly our light.

That agrees with what I said formerly: that these visions are psychological processes which have nothing to do with the conscious ego life. They are manifestations of the psychological non-ego. It is a widening out of the ego consciousness into the vision, one might say, of *absolute* consciousness, or non-individual consciousness, that consciousness which is beyond man. This sounds terribly abstract or metaphysical, but it is by no means metaphysical. It simply means the development of a wider and more abstract consciousness, which relates to the other narrower, more concrete consciousness in exactly the same way as algebra relates to ordinary arithmetic, for instance, or abstract thinking to ordinary matter-of-fact thinking. So a higher consciousness is a more abstract and impersonal consciousness. And our patient's vision of the city beyond the giant is an intuition of that consciousness which is beyond the actual ego consciousness, a more complete, a more perfect, a more detached consciousness. For in the white city, one is surely in a state which is fortified against the surrounding destruction. The city has always conveyed the idea of a fortified place, surrounded by walls and towers and moats, where inside one is protected. But I don't want to say any more at this point about the Self as a collective symbol; our text here does not justify us in going so far. The vision continues: "I said to the giant again: 'I must pass you,' but he only laughed." Evidently this vision of the white city is not enough to help her. "While he laughed many dwarfs sprang up from the earth and tore my clothes from me and I was left naked." Where do the dwarfs suddenly come from?—what do they mean?

Mrs. Crowley: From the earth. They are instinctive factors.

Dr. Jung: Well, dwarfs are peculiar, they are more than just instincts.

Mr. Allemann: Chthonic forces?

Dr. Jung: Yes, but also the dwarf is mythological. Against the giant, the dwarf. Do you remember an example?

Answer: Goliath and David.

Dr. Jung: Yes, there is the motif, the thumbling against the great man.

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The dwarfs were thumbings in antiquity, and they were also called *dactyli*, which means fingers. You see, they are more than just instincts; animals of all descriptions would symbolize instincts, dwarfs are mythological, which is something else. The instincts come up from the earth, very often in the form of snakes or other animals, but mythological beings also come up from the earth, and this time they are dwarfs. And they tear her clothes off until she stands naked. To really elucidate such a thing one needs knowledge, one must study the literature about dwarfs. For instance, what do they do?

Mrs. Fierz: They are creative.

Mrs. Schlegel: They bring gold from the depths of the earth.

Dr. Jung: And what else? What do the brownies do?

Miss Pickering: They do your housework when you are asleep.

Dr. Jung: Yes, but you may not see them, particularly not their feet.

Dr. Barker: By knowing the weakness of giants, they rescue people from them.

Dr. Jung: But that is not their particular job. They were teachers originally, they taught all sorts of arts and crafts. They were supposed to have a particular wisdom, and therefore they often have an educational significance. The youth Horus was educated by the dwarf Bes, for instance; and Siegfried was brought up by Mimir. They really represent the wisdom that is buried in the earth, the extraordinary cunning and craft of nature. They are always the keepers of the secret treasures in the earth, they know where the precious stones are. There we get the connection with the Self. Now why do they tear off the clothes of this woman?

Mrs. Baynes: Because she has hesitated to be true to herself against public opinion.

Dr. Jung: Yes, she has kept up appearances—wearing certain clothes, adopting a certain external attitude—in order to ingratiate public opinion. Naked, she is nature; then things will change, public opinion will collapse when she has all the forces of nature on her side. Now, psychologically dwarfs mean the innate spirit in things. Think of this for next time.

LECTURE II

18 November 1931

Dr. Jung:

We were speaking last time of the vision of the white city which our patient saw beyond the giant, and I quoted that fragment from the sayings of Jesus in the papyrus at Oxyrhynchus. I have here a contribution from Mr. Allemann with the complete quotation: "Jesus sayeth, ye ask who are those that draw us to the kingdom if the kingdom is in Heaven? The fowls of the air, and all beasts that are under the earth or upon the earth, and the fishes of the sea, these are they that draw you; and the Kingdom of Heaven is within you; and whoever shall know himself shall find it. Strive therefore to know yourselves, and ye shall be aware that ye are the sons of the Father; and ye shall know that ye are in the city of God, and ye are the city.' Is this not an exact parallel to the Indian conception of Atman-Brahman, being the spark of Life eternal within man, to find which in oneself is the most individual experience and at the same time the most collective one, as Brahman is Life in all creation and beyond creation?"

It is exactly the same idea. You know early Christianity is supposed to have been influenced by the East, but it is difficult to make out to what extent. The legend of the youth of Krishna, who was contemporary with Christ, is such a close parallel that Christians say it originated in Christian countries or was affected by Christian influences, while the Hindus assert just the opposite. As a matter of fact no one has really proved an influence either way, though such connections existed at other times. This idea of the city of Brahman—which means Brahma himself, of course—is very much older than Christianity. There it seems clear that there were connections between the East and the West. No scholar in our days will deny the Persian influence on the conceptions of early Christianity; the Christian idea of heaven and hell, for instance, is typically Persian. The influence of Hindu philosophy is still questionable, however, though it is a fact that there were Buddhist monasteries in Persia about two hundred years before the birth of Christ. So it is possible

that, through Persia, Buddhistic influences—or any other influences—reached the Near East, perhaps Alexandria, and found a welcome there among the syncretistic elements which were at the origin of Christianity. Since Christianity is one of the products of the syncretism of those early centuries, there might have been a direct connection with Indian ideas in Alexandria. But it is also possible that it was an autochthonous, spontaneous growth, that the same thought originated in the Near East and the Far East. Again and again in analysis I discover in dreams or fantasies ideas which are a close analogy of the Eastern ideas, and yet the dreamer has not the faintest notion that he is reproducing them. Kundalini yoga is an excellent example, a remarkable parallel.

Mr. Baumann: A few years ago in Tibet, sculptured figures were found closely resembling Greek sculpture, almost the same style, yet they were made rather before the Greek time; and evidently the same rites were celebrated for those gods as for the Greek gods.

Dr. Jung: Yes, there were Greek colonies as far east as the Punjab. You probably refer to the discoveries of the Turfan expedition. Three or four German explorers discovered the existence of a Greek civilization—one could almost call it—at Turfan, which showed the great influence of Greek art upon Indian art, particularly upon Buddhistic art. There was also a Byzantine influence; certain examples of Buddhist sculpture look exactly like Byzantine sculpture. That was the Gandhara civilization—a mixture of Greek and Hindu. Such influences date from the time of Alexander's great campaign into India. He is still a legendary figure there. *Ishkandar* is the Arabic form of Alexander; any Arab knows that name, and he is as well known in India. This comes from the fact that, as late as about seven or eight hundred, the great highways that went from the Far East, India and China, through Central Asia to Byzantium were still open, because the rivers were full of water. But in the eighth and ninth centuries the rivers dried up, and the road was completely obliterated.

A few years ago an Englishman explored those caravan roads.¹ It was an extraordinary adventure, he almost died of thirst, but he found the old route which led from China to Byzantium, much of the way through the desert. He discovered *caches* where precious books and silks and jewels had been hidden; and he found coins on the road, which had probably been dropped there by one of the last caravans that passed that way. I suppose somebody had a hole in his pocket out of which dropped a coin from time to time, just where this Englishman found them, for

¹ Sir Aurel Stein. See his *On Ancient Central-Asian Tracks* (London, 1933).

nothing had happened since. They were still lying there as they were left a thousand years ago, because nobody traveled there any longer; all the old rivers mentioned by the writers had dried up. The existence of those roads shows that there was a close connection with the West, and it may account for the Greek remains in India.

Certain religious beliefs of the Near East penetrated into China; Manichaeism documents, for instance, have recently been discovered there, translated from the Persian or Uigur language into Chinese, and they were found in East Turkestan as well. The Christians, also, went into China; the famous Nestorian monument in Sianfu was erected in 781, with the inscription in both Chinese and Syrian. Wilhelm speaks of it in *The Secret of the Golden Flower*, and it seems not unlikely that even the text of the *Golden Flower* was affected by Christian ideas. There was probably more traveling in those times than we assume, and therefore more mutual influences. Greek coins have been found as far north as Norway. Not long ago a Greek coin was found near a dolmen about twenty miles from Zurich, and Greek writing was known here before the Roman conquest.

Well now, you remember that we were dealing with the dwarfs last time, which is a very important motif. What are they?

Miss Taylor: You said that they were helpers, teachers, and also that they were the innate spirit of things.

Mr. Allemann: Are they the natural mind?

Dr. Jung: Yes, but just now I would like to know how you would justify the idea that they were the spirit of things. Can you substantiate it?

Mr. Allemann: They are *cabiri*, who are also helpers.

Dr. Jung: Yes, but that is not exactly the spirit of things. But there is one connection, the so-called *Kanopoi*. These are the spirits of vessels, of amphoras and such things. There was the idea that the spirits of ancestors were still living in the vessels used in the household, in pots, amphoras, etc., an idea which probably comes from the fact that in old civilizations the dead were buried in the great wine jars or amphoras such as were used to hold grain. In Peru, as well as in the Near East, the dead were buried in such vessels, or when they were burned, the ashes were put in the amphoras. Perhaps that is the rational origin of this idea, but besides, we have a much better psychological explanation in the peculiar fact that, according to legend, the dwarfs did the housework. For instance, when a woman was kind and put something aside for them—a drop of milk perhaps—and particularly if she was not curious about them, then in the night they cleaned up the house with brush and water. When she got up the next morning, the whole house was clean, all done

by the brownies, the dwarfs. The German word for them is *Heinzelmänner*. There is a beautiful drama called *Der Tote Tag*, written by a German artist named Barlach—he is not a writer, he is a sculptor or painter—about the spirits of things.² He gives them names, he calls the ones who go about in the night and clean the house *Besenbein*, which means broom-leg.

The origin of that strange animation of objects is psychological. It comes from the fact that our psychology in the beginning is by no means *our* psychology, everything is psychical through *participation mystique*. That means by projection you might say, but it is never done by projection. Nothing has ever been projected, that is a wrong conception really, the term *projection* is wrong; it has always been outside, it was never inside. A so-called projection is simply a thing which is *discovered* to be outside, and it then becomes integrated by the discoverer with himself. Our psychology was all found outside, it was never in our pockets. And so it is with the primitive, the psychological functioning of the primitive is exteriorized, it is identical with things, the things are his mind.

Any country with old traditions, like Switzerland, has over it that net of the unconscious; we still have places with legends attached to them. If you say to a peasant that you will give him twenty francs if he will tell you all the local legends, he doesn't know what you are talking about. But in the evening, over a glass of beer and a pipe, he is likely to say: "That is a bad place over there, a man has built a stable there but he will have trouble." They have agreed upon projecting a part of their psychology, a certain psychological effect, upon a certain place, and if you happen to buy that land and build a stable there, you associate with it and it becomes a psychical fact—it is a part of the general unconscious of the people which is still alive.

So to the primitive, not only his land, his rivers, woods, and hills are alive, but also his personal belongings, his spears, swords, canoes, whatever his belongings are, and that goes so far that it is even expressed in the language. In all primitive languages there are prefixes and suffixes to express whether an object is living or dead. Instead of simply speaking of "an ash tray," you must always say whether the ash tray is male or female or neuter or alive or dead. Even in French or German you must say "*der* Aschenbecher," showing that it is a masculine ash tray, and in a

² Ernst Barlach (1870–1938), German sculptor and Expressionist painter. His illustrated book, *Der Tote Tag* (*The Dead Day*, Berlin, 1912; 2nd ed., 1918), has many similarities with Morgan's own visions and illustrations. Jung refers to Barlach six times in his CW. See *General Index*, CW 20, s.v.

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primitive language you must say "der Aschenbecher *lebendig*," the living ash tray. In certain languages you must go even further and say whether it is upright or lying down, or whether it is inside or outside. If you speak about it at all you must say: ash tray, male, alive, upright, inside the house. If it belongs to me it is alive, if it belongs to you it is dead; since the ash tray belongs to the club, I say it is dead. Whereas my book or my pipe, particularly my pipe, is teeming with life, it is sacred, nobody may touch it. So the objects that are particularly beloved and connected with the chief's life, like weapons, are assumed to have sex or life of their own, but it is always the life of the possessor, living parts of his psychology. That accounts for the fact that still, in English, ships have sex, one speaks of them as she. And on the Mediterranean, ships have eyes. Of course, we explain that as apotropaic, warding off evil influences, but underlying it is the eternal idea that the ship is alive and has eyes and can see. Also, primitives are absolutely convinced that there is no object in the world which does not speak. Trees can speak, for instance, because everything is filled with its own life; and that is, of course, a complete exteriorization of the psyche.

All this shows the origin of dwarfs, the spirit in objects; they are the last of that original mental condition, where objects were *my* life, or where *my* life was the objects. And those psychological parts, the dwarfs, are personified because each part of the psyche is a person; it appears actively, with a human personal voice, so one must assume it to be a person. Lunatics hear voices out of objects, out of the smallest things, perhaps a match, and they are personal voices, as if they were all small human beings. Therefore it is exceedingly difficult to convince such people that the voices are not real, and this makes them almost incurable. If they can pass beyond that stage, if the personality is synthesized again, they become able to realize that the voices were something outside; but as long as they are happening, they cling to their conviction that they are real.

Mr. Baumann: There is a very impressive picture by A. Welte: A man has died and his body is being carried downstairs, and the spirits out of his golden wine cups follow him down.

Dr. Jung: Yes, that is a fine representation of this primitive fact, for all beloved objects contain a part of one's psyche, and when one dies that mana recedes from the objects and emigrates, as it were.

Mr. Baumann: You said last time that the dwarfs were artistic, and chiefly did metal work. If they are really the spirits of things, they seem to try to express it in an artistic form.

Dr. Jung: That comes from the fact that if the object is alive, it suggests

to you what you should do to it. There is a beautiful Chinese story to illustrate that in the writings of Chuang-tze:³

A wood-carver once made a bell frame, which all the people admired as if it were the work of spirits. The Marquis of Lû also beheld it and asked by what art he had succeeded in producing it. The wood-carver said: "I am but a craftsman and of what art should I be possessed? Yet one thing I will mention. When about to undertake the work I was careful not to waste my vital powers with other thoughts and felt it necessary to fast in order to make my heart quiet. After fasting for three days, I did not dare to think of any earthly gain or honor for the execution of my task. After five days I did not presume to think of any praise or blame which it would produce, nor of the skill that it might display. After seven days I had forgotten my body and all my limbs. At that time I thought no more of your Highness and your court. Thus I gathered myself up into my art, and all stultifying temptations from the outside world vanished. Then I went into the wood and looked at the trees, their forms, and the manner of their growth. When I came to the right tree, I saw the figure of the bell frame finished before me, and I applied my hand to the work. Had I not found that tree, I must have given up the work. My Heaven-given faculty and the Heaven-given nature of the wood worked together upon it. So was my spirit engaged in the production of the bell frame, and so it is that people think it a divine work."

This story makes one understand the extraordinary feeling for the material in old Chinese sculpture: the material spoke to them. And it seems as if the marble in old Greek sculpture told the artist what the figure or the column should be like that he was about to make, what the marble wanted to become. Do you remember, for instance, the two figures of the barbarian slaves in the Boboli gardens in Florence? I advise you, the next time you are in Florence, to go first to the tomb of the Medici and look at Michelangelo's marbles there, and then take a taxi, don't look out of the window, but drive straight to the Boboli gardens, and there you will see the difference. Those two figures of the barbarians are suggested by the stone, the stone speaks, it is really the stone;

³ Chuang-tze was the fourth-century B.C. follower of Lao-tze (sixth century B.C.) and with him the chief exponent of Taoism, a doctrine teaching internal and external harmony achieved through active non-action and awareness of self through mystical merger with non-self. Jung was drawn to the parallels between Taoism and his concept of individuation and referred to it many times in his CW. See *General Index*, CW 20, s.v.

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while in Michelangelo's figures the stone has just nothing to say; you get an hysterical impression, you feel that *he* did something with the stone which never should have been done. I had a feeling of nausea; I said, "Now this is hysteria." It is the beginning of the Baroque style, and that was certainly not suggested by the stone. The Gothic style is also in a way hysterical because it is not true to the nature of the stone; the builders suggested wood into the stone, and therefore they made buildings which are like plants. And in antiquity they made the living ornament, like ivy, clutching the stone, not being the stone itself. We have got very far away from the antique activity of the stone, when the spirit was still in the object and the object could suggest itself to the artists. To the ancient artists or builders the material suggested a certain thing. A goblet or a sword said: "You must decorate me in such and such a way." Or the canoe said: "You must paint me, you must give me eyes, you must decorate me because I love you." That was the relation, because the antique man was under the spell of the object.

For instance, a native was carving his canoe with the utmost love and care, and he spent so much time on it that when he came to the stern of the boat, the bow was already rotten. The boat said: "I want to be carved"; so he carved and carved, and in the meantime the parts he did first were decaying. If he were the master he would surely be able to do just so much carving, he could do what he liked. But no, the boat is his superior and tells him what he must do, so he goes on for years, and in the meantime the boat is gradually rotting away. That shows what the animation of the object means. I am convinced that primitive inventions were also made in that way, and that many poisonous or healing plants were discovered, not by experience but by the suggestion of the objects. For when primitives say that the trees tell them this and that, it is apt to be the truth; perhaps not in one sense, but it is remarkable what the primitive unconscious can do when it is absolutely outside in the object. One sees the same thing in mediums or in very sensitive people; they have one door still open, one part of their mind is not theirs, it is outside in an object and it knows what the object knows. Such a fellow is able to produce one's own thoughts, as if he were in possession of one's goods, so to speak; and from such experiences one can draw conclusions about those early conditions where the human mind was still in objects. Then man had only to perceive and apply what was suggested to him by the things themselves. One hears similar remarks from artists even now, if they are a bit primitive—that certain materials suggest such and such forms or creations.

Now out of these facts, the ideas concerning the dwarfs have come.

On a higher level—we come now to modern times—the dwarfs have been obliterated as domestic spirits, but psychologically they are still there; that is, they are not yet part of the ego-consciousness. It is questionable whether they can ever become part of it. But they are no longer found in objects, they are now in our unconscious where they are the equivalent of objects; and there they function psychologically in the same way as objects functioned before, namely, as spontaneous suggestions, which may be either helpful or injurious. Of course, you can say that nothing was suggested to you, that it just happened to come into your mind. Since you cannot trace the origin of the suggestion you are inclined to deny that it has been suggested; you think that seems almost pathological and that you will be accused of hearing voices, or depending upon things you cannot admit. But they *are* voices, no matter how you understand them, and here you have such a case: these helpful powers are suggesting that this woman should be naked. And we said that being naked means being as she really is, with no particular adornment, no particular fuss and conventional makeup to deceive others or herself. She should be just herself with no veil in between. Now why should that be necessary? You remember she wants to pass the giant who stands in her way to the white city.

Miss Taylor: You said it was in order to have nature on her side.

Dr. Jung: But how would that help her against the giant? Is nature as strong as the giant?

Dr. Reichstein: The giant is made essentially of the same stuff as her clothes, and if she takes off her clothes it will take away his power.

Dr. Jung: That is it. Her clothes are also a persona, and if she throws away that veil or that deception, it would be what one calls sympathetic magic, a charm by analogy. To produce rain by magic, one sprinkles water or milk or blood on the ground; or one imitates the sound of wind or rain, in order to create the mood of raining. The so-called frog songs of the Rig-Veda are a good example; they are seven or eight thousand years old, and quite incomprehensible if they are not understood as rain charms.⁴ The priests assemble and sing like frogs—sing the frogs—because frogs always sing during the rain, and thus they create the mood of rain in nature. So by throwing away the thing in her which is like the obstacle, she would be throwing away or overcoming the obstacle. Then she continues:

I threw stones at the giant, blinding him in one eye. Still he stood. I stabbed him in the breast many times. Still he stood. I looked up into the sky.

⁴ See above, 5 Nov. 1930, n. 2.

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Throwing stones at the giant and blinding him in one eye suggests famous analogies, David and Goliath, the Old Testament myth, for instance, which we spoke of last week. Those things are tremendously in our bones. People always wonder where they get all those biblical analogies. It is because our ancestors were imbued with them. The thumbing against the giant, blinding him in one eye is an old myth, which surely has something to do, also, with Ulysses and the Cyclops Polyphemus, who only had one eye. But here she makes no impression upon the giant, he is apparently not put off; even when she stabbed him in the breast it did not help. So the old means, rebelling against or attacking the obstacle, has not succeeded, and she is forced to invent new schemes. She says:

I looked up into the sky and beheld a star which sent rays down to my forehead, and the crescent moon descended upon my head.
"Behold," I said to the giant. But still he stood.

Even when, very naively, she points to a crescent upon her head, it does not work. Now what would it indicate, that she has a crescent on her head?

Mrs. Fierz: That she is the goddess of the moon.

Dr. Jung: No less than that! But it makes no impression upon the giant, and the reason is that it is just bunk, it is not real. She could never be a moon goddess, that is mere inflation, she is trying to bluff him. You know certain people, when they are up against their own fear of public opinion, quickly identify with one divinity or another, hoping for help, but it is no help because it is just bunk. So the identification with the moon goddess proves to be useless. This gesture of the patient is by no means unique; as I said, people often try it in the moment of difficulty, in order to make a certain impression, for they themselves really believe it. You see, it is something like a fascination that comes over her. She is caught in her own concepts, in her own words; she has a feeling of divinity through an inflation from the unconscious. Her continuous preoccupation with these unconscious concepts has given her a sense of power and importance, which is quite apart from the usual little effects, the little vanity that one can produce something which is interesting to the analyst. The other fact, the inflation one gets through the occupation with the collective unconscious, is much stronger.

After a while one has the feeling that it is all rather simple and very beautiful, and that one must be very gifted to see such marvellous things, that it must be a divine influx filling one with such pictures. Also the idea that it is all coming up from one's own creative depths, indicates that one is perhaps the originator, and so slowly the identification

with the deity filters into one's psychology whether one likes it or not. With due modesty one says: "Of course I am not a god, but it is after all very wonderful what one can do, what beautiful things one sees." And one gets so used to this royal array that after a while one must come to the conclusion that one is something very peculiar at least. Then when the difficulty comes, one falls back on being Napoleon, or something like that. It is a sort of unconscious readiness to bluff. It is quite legitimate up to a certain point, but in this case it will not help, because that giant is not human and cannot be killed with ordinary bluff. For bluff is made of the same stuff as this giant; he knows all about it. It is again a veil, this time a divine nakedness. You know people like to say, more or less in the words spoken by Luther before the Emperor at the Reichstag in Worms: "Here am I standing and God help me"—that sort of thing—because they feel their own case to be analogous. They feel themselves to be a great reformer or a great martyr perhaps. It ought to work, but it is the same fabric as the giant himself, also an illusion, a veil of deception.

Even when there is no particular difficulty to face, people are apt to remind themselves of their own greatness and importance. "Don't you know who I am really?"—something like that. There was a case in Zurich—I should really tell the story in Swiss—a very popular man here once met several boys playing ball in the road, and he very foolishly played with them. Then after a while he could not hold it in any longer, he found it too marvellous that he should condescend to these little creatures, they should at least tell at home with whom they had played. So he said to one of the boys: "Do you know with whom you are playing, do you know who I am?" And the boy said: Oh, yes, you are a—well, the equivalent of a jackass. We have that marvellous word in Swiss, *Löli*. You see, the child saw through the veil. Like the beautiful Andersen fairy tale of the king who announced that he had new clothes made of stuff that was invisible to all those people who lied, that was visible only to those who told the truth. He walked into the church in his shirt, and of course they all said that they saw the clothes; there was only one little child who was honest enough to say: "Why does that man walk about in his shirt?" Well, the vision goes on:

Then I saw a faun who beckoned me into the woods and gave me a goblet to drink. When I had drunk, a great strength entered into me and I returned to the giant. A white bird flew at the giant's throat, sucking the blood therefrom until he sank into the ground. Then I stepped over the body and walked into the white city. The light was blinding, the white stones hurt my feet.

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That is a theme for fantasy obviously. At all events the faun suggests an antique reminiscence; it is a regression into the woods. She goes far back into the Dionysian mentality; therefore the goblet which belongs to the cult of Dionysus, the blood or the wine. And that touch of the earth is sufficient to give her the necessary strength to overcome the giant. Not that it is she who does it, it is the white bird that flies at him. What about this white bird?

Dr. Reichstein: It is again the spirit which was once killed by the Indian.

Dr. Jung: Yes, and later it flew down to the Great Mother figure. Here we have that bird again, after the Dionysian intermezzo. It would seem as if she would now be in possession of the white bird, but it appears, not as her possession, but as the typical helpful animal, apparently because she followed the beckoning faun. Drinking the blood meant a reidentification with nature, as in the Dionysian cult it was a reconciliation of man estranged from man through civilization. In those ancient days when the original wildness broke forth, it was sometimes expressed in a very emphatic way: the maenads tore the flesh of living animals with their own teeth. Now after this identification with nature, nature proves helpful, sending the white bird. In modern Christian psychology, a white bird is always associated with the Holy Ghost, but it is very difficult to understand how the Holy Ghost could enter the scene here at all. How could the Holy Ghost appear when a Dionysian mystery has been celebrated?

Dr. Barker: Can you look upon it as the result of the union between her and the Dionysian?

Dr. Jung: We must, it is the result. The animals become helpful because she has been reconciled to nature, but how is it possible that the Holy Ghost enters the scene after the faun episode? That is difficult to explain.

Dr. Reichstein: The spirit is also a part of nature.

Dr. Jung: Are you conscious of what you say?—the spirit as a part of nature? I hope we have no theologians here! But I am quite of your opinion, I am certain that there would be no spirit if it were not part of nature.

Dr. Reichstein: So it would undergo the same laws as nature generally undergoes.

Dr. Jung: But by what principle would you explain that or make it plausible? Well, we must not forget the fact that "*les extrêmes se touchent*," which means that when we reach one extreme, in the very next minute we encounter the other. It is the law of *enantiodromia*, the law of Heraclitus, that when things have reached their culmination they transform

into their own opposite. That is the teaching of the *I Ching*. So this woman goes to one extreme with that faun, back into a pre-Christian cult, and in that moment the turn comes. For instance, St. Paul received the Christian revelation at the time of his greatest sin. When he was apparently the farthest away from Christ, really persecuting the Christians—he was on his worst errand when he went to Damascus—just there he had the vision of Christ. That would be absolutely incomprehensible if we did not know that the yea is close to the nay.

Here, then, in an instant the situation is quite transformed, the bird is really the natural spirit, and it is the Holy Ghost. The Holy Ghost is always expressed by a natural thing, either by fire or by a bird. These two symbols have been retained in the canonical writings because they could not very well be evaded or wiped out. In the quotation I read to you today, Jesus said it was the animals that led you to the Kingdom. How could you ever understand yourself without realizing the animal that is within you? But you avoid the knowledge of yourself. Then you may ask why you avoid that knowledge, and the answer is, on account of the giant. For you can only know yourself if you really get into yourself, and you can only do that when you accept the lead of the animal. You can fully understand why the church had to obliterate that saying of Jesus, it was too awkward. Animals play no role in the New Testament, except in the famous passage of St. Paul about the *apokatástasis*,⁵ which is mentioned as included in the great mystery of redemption. So one could say that through that regression to the Dionysian point of view, through the contact with the earth, the miracle of Antaeus had occurred. Antaeus was the giant whom Hercules was unable to overcome until he discovered that he was the son of the earth, that when he touched the ground he was so strong that he could not be overcome. Therefore Hercules lifted him up, and the moment Antaeus lost contact with the earth he was powerless, and Hercules easily overcame him. So getting down to the earth means strength; then one touches facts which cannot be denied. And instantly when the earth is touched, the other phenomenon which belongs to nature comes up; the compensating phenomenon is the spirit.

Therefore one finds them together in the Dionysian cult. Silenus is always with Dionysus, you know; Silenus is the wise old bird, always drunk, yet speaking the wisdom of the wine, the wisdom of the earth. They are drunken gods, but on the other side, they are both gods of prophecy. Therefore Dionysus is beside Apollo as the other proprietor of the oracle

⁵ See above, 8 Dec. 1930, n. 1.

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of Delphi. That the spirit was contained in the Dionysian mystery we know, also, from the results of excavations in the Villa dei Misteri in Pompeii, from those frescoes of the initiation ceremonies, which I have shown you. And it is evident in the resemblance, or contamination, between Bacchus and Christ. There is nothing without spirit, for spirit seems to be the inside of things. Dionysus is concerned with the outside of things, with tangible forms, with everything that is made of earth, but inside is the spirit, which is the soul of objects. Whether that is our own psyche or the psyche of the universe we don't know, but if one touches the earth one cannot avoid the spirit. And if one touches it in the friendly way of Dionysus, the spirit of nature will be helpful; if in an unfriendly way, the spirit of nature will oppose one. Therefore the countless legends of people who have offended the spirits of things. The primitives are tremendously afraid of doing the wrong thing, of not being polite to the spirits; in certain places they have to bow, or to whisper something to propitiate a certain ghost; they have to pay attention. We never pay attention, so we probably offend the spirits of things all the time, and because we have not been polite they will be against us, and this leads us more and more into a kind of dissociation from our own nature.

That the white bird sucks the blood of the giant means that the power of public opinion is completely hollowed out by the spirit. The spirit is that which makes us free; this woman is instantly freed from the weight of convention when she is helped by the natural spirit. Without it she is quite powerless. Now what is the spirit? That is the question. Well, the spirit is really a certain attitude: one speaks of doing something in a certain spirit, or that a certain spirit moves one, meaning a sort of general idea, or an archetype. But it is not made by man; no idea made by man can move one. The best this woman could do was the moon-goddess idea; that was her own invention, and it proved to be completely inefficient. But if the bird is on her side the giant collapses; that is, when a natural spiritual attitude is present, it works immediately; it is as if the giant had never existed and as if there had never been any conventions.

Now it is necessary to have conventions. Nothing would be more foolish than to destroy them; they would never have come to pass if they were not really needed. And it is right to collapse before convention, we are meant to collapse before that giant. Otherwise we could not overcome the giant. It would do no good, it would always be too early in life. It is much better that we collapse, for we thus remain at least in an orderly condition. To fight convention by futile arguments and attacks at society only leads us into a new convention which is worse than it was before. We really cannot circumvent it. The only thing that may break

conventions is the spirit; it is worthwhile to break conventions for a new spirit. To oppose convention for a whim or a fad is nothing but foolish destruction if we succeed at all. But for the spirit it is something else. Spirit is constructive; out of spirit something can come, because it is a living thing and a fertilizing thing, so naturally it has a great advantage over mere conventions. A convention is never creative, but spirit is always creative. You can find this psychology in the Epistles of St. Paul; everything that I am saying here about the spirit, he has already said. His relation to the spirit is exactly what I mean by this passage.

When the giant collapses, she steps over his body and walks into the white city; that is, she arrives at the Self, and one could expect here something very impressive. But the light was blinding and the white stones hurt her feet. So her arrival in the white city, which really should be a sort of triumphant entrance, is not so wonderful. To what does that point?

Miss Hannah: She cannot stand it yet, she is not ready for it.

Dr. Jung: She doesn't seem quite ready for it. Probably she has had an illusion. When she sees the white city from the distance, she naturally thinks, as anybody would: there is the place of rest, the place of completion, the real goal. We assume that such a goal must necessarily be most satisfactory in every respect, but the vision says, by no means. Well, that is often the case. It is the Christian prejudice to connect the idea of the perfect, almost paradisiacal condition with the idea of redemption. We assume that we will be in a blissful state when redeemed; if not here, then at least after death. But in reality it is not so simple as that. The Self can be, and very often is, the most difficult task; it is almost insupportable. That is why people avoid it; they do their level best not to become acquainted with themselves, not to be themselves, because everything else seems to be easier. It is as if people had a very clear notion about the Self, and therefore they avoid it most carefully, for in becoming acquainted with it there would probably be trouble. That is also anticipated by the Christian legend, we learned it there. Jesus was the first man—for us—to show what happens when one becomes oneself, and we are not ready to go as far as that. He got into terrible trouble, and his real followers in the first centuries found themselves in various bad holes. Some got into the arena, some were tarred and feathered and used as torches by Nero, others were crucified upside down like St. Peter, or beheaded like St. Paul. It was not agreeable. Our arenas are of a much more subtle nature, things are getting very psychical in our times, far more invisible, through back yards and round corners. The torture is much more refined, but life has not become easier in any way.

LECTURE III

25 November 1931

Dr. Jung:

I mentioned last time the Gandhara civilization in East Turkestan and the so-called Turfan expedition. Today I have brought you some pictures of the interesting things which were found there. One volume contains pictures which show the Greek influence; this Buddhistic figure in a Greek peplos makes it particularly clear. Then I spoke of the fact that this way through Turkestan was the route by which the Western religions penetrated as far as China; I mentioned the Nestorian form of Christianity, and also Manichaeism, which spread from Persia into China, where there have been most important discoveries. So I also brought you pictures of those marvellous Manichaean remains, most gorgeous manuscripts with Uiguric texts.

Mrs. Crowley: Where are they now?

Dr. Jung: In the East Asiatic Museum in Berlin. Here is the famous representation of the Manichaean communion which was celebrated with fruit—melons and grapes. The melon was the most sacred fruit because of its likeness to the sun. It was supposed to contain germs of light, so it was eaten in order to embody as many light particles as possible in oneself.

I have mentioned the speech of the chief in the Congo who spoke in terms of rivers and groves. In introducing himself, he calls himself by the names of different parts of the country, as if a Swiss should say: Canton Bern, the Jungfrau, and the Rhine, meaning that he is the important center of Switzerland because Bern is the capital, that he is mighty and imposing like the Jungfrau, and the source of all the fertility fed by the Rhine.

One still encounters this kind of primitive mentality in lunatics. I remember a case, a woman who called herself by the names of things.¹ She

¹ This was B. St. (also referred to as Babette), a schizophrenic seamstress and tailor hospitalized at the Burghölzli mental hospital where Jung did his post-doctoral clinical

said: I am the double Polytechnikum, meaning, I am twice as important as the Polytechnikum. And she said she was the Lorelei, those famous women in Heine's poem, who are forever combing their hair on a rock in the Rhine. The people navigating on the river are forever perishing because they look up at them instead of paying attention to their boat and the rapids; so this lunatic was the rapids of the Rhine, you might say. Then she was a certain house in the town, in which is a library where a very conservative society hold their meetings; all the distinguished people in town are members, it is a sort of literary club. This woman was of very humble birth, a tailoress, and by no means could she have been a member, but she expressed herself by institutions and by houses and churches, as well as by parts of the country. And she was Naples, and thought she was feeding the nation with the macaroni which Naples produces; that is, she was pouring out food for the nations, she was the divine life-giver. At another time, she called herself the silver island. And also she was the Predigerkirche. She always had reasons for her ideas. She called herself the silver island and the church because she once had a dream in which the Predigerkirche was filled from floor to ceiling with silver five-franc pieces which belonged to her. She spoke of herself as an island, also, because she was locked up in the asylum completely isolated from the world, and she complained about it to the director and doctors; at each visit she begged me to open the door. Then there is a German proverb: *Reden ist Silber, Schweigen ist Gold*, speech is silver, silence is gold, and that woman was never quiet; she talked all the time, another reason for calling herself the silver island. It was all absolutely logical to her.

Now we will continue the vision. She entered the white city, you remember, which proved to be somewhat disagreeable because the stones hurt her feet and the light was too dazzling. That simply shows that she is by no means ready to meet the light or to accept it; she is not capable of standing that dazzling consciousness. One would have thought, or she would certainly have expected, that having overcome the giant, apparently the greatest obstacle, entering the white city would be what it is to a Christian to enter the heavenly Jerusalem. But this heavenly Jerusalem turned out to be disagreeable, as it would be to anybody who was not

training and then, in 1905, became its clinical director. Jung demonstrated a pattern of internal congruence in her ramblings and hallucinations. See his extended case discussion of B. St. in "The Psychology of Dementia Praecox" (1907) CW 3, pars. 198–314. He refers to her, often with affection, throughout his work. See *General Index*, CW 20, cases 19 and 28, as well as *Analytical Psychology*, pp. 18–19; *Dream Analysis*, p. 640; and *Zarathustra*, index, s.v.

capable of enjoying the particular conditions up there. Heaven is by no means suitable for everybody. For unmusical people to enter heaven and find them playing music all the time would be decidedly boring, and the continuous glare would be quite insupportable. It demands some particular achievement or accomplishment for such conditions to be satisfactory. At all events she found the new situation unsympathetic, but then she suddenly saw something. Now what she saw probably explains why she is not up to the whiteness, it explains her condition which does not allow her to feel particularly redeemed there. She says:

I beheld a crowd worshipping a golden bull which stood upon a pedestal. The bull asked: "Where did you lose yourself, woman?" I answered: "I could not pass the giant until I had drunk of the goblet." The bull said: "From that goblet you shall forever renew your strength. Drink again." So I drank from a goblet which had been left upon the pedestal as a libation. When I had done so the bull descended and lay down beside me.

What does this vision of the bull mean? I will show you the picture of it [plate 18].

Mrs. Crowley: She has not drunk sufficiently of the goblet perhaps.

Dr. Jung: It was sufficient to deplete the giant, which would seem to be enough. But what fact does that vision of the bull suggest?

Mrs. Fierz: It suggests the Mithraic cult.

Dr. Jung: Yes, it is apparently the Mithraic bull god. Or the golden calf in the cult of Apis, the Egyptian bull god. The golden bull would mean the worship of the sun bull, which is extremely archaic. It belongs to a period between two and four thousand B.C., and no one would expect it to appear in the heavenly city, which should be a place of perfect consciousness. If the bull is still present there, of course she could not stand the white city upon the world mountain. The heavenly Jerusalem, the city of God, or the city of the Self, naturally has nothing to do with such a very chthonic archaic cult. You see, it simply points to the fact that something in her of a very earthly nature is resisting the idea of the white city. Now what would you say of a person who had such a vision? You must not forget that it is a woman with a far-reaching introverted intuition.

Mrs. Sigg: I think she would be unequally developed.

Dr. Jung: Yes, naturally, the white city is very remote from her actual condition, and this idea of the bull cult is bringing her back to the present. It indicates that there is an enormous gap between her far-reaching intuition and her real situation. This goblet containing the life-giving substance, the blood or the wine, emphasizes the cult of the bull and

suggests something in complete contradiction to the idea of a heavenly city.

Mrs. Crowley: It would be a great unconsciousness, something very material.

Dr. Jung: Yes, a most material attitude, something belonging very much to this life; therefore the bull says to drink again of that wine, that it may strengthen her. But what is strengthened in her when she drinks the bull's blood—that libation?

Mrs. Crowley: The instinctual earthly side of her nature.

Dr. Jung: Yes, in other words, everything that is characterized by the cult of Dionysus, who was a bull, mind you. The Thracian form of Dionysus was Zagreus. He is called Dionysus Zagreus. The legend is that he was chased by the Titans, and he transformed into all sorts of animals in order to escape them. Finally he got into the form of a bull; and in that form they caught him and tore him to shreds, and put him into a cauldron and feasted on him. Then Zeus discovered what they had done and rescued a part, the still-living heart of Dionysus, and sewed it into his thigh. That is one version; the other is that he ate it; in either case he gave him rebirth.

You know Nietzsche in his insanity identified with Zagreus, he even signed his letters Zagreus. For he is the most typical form of the dismembered god, the dismembered chthonic powers, and he also symbolizes fertilization and the sacrificial death. In the Christian legend the soldiers cast dice for the mantle under the cross and divided it among themselves, which is only another form of the idea of the Communion where Christ is divided among the believers; in the Host he is eaten by everybody. It is the old idea of the cult of Dionysus.

So this bull advises our patient to drink from the goblet of life, which takes her entirely away from the white city; it is not yet the time for the city. That giant in her path had a purpose, and if she had only obeyed him she would have returned to life at once; but she went beyond and found it a disagreeable place because she entered it with a body, which one is not supposed to do, for that is the kingdom of souls. Nobody goes into the heavenly Jerusalem with his body, and she is not yet dead; therefore she had better live on the earth and drink of the wine of life. If she lives her life, in time she will be able to reach the heavenly condition, but not yet. The intuitive type very often forgets this. When he sees the top of the distant mountain through his telescope, he assumes that he is already there. His intuition—his telescope—takes him there; but he is miles away, four or five thousand meters below the top, and the whole work of climbing has still to be done. One discovers now the useful role

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of the giant and understands why he was so unshakeable; he wanted to keep her here in this life till she could fly past him as a ghost. And that explains the Holy Ghost bird that sucked the giant's lifeblood till he was depleted and collapsed. The idea is that the ghost can overcome the giant, but a living being cannot; as long as she is in a body she cannot pass the giant, but if she transforms into a spirit she can pass him easily. To the body, that abode she is looking for is obviously an impossible place, so the apparition of the bull is a sort of compensation to an intuitive attempt to shrink from life, to funk life.

Now the bull descends from his pedestal and lies down beside her. This sounds allegorical.

Remark: It is a symbol of the god.

Dr. Jung: Yes, it is the bull god Apis, the sun god, and as long as he is on the pedestal he assumes a divine role. Now he deserts the home of the god and behaves, not exactly like an ordinary bull but like a very reasonable bull, he comes down to earth and lies down beside her. That divine power is now domesticated. And by what means does it become domesticated?

Mrs. Sawyer: Acceptance. She drank again, which meant that she accepted life.

Dr. Jung: Yes, by the acceptance of life as it is, this divine power becomes domesticated. But is that not a peculiar idea?

Mrs. Crowley: No, for in a way it is assimilated.

Dr. Jung: But how can you assimilate a divine power?

Mrs. Crowley: Very much as the Titans did Zagreus.

Dr. Jung: Well, I would say, just as we are able to eat the Host, we are able to eat the god. Eating the gods was a royal prerogative of the pharaohs, and the idea has become the most familiar religious rite, the Communion. I told you about that old text of Unas, the Egyptian king of the Fifth Dynasty, which would be about three thousand B.C. In his pyramid, his tomb, in Saqqara was found one of the most famous parts of the *Book of the Dead*.² The text says that the king eats the small gods for his night meal, the great gods for breakfast, and the middle gods for supper, showing in that way the greatness of the king. He is supreme, above all gods, because he eats the gods. That really started from the totemic meals, where the totem animal was eaten, and in the course of thousands of years, it degenerated into the idea of eating the god in a more ordinary form. Then at later stages it developed into the idea of eating

² *The Book of the Dead: Facsimiles of the Papyrus of Hunefer, etc.*, ed. and tr. E. A. Wallis-Budge (London, 1899). Jung refers to this in CW 11, par. 113n., and CW 12, fig. 102.

the king—the king was killed and eaten—and killing the king led naturally to the Christian legend of killing the son of God. There the two things came together, eating the totem animal and killing the king; Christ is the king that is killed, therefore *Iesus Nazarenus Rex Iudaeorum*, INRI, is on all crucifixes, and then he is eaten. An old cannibalistic idea becomes the central idea of the Communion, but what has been the royal prerogative is now a rite for practically everybody. The god is not only killed, he is also assimilated; he is dismembered, divided into the smallest parts, and eaten, distributed among the crowd. So he disappears, but he reappears in everybody's heart, as Dionysus appears again in Zeus, the supreme god, and becomes a god again.

This whole complex of legends is very mysterious, but it is elucidated by this analogous fantasy. You see, by drinking the wine, by accepting the earthly life as it is, she overcomes the divine power which is in the instincts. That is, the instincts have an overwhelming strength, but only if one opposes them. If one accepts life as it comes, one is with them, then one doesn't feel the impact of a resistance. It is like traveling in a balloon in a hurricane: as long as one is going with the wind, one hardly feels it. One can strike a match and light a cigarette, or a candle will burn steadily in it; but if a balloon should try to go against the impact of the storm, it would be torn into shreds in no time. Or it is like a boat on a swift river: if it goes with the current it is quite easy, but against the current it is hard pulling. So if one accepts the instincts of life, there is no trouble, it is like paradise, even when a bull settles down beside one; but if it should not be a paradise, if one knows too much, one is up against the instincts and there is trouble. Therefore so many people dream of bulls, that a wild bull is chasing them perhaps, and it is always when they are up against an instinct—whatever it may be. It is not always sexuality. People assume when they dream of being persecuted by a bull that it is repressed sexuality, but this is by no means true. When one sins against one's collective instinct, for instance, one's adaptation to collective conditions, one may be persecuted by a bull representing the herd instinct. The bull may even represent the police.

So here, when the bull comes down from the pedestal, its instinctual earthly power is no longer divine; that is, it is not necessary for it to be divine. It doesn't claim her worship because she has now accepted it; it becomes simply a part of her life, and there is nothing divine about it. It has lost its irresistible character, and we may assume that something else now becomes the divine principle, or that the divine principle takes on another form. The supreme principle is no longer an instinctive bull. She then says: "Upon the pedestal a green tree shot up. In the tree were

many birds. I lifted my hands to them and they descended upon me." The bull is now succeeded by a tree, and that means what?

Mrs. Fierz: Slow vegetable growth.

Mrs. Crowley: Very psychical growth in contrast to the bull.

Dr. Jung: Yes, but first we must take it as we took the bull, from its materialistic aspect. First the bull is the divine principle and therefore she accepts it, she drinks the blood; and then she becomes a friend of the bull, for the bull lies down beside her. She is now just a cow, she is an animal. This idea has often been expressed in ancient cults. For instance, the followers of Artemis called themselves *arktoi* (bears) because the bear was one of her hunting animals. Then in the Mithraic cult, the initiates were divided into separate classes or degrees called *leontes*, lions; and eagles; and *milites*, soldiers; and also *heliodromoi*, which were supposed to be like the sun but sort of angels, they were the couriers of the sun, little suns running over the heavens. In the Manichaean cult there were similar classes, but they were not designated by animal symbols, they were called *electi*. In practically every religion there are such hierarchies, but the animal designations would be only in the very old cults. So this woman would be a divine cow; therefore her earlier identification with Isis, the moon goddess who, as Hathor, was crowned with the crescent-shaped cow horns.

I don't know whether you fully appreciate the meaning of such an analogy. It is a matter here, as I keep on repeating, not of the ego in that woman's psychology, but of the non-ego; it is the non-ego with which she is concerned. We are dealing with an impersonal psyche, not her personal psychology; it is the development or the transformation, one could say, of her unconscious, but she is not that unconscious. The unconscious comes to her, and it is her task to behave towards it—to do whatever is necessary—so that it may become transformed through her conscious attitude. It is as if she had the sacred task of changing a certain part of the unconscious, a sort of mission, one could say, to domesticate or transform the unconscious. And what she sees in these visions is a part of that great work which is done in her and through her, to transform the blind powers of the collective unconscious into something conscious, something like man—like unto man. But it never becomes man himself; it transcends man.

Here we see an important stage of this transformation: she accepts the divine power of the instincts in the form of the bull and so she necessarily becomes a cow. She is quite glad to accept her identity with Isis, to have the crescent upon her head and to say to the giant, "Now behold me." But she would assume that to say, "Now behold me, I am a cow,"

would not make an impression, although it probably would have made more of one than just being a goddess. As a matter of fact, it is the same. If one has a feeling for animals and looks into the eyes of a cow, one sees that they have a peculiar sad expression. We project our melancholy into the eyes of animals, and we have every reason to feel sad because we see nothing but an animal. But on the other hand, that “nothing but” is also the great thing. One beholds something really divine just in the eyes of the animal, for one sees there the expression of the creative will and the creative spirit. So in being a cow, she would be like the archaic woman, not only an animal, but also a sharer of divinity.

Remark: A cow has the quality of docility.

Dr. Jung: Yes, it is not only accepting the fact of being a cow, but also becoming docile like a cow, which is a higher form of that same idea, for the Chinese idea of cowlike docility is the way of Tao. Therefore the acceptance of cowlike docility, which to every modern woman is a most loathsome idea, is nevertheless the nearest way to perfection. This woman’s acceptance, through the blood or the wine, leads her into the animal condition, into the rhythm of the animal kingdom. Then the only thing that can still be divine to her, that means strength, standing by her, compensating her, is the plant, the tree. And the plant symbolizes an entirely different principle from the animal. What is the difference between the two?

Remark: The animal is much more related to man than the plant.

Dr. Jung: Yes, the plant is absolutely unrelated, while the animal—the warm-blooded animals, at least—can be related to man. That, however, is looked at from without. How is it looked at from within?

Miss Hannah: It is a different rhythm; one is a curving growth and the other straight. You gave us a diagram to illustrate it.

Dr. Jung: Yes, the principle of the plant—I speak now of the tree—is an ever increasing growth. It may reach an enormous age, until suddenly death intervenes; while with the animal there is a sort of culmination followed by a descent, usually a gradual decay. Then the rhythm of a tree’s life is obviously not moved as an animal is moved, it has no violent passions or urges or panics, it is rooted to the ground and there it remains. So the symbolic principle of the tree is quite different from that of the animal, it is just the contrary. Moreover, all animals are really parasites upon plants because they cannot assimilate the elements. Plants assimilate carbon dioxide from the air and produce oxygen, and they draw the minerals directly out of the soil, and the animal can do neither. So, since the animal lives on the plant, from an intuitive point of view the plant is really the mother of all life, much older than animal life

and of much more basic importance: one could say the life behind the life. Therefore the tree always symbolizes that thing upon which our animal life is based; it is also a life, but remote, beyond the reach of our understanding, we cannot feel into plant life. Of course we can have poetic sentiments, assume that we are like flowers, etc., but that is not the understanding from within. It is stranger than the life of a salamander or a fish, which is so dull and dumb that we cannot possibly imagine ourselves in such forms. And a plant is very much farther removed from our reach.

Mr. Baumann: I should say that the plant had a more Gothic aspect than the animal.

Dr. Jung: And in what style would you place the animal?

Mr. Baumann: It belongs to a more antique style, while the plant is much more symbolical, connecting earth with heaven, like the Gothic style; the plant means at the same time the spirit.

Dr. Jung: That is perfectly true. Now compare the Gothic with the Roman style that preceded it, the Norman style as it is called in the English-speaking countries. What is the characteristic of that style in comparison with the Gothic?

Mr. Baumann: There are more animals, and it is very heavy and materialistic.

Dr. Jung: Yes, it is just earth, matter, stone. The Norman or Romanesque style allows the stone its own expression, as we said when speaking about those figures of the slaves in the Boboli gardens in Florence. The Norman churches are tremendously massive and solid, and there is something most remarkable about them. You must have seen them in northern Italy, with those friezes above the portico which one finds in the Lombard churches especially; St. Zeno in Verona is an excellent example. There is usually a long series of fights among animals, every imaginable passion of animals. And the capitals in Norman churches and cloisters abound with animals in every form and activity. So one understands something of the psychology of that period. Earth was still earth and man was still animal, there were fights between animals, and between man and animals and griffins and all sorts of monsters. It is man as an animal in his struggle with the earth. It is a very clear demonstration of how man felt in those days; the earth was still alive to him, the stone spoke and had an existence of its own, a law unto itself.

But in the Gothic style something new happens: the stone becomes a plant, the feeling of man becomes plantlike, his spiritual emotion is expressed by the plant. He is no longer concerned with animals. The human figures are all standing up in rows, sort of columns. They are like

pine cones, or they are parts of pillars; man himself becomes a sort of plant. There is a famous figure in the cathedral in Basel where you can see how still a human being stands in the Gothic style; it is a woman's figure, representing worldly lust or vanity, but she is standing so still that you can almost see the snakes and toads creeping up her back as if she were a tree. And in church entrances those Gothic saints are like part of the building, part of that whole upward movement. Man becomes obviously man, while earlier he is just one animal that occurs among other animals. The saints were rather exceptional in that respect, but those early figures have little or no individuality. They seem to acquire a soul only later, approaching the Gothic times. Then man becomes more or less a definite human individual, but before then he was just part of the architectural style.

It always reminds me of what Herodotus said about defiling sacred precincts.³ There was a sort of discussion at the time, that the sacred precincts of temples should not be defiled by man; sexual intercourse, for instance, should not take place in sacred precincts. But Herodotus said, "Why should not man do what the other animals were doing?" And primitives say the most wonderful living being is the elephant, and then comes the lion, then perhaps the python, and then man, and then the monkeys and so on. Man is not the crown of creation, he is only one amongst the great gentlemen of nature, by no means the lord.

One gets that feeling very much in Africa, where animals are treated with a kind of familiar respect. For instance, elephants have the custom—there seems to be a certain rule about it—of dwelling for a while in a certain part of the country and then migrating to another part. So the primitives say one cannot go through a certain locality because the elephants are there now. It is like being told that one cannot see the castle today because the noble family is inhabiting it. Or perhaps one sees the mark of a tremendous paw near camp, quite fresh tracks of an enormous lion, and the natives look at it very critically and then say, "Oh, that is only *our* lion." That means: it is the lion that is usually here with his wife—like a gentleman shooting grouse in the season on the moors in Scotland; it is our lord, the lord of the manor. Nobody would think of disturbing him or of being disturbed. I was rather alarmed when I saw the tracks of that huge beast; we were sleeping quietly in the tent, and of course a lion can pull the whole thing down and kill two

³ Herodotus (?484–?425 B.C.), Greek historian whose *History* is considered the first comprehensive Western historical writing. It contains a vivid description and chronology of the Persian Wars and provides digressive but rich anecdotal material about the ancient world.

people with one stroke. So I looked at them rather astonished, but they smiled and said: "It is not bad, it is *our* lion."

I read a story before I went to Africa about a man who came straight from London to visit his brother, who had a farm near the Uganda railway. He got out of the train at an absolutely godforsaken place, a station of corrugated iron, and an adobe shack near by, with a lean-to door which could not be properly locked. The stationmaster, a Hindu, said he could stay there, as he arrived in the night. The man was unable to even fasten the door, and the native bedstead consisted of a network of rawhide upon which to spread a blanket and sleep if he could. In the night he heard a roaring and thought it was a thunderstorm coming up, but it was a lion. He pushed his bed against the door to defend himself, and the lion came closer and closer and finally came sniffing round the door like a cat. At last he went away, but the man was, of course, scared to death. He was in a cold perspiration, he didn't dare go out of his hut, and there was no thought of sleeping. After a while he heard a long roar in the distance and then nothing more, but only when the sun was well up did he dare open the door, and then he saw the stationmaster sticking his head out. "Did you hear the lion?" he asked. "Oh yes, lion come every night, very nice lion, drink water at the tankee!" You see the lion came to drink from a tank where the engines were filled. It was "our lion" again.

This immediate neighborhood of the animal induces a particular rapport between man and animal, a feeling which is practically lost unless the individual has preserved a certain amount of *participation mystique* with animals. One doesn't see the influence upon architecture; as a style it is almost entirely lost since the Gothic times. Earlier than that man must have had a feeling of closeness to the animal, and in antiquity still more so, where everything had its own spirit, its own law. That was the time when the *auspicia* and the *omena* were still considered valid, but there is nobody now in Europe who would be able to prophesy from the liver or intestines of animals. In those days it was usual to examine the intestines, also to study the behavior of animals. One very rarely hears now of people who pay attention to the ways of animals, and those are apt to be analysts. But in antiquity it was very important because they lived in absolute *participation mystique* with man.

Mrs. Crowley: There are a few people who still do it; there was a man in America.

Dr. Jung: There are always such relics, but it is no longer officially recognized.

Mrs. Crowley: Except as the dreamer did.

Dr. Jung: Yes, in the unconscious such things are still valid, but constant observation of the doings of animals is obsolete in our days. The *auspicia* were once official, a public institution, people were paid for it; it is easy to assume that it was all bunk, but that is the cheapest explanation. We must always take into consideration that the human mind changes, and inasmuch as that changes, facts change; if one's mind is of a different disposition, then one's facts are also slightly different, different things happen. An intelligent Chinese gentleman believes in magic, but at the same time he assures one that magic will not work with Europeans because they are different, although it works with him. Now we cannot assume that he is such a jackass as to believe that a superstition would work in China and not in Europe, but he does not look upon it as a superstition, he looks at it as a natural effect which occurs because one has a corresponding mentality. And sure enough, if one's mentality changes in a certain way, the air is suddenly full of spooks. There is a beautiful description of that in the second part of *Faust*. One sees very clearly there that Goethe divides the world, one might almost say, into two entirely different spheres. The one is the world where one is reasonable, where everything is daylight and clear and "nothing but," and then suddenly there is another world where things are quite different, where they have magic purport or fascination, where things happen that should not happen. Now that is merely a change in our psychology; if our psychology changes in a peculiar way, then certain parts of the libido are not expressed by the conscious, they are expressed via the unconscious processes. Then one has a curious feeling that something is going to happen, and it *does* happen. One observes such things among primitives.

I remember a case in Africa, when my head man and his retinue acted according to my unconscious intention, which I did not know because I could not know. They organized everything as if I had given the order, they read my unconscious. We had a definite plan to travel through a certain country and were preparing for that; one always has to send a runner a day or two ahead to the next chief, to tell him to collect the necessary number of carriers without which one cannot proceed, a caravan of about forty carriers. So I gave the order to the head man who was quite intelligent; he was an *officier de liaison* during the war and had a series of decorations, and he understood very well what I meant. But when we came to the place where the carriers were to be, there were carriers but they came from another place. I said: "How is this, I told you we were going to such and such a place." And he said he didn't know why but he had got them from the other place. You see, one way was in one direction, and the other was at right angles to it, and we wanted to

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go to the first place. While we were discussing, and I was just getting up steam to heat his hell, up drove a car, a little battered Ford, and out stepped a British officer. He introduced himself as the D.C. of the country we wanted *not* to go to, and he said by no means should we go the way I had planned. So suddenly it became most useful that my head man had ordered all the carriers from the opposite direction. He must have read my unconscious because it fitted in like clockwork.

It is easy to say this was just coincidence, but I often noticed how those people answered the unconscious in smaller ways, little details, simply because they had the magic primitive mentality which is not only in themselves but partially outside, as if in things, or in other human beings. And not only human beings but in animals also. That creates a strange atmosphere in which incredible things happen, where animals behave in most suggestive and insinuating ways. For instance, there is the fact that leopards go hunting with you provided you carry your shotgun and not your big caliber gun; when you carry your big gun no leopard will appear. That is not my invention, you can read it in the book by the game warden of Kenya. If you go out with a shotgun, a leopard will come out hunting with you; time and again I saw them. We shot a guinea fowl one day, for instance, and the leopard got away with it; he often got away with the birds.

Still more interesting and rather uncanny is the honey bird. It comes quite close to you, at arm's length practically. It perches on a twig and twitters and flutters so that you can almost catch him, but when you stretch out your arm he flutters on to another twig, and if you follow him, you finally come to the honey. The natives say that if you take all the honey, without leaving a part of it for the bird, you will be led into danger the next time. I followed one once. It is quite a funny feeling, it is as if he were addressing one personally: "Now come along, hurry up, follow me!" The bird led me to an artificial beehive made by the natives; they hollow out a big branch of a tree, leaving an opening for the bees to go in and fill it up with honey. Of course one could not take that honey because it belonged to the natives of the next kraal. The game warden of Kenya confirms in his book that he was once led into the lair of a wounded lion, and another time into the nest of a mamba snake. Those things are very strange, and if you are living and breathing in that atmosphere, surrounded by such things, you begin to understand a little more about primitive mentality. That close relationship to the animal, that intimacy and continuous rapport, is most amazing.

You see, you cannot walk round with your stick looking at the world and saying, is it not beautiful, for you must watch your step in order not

to step on a puff adder or something just as bad. You may go into the wood thinking only of its beauty, but you must remember the etiquette, you must whistle or shout or sing in order to announce your coming to the buffalo or the rhino, so that they may leave. Otherwise you might come upon them suddenly, and they attack when surprised, so you would be in for trouble unless you shot quickly, for the buffalo is upon you in no time. So you live in a quite different society, the members of which are not human, you live in constant consideration of invisible animals. You get the feeling that man is only tolerated in that country, he is just allowed to walk in the park of the lord of the manor. When I was setting out for the wilds, I met an old squatter who had lived there forty years, and when he heard it was the first time I had been in that country, he asked if he might give me some advice. "Of course," I replied, "I should be very much indebted to you." "Then let me tell you, this is not man's country, this is God's country; therefore if anything happens just sit down and don't worry." Exceedingly wise! It is the primitive mentality, it is not human society. Instead of saying, Ah, there is Lady So-and-So, it is Mr. Elephant, or Mr. Rhino, and the etiquette naturally is different. To encounter human beings is humanizing, you become utterly human; this is animalizing, but you learn the politeness of nature, the etiquette of the forest. And there is a peculiar *participation mystique* where things happen that should not happen, really unforeseen things, impossible things, everything that the primitives call witchcraft. Mind you, it really works there, which is the reason why so many white men call in the primitive medicine man when they are ill.

But that happens here in Switzerland as well as in Africa, it is the same thing; people would rather call in a medicine man than a veterinary. I know several cases of witchcraft where there have been amazing results. It is still going on, only nobody tells such stories except among intimate friends; but it is alive, it is only overlaid by a consciousness which is a bit above it. With a little *abaissement du niveau mental*⁴ you get into that atmosphere, and then it is as if such uncanny things were really happening, and probably they do happen. I am quite doubtful whether the world is not in a strange kind of relationship to human consciousness, whether the world does not change according to our conception of it. The East is very much in favor of that idea, and Mr. Einstein says something analogous about the behavior of physical bodies in his theory of relativity, so it

⁴ "Lowering of consciousness." The term originated with Pierre Janet (1859–1947), a French psychiatrist and neurologist who did important research on hysteria, and under whom Jung studied in Paris during the winter semester 1902–1903. See above, 22 Oct. 1930, n. 4.

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is quite possible that similar things happen in the mind. It is quite possible that *participation mystique* with the non-ego means a certain change, not only in yourself, but also in the surrounding conditions. One of the most baffling facts which has been revealed through analysis, is that when you analyze a person, you have not only that individual on your hands, but it is as if you were analyzing a whole group. It has magic effects in the distance, even in people who are not immediately related to the patient. When those unconscious figures, the animus and the anima, for instance, begin to play in your unconscious mind, when they become constellated as we say, they have magic effects, strange hypnotic effects, which again points to the fact that there are connections in the non-ego which do not exist in the conscious.

LECTURE IV

2 December 1931

Dr. Jung:

Before I begin with the visions I want to show you some pictures. We were speaking last time of the transformation of the principles of the Romanesque or Norman style into the Gothic, and Mr. Baumann has been kind enough to bring some pictures today which illustrate that. They are chiefly of French Norman churches. A particularly interesting one is this purely Norman motif in which animals crowd up a pillar on top of each other, and on top of the whole lot is man. And there are some typical capitals consisting of animals and mythological monsters fighting with men. One picture shows the principles of the so-called transition style, where the animals begin to be replaced by the plant, which of course leads straight to the Gothic. The last of the series is the famous Prince's portal of Bamberg Cathedral, where that plantlike character of the Gothic figures is particularly obvious. One figure is standing upon the shoulders of another; they are like pillars, and pillars always have the tree quality. A Gothic cathedral gives one the impression of a beech wood or a pine wood, and the human figure here assumes the same character.

We discussed the question of those two archetypal styles last time, in connection with the transformation of the animal into a tree, the strange fact of the bull that came down from the altar stone, and the tree that grew upon it. Our patient seems now to be invoking the birds that live in the branches, for they descend upon her. What do the birds symbolize?

Miss Taylor: Her intuitions.

Mrs. Crowley: Would they not be more the representatives of the Holy Ghost?—messengers, as it were?

Dr. Jung: Many little Holy Ghosts? I think that would be depreciating the Holy Ghost a bit; if there are so many little editions he loses his uniqueness. But they might be very ordinary birds. Do you remember the man in the Jardin des Tuileries who feeds crumbs to the sparrows? They descend upon him, but they have nothing to do with the Holy

Ghost. And you have often seen pictures of pigeons alighting on women without assuming that they are Holy Ghosts; we have rather a carnal idea about them. For those white pigeons are also associated with what?

Mrs. Crowley: They are symbols of peace.

Dr. Jung: Oh, Mr. Ford was the main originator of that peace idea—the famous ship with the white doves.¹

Mr. Allemann: They are the birds of Venus.

Dr. Jung: Yes, the dove is the bird of Astarte, the goddess of love; it is a very unholy bird. I remember a woman who was living at the Hotel Sonne in Küsnacht once complained about the very indecent behavior of the pigeons there; she discovered why they were called the birds of Venus. They are really a very erotic crowd. So it is strange that such a bird should be the Holy Ghost. It shows the very interesting female nature, also a bit of the hidden story of the Holy Ghost. Her name was Sophia originally, and according to Gnostic teaching Sophia was the last form of a rather scandalous series of women. It has always been terribly shocking, but we must mention it. Sophia is the Greek word for wisdom, and in the early church the Holy Ghost was understood to be Sophia, the female corresponding to the male god, the wife of God and the mother of the Redeemer. Later on that view was designated as heresy, but there are still traces of it. And that is the dove. Sophia was the Gnostic idea of wisdom, a sort of abstract concept, yet it was very much personified. You find her in the Bible. She is described in that last chapter of Proverbs and in Ecclesiastes, it is almost a personal figure, most tangible. Ecclesiastes was of a very late date and was influenced by Alexandrian philosophy; it is a most remarkable piece of philosophy, a worldly, irreligious book.

Now that figure of wisdom is a maternal figure. It is the highest form of the anima, one could say—the spiritual woman, or the universal mother—but originating in the beginning of things as Chawwa, or Eve, the primordial earthly mother. There were four stages in that series of women. Chawwa would be the first, and Sophia is the fourth. The second is Helen of Troy, and that Helen is referred to in the famous legend of Simon Magus, who plays such a role in the Acts of the Apostles.²

¹ Henry Ford's "Peace Ship" on which he sailed to Europe in 1915, hoping to end World War I.

² Chawwa = Hawwah. Jung elaborated this passage in CW 16, par. 361, where he equated Hawwah with Eve as the primordial earthly mother. Simon Magus was said to be a sorcerer who tried to buy the apostles' miracle-making powers (Acts of the Apostles 8:9–24). Jung was interested in him as a shadow figure to St. Paul, as an alchemist, and for

Simon Magus is a tremendous figure who appears even in modern theology; the famous Tübingen school suggests that he was no other than St. Paul. That is doubtful, yet it is discussed as a real possibility. He was a great opponent of St. Peter, and it is said that, in the contest between Simon Magus and St. Peter, the early differences between the infant church of St. Peter and the claims of St. Paul appear. Of course later on the church did everything to wipe out all traces of that controversy. According to legend Simon Magus was a great sorcerer, he was called the arch-heretic, and he was supposed to be the father of the Gnosis. As a matter of fact he was not; he was apparently a contemporary of the Apostles, and the Gnosis existed before that time; Gnostic monasteries were described by Philo the Jew in 20 A.D. We must also assume that the man who initiated Christ was John the Baptist, and he was surely pre-Christian. Simon Magus was said to be a wise man and a wanderer, like Apollonius of Tyana, another great sorcerer, a man very similar to Simon Magus.

Now on one of his peregrinations Simon Magus went to Tyre in Phoenicia, and there in a brothel he found a girl in whom he recognized immediately the reincarnation of Helen of Troy. She was quite a young girl, and he took her with him, and from that time on she always traveled with him. So the wise man was with a woman of bad reputation, a prostitute. Helen of Troy, as you know, was a woman with a pretty bad reputation, but symbolically she is the second stage of the universal mother.

The third stage is Mary, the Mother of God. That is most shocking. The church hated the idea and so it was repressed; it was naturally considered by the apologist literature of the church as a particular example of Gnostic offense. Yet that story has been preserved in those old Gnostic fragments, and it can be interpreted as the true and unadulterated development of the anima. The first form of a man's anima is his mother. Eve the mother of all human beings, and the series culminates in Sophia. It is a Western form of the Kundalini yoga.

Mrs. Baynes: What would you call Mary in the series?

Dr. Jung: What would *you* call her?

Mrs. Baynes: Oh, but I asked you first!

Dr. Jung: But my dear audience must think too! It is very simple. The second stage is Helen, the typical adulterous woman; she ran away from her most respectable husband with Paris, that nice Valentino. They went together to Troy and then there was that awful war—a terrible nuisance!

Magus's infatuation with the woman he believed to be Helen of Troy. Jung used Magus's involvement with her as an example of anima projection. See *General Index*, CW 20, s.v.

If you have not read *Helen of Troy*, by the way, by your famous compatriot,³ you must do so. It is most instructive, a remarkable piece of psychology. Helen, then, was an adulterous woman, and if you look at it with unprejudiced eyes, Mary was an adulterous woman too; she had an illegitimate relation with the Holy Ghost, and Christ would be the illegitimate child. This story is found in old Jewish traditions about the origin of Jesus, in the *Toldoth Jeshu*, a book which was burned by the church a number of times in the Middle Ages because it was considered to be most blasphemous. In that book, it is said that Mary, though of royal blood, was very poor. She was a woman's hairdresser, and she had an affair with an Egyptian soldier named Pandira, and the boy born out of that illegitimate union was called Jesus—Jesus, the son of Pandira. So the story of the Holy Ghost is reduced to a very personal, rather delicate affair. Yet that illegitimate relationship to the Holy Ghost is always on a higher level. It is no longer the ordinary adulterous woman, or the street prostitute, it is the prostitute of the spirit. The bridge which leads from the one figure to the other, one might say, is the antique concept of the *hierodule*; *doulos* is the Greek word for slave, and *hieros* makes it the sacred slave—they were the slaves of the sanctuary. There were temples with women priestesses who were also prostitutes, where prostitution was a sort of sacred rite. That concept unites these two figures, Helen and Mary; the *hierodule* contains the lower form, Helen, and also the higher form, Mary.

The way from Chawwa to Helen is clear. Chawwa is the very passive earth that is fertilized by the sun, the completely inactive, merely conceiving primordial woman. Then the next stage is a sort of progress, no longer the woman who merely conceives, but the pleasure-seeking woman who is looking for somebody definite—there is the element of choice. The earth woman can be fertilized by anything that treads upon her, but the second stage is already the woman who seeks and who chooses, who is still collective but with some selective activity, some personal will connected with it. Then in the third stage, that rather collective quality comes to an end. It is now the exclusive woman that borders on the sphere of the spirit.

Mrs. Crowley: Very much like the Magna Mater?

Dr. Jung: Yes, but the antique Magna Mater was more at the Helen stage, because the cult of the Magna Mater was connected with temple prostitution.

Mrs. Crowley: Yet she meant the divine.

³ John Erskine, *The Private Life of Helen of Troy* (New York, 1925).

Dr. Jung: But in earlier times she did not have that aspect. She took on that more spiritual aspect at the time of Christianity, when her cult was parallel with the cult of Mithra.

Mrs. Crowley: But Astarte?

Dr. Jung: Astarte was the Helen stage. Of course, there was the spiritual aspect too from the very beginning, yet the cult was orgiastic, it was on a lower level.

Dr. Schlegel: On the other hand Mary is represented with the moon.

Dr. Jung: Oh yes, and Helen was also Selene. Selene is the Greek word for moon. We know also that Isis and Astarte were moon goddesses, and Mary has been represented in famous pictures as standing on the moon.

Dr. Schlegel: The Madonna by Murillo.

Dr. Jung: Yes, there are a number, and also in Gothic sculpture, but all that does not take away the spiritual aspect of Mary. In Sophia we reach the stage where the earthly quality completely disappears; therefore the personal or human character vanishes. Chawwa is more earth than human, and Sophia is more spirit than human. Helen is the human stage. If you meditate a bit on this series, you will learn a great deal about the anima of a man. Also about the character of women. But you must look at it with unprejudiced eyes and not be shocked; the truth has peculiarly paradoxical aspects.

Mrs. Fierz: Is not the earth mother in the former visions a parallel with the first stage?

Dr. Jung: Yes, that earth mother is really the earth, Chawwa.

Mrs. Fierz: And now where would we be?

Dr. Jung: You are a bit higher up now, you are somewhere between Helen and Mary.

Mrs. Crowley: It is more or less the relationship to the animus?

Dr. Jung: It means the possibility of a relationship to the animus, but the funny thing is that our civilization really starts at the top. We imagine that we are the happy proprietors of Sophia. And there is hardly any woman who does not occasionally play with the idea of being a little Mary, particularly when she is misunderstood.

Frau Stutz: I think there is the same fundamental idea in *Faust*.

Dr. Jung: Well, *Faust* contains the history of the development of the anima, and Gretchen is the first stage. Gretchen would be the unconscious woman coming up as far as Helen. Mary is in the second part of the book. The idea is also substantiated in the legend of Mary of Egypt. Do you know that story?

Princess v. Hohenzollern-Sigmaringen: She was a prostitute and ran away from her husband, and her lover was drowned.

Dr. Jung: That was her early life, but later she became a great saint. And once she was traveling, I don't remember what her sacred errand was, but it was for the church.

Princess v. Hohenzollern-Sigmaringen: She was bringing the Host to the dying.

Dr. Jung: Ah yes, and for that purpose she had to cross a river at all costs. But the man who should have taken her over demanded her as the fare, so she had to prostitute herself to him in order to fulfill the holy purpose. This Mary of Egypt turns up in the second part of *Faust* as one of the four penitent women who plead with the Mater Gloriosa; Gretchen is another, and farther on in the book the celestial mother appears. Then at the very end of the second part is the passage about "*Das Ewig Weibliche*," the eternal feminine, and that is Sophia. So the whole scale is in *Faust* in these four forms.

Now our patient is, as I said, moving somewhere between Helen and Mary, but in the opposite sense; she has not developed up from Eve, she is really coming down. The situation is reversed; she comes down because our civilization only goes about as far down as Mary, and below it is all unconscious. We imagine that everything is in heaven and has no roots in the earth. And they have not, that is why they have no sap, they are dried up with living; but through analysis, or through opening up the gates of Hades, the sap begins to rise again. She is now in the upper regions gathering the thoughts that come from that tree; the birds are again understood as from within—they are not the pigeons in the Jardin des Tuileries. It is as if all the canals were filled with the original liquid; when the contact with the earth is reestablished, the blood comes up, the sap rises and fills the remotest branches of the tree once more. Certainly that tree must be living because it is alive with birds, and they are symbols, winged beings, which since time immemorial have meant psychical facts, what one calls thoughts or ideas or intuitions. Anything that has to do with the mind has an air quality. As fishes are always contents of the sea, the unconscious, so birds are the contents of the mind or the spirit or the air—mental facts. It is the same tree which we encountered in a former vision. You remember she transformed into a tree; there she was identical with it, whilst here we have it as a detached vision. It is the tree of yoga, the natural growth of the relationship between the conscious and the unconscious. Or the tree of knowledge, of wisdom, which naturally contains thoughts. So as soon as her development reaches the stage of the tree, it begins to function through the birds—the results of the life of the tree. This vision ends with the statement that she is now filled with thoughts, but

we don't know what thoughts. The next series of visions starts with the picture of marching men. She says:

I beheld many men marching; I stood with the multitude beside the road watching them pass. They cried in a loud voice: "We are the way." Then I left the multitude beside the road and I entered into the ranks of the marching men.

Do you see in this picture the continuity with the vision before?

Mrs. Crowley: They are like the many birds.

Dr. Jung: Yes, many birds or many thoughts are here many men; and many men means of course the animus, who is, as you know, a multitude. That the birds appear as men means what?

Mr. Baumann: They are the collective opinions.

Dr. Jung: That is an interpretation, but I mean the psychological phenomenon. It is important to read the symbols in such a way that one learns from their form in what condition they are in the mind of the patient, for from that form one can control or criticize the actual mental condition. It makes a great difference whether the thoughts appear in the form of birds or in the form of men.

Mrs. Crowley: They are more human.

Mrs. Sigg: More conscious.

Dr. Jung: Not necessarily, something in the head of somebody else is not necessarily more conscious than if it were on a tree.

Dr. Schlegel: More spiritual.

Dr. Jung: That is not quite certain.

Dr. Barker: The opposite sex is constellated.

Dr. Jung: Yes, and in that case there is attraction; where there is opposition, there is attraction, so the thoughts will be attractive. That is represented in the vision—she is holding up her hands and the birds come to her—but as long as they are birds there is very little psychical rapport; they are very shy and at any time may fly away. But when birds take on human forms, and particularly the opposite sex, it means that a union is possible. The unconscious uses that symbolism to express the idea of union or reconciliation, as for instance, the so-called sexual transference is used by the unconscious as a bridge. Where there is a great gap between the analyst and the patient a sexual transference appears in order to bridge the gulf, a transference that disappears as a compulsory phenomenon as soon as the rapport is established. Here, then, the birds appearing in the forms of men have lost their original strangeness, they become men and approach her. At first she merely watches them, and then she leaves the multitude and joins their ranks. What does that mean?

Mr. Allemann: That she accepts the thoughts and goes with them.

Dr. Jung: Or rather, that the thoughts accept her; it is a union, but she does not accept the thoughts, the thoughts accept her. You see, these are living thoughts; you must not make the mistake of thinking that they are like what we ordinarily call thoughts. There are thoughts which are abstract pale images, which we can handle like the pages of a book, and then there is the other kind which are real, full of life, and those thoughts come and go at their own pleasure. For instance, a certain thought may appear in the early morning; when one gets up it is there, and then after an hour it is gone and one cannot recover it. Or one may understand something very well before lunch, and after lunch one can no longer understand it. For inasmuch as they are alive, thoughts are like living things. They are here or there and do not necessarily obey one's will. So you can be sure that thoughts that are in the form of birds easily disappear; but if they take on the forms of men they may be under her control, inasmuch as a woman can control men. The character of the thoughts as a multitude of men, however, probably means that she is not able to control them, so the only thing that remains, if she wants to join them, is that she should be accepted by them. It is the thoughts really which join her, not she who joins them.

Moreover, it is collective thought, it looks like a parade, a body of soldiers perhaps, something that contains definite power, so it would be a most collective movement in the mind, almost a thought system. They would probably be part of a big army, or at all events representative of a big nation. Or they might be a body of men representing a powerful, collective public institution; that is, a definite impersonal power which assimilates *her* rather than *her* assimilating it. Such things may happen in the mind. One is afraid of the unconscious because one feels instinctively that there are trains of thoughts of a strange collective nature, not of a personal nature, which may catch you and carry you away with them. So it is just as it might happen in reality; when she sees that body of men marching past she simply joins them and is carried away. Then she says: "They led me up on a high mountain. There they dissolved and I stood alone in the snow." Now what has happened? Something very typical which we have already mentioned.

Mrs. Crowley: They accepted her, but she did not assimilate them.

Dr. Jung: Yes, that body of men, that animus, being an independent psychical fact, may be there or it may also be somewhere else. It may leave her because she cannot control it; if they choose to disappear and leave her high and dry somewhere, they simply do so. In this case they dissolve when she has reached the top of the mountain, and she is left alone in the snow. What does that mean?

Mrs. Crowley: She is quite cold and absolutely alone.

Dr. Jung: Well, it is synonymous, to be cold and alone are the same. For being in the herd, or being surrounded by human beings, always has something of a very remote time, of a time when we were monkeys sitting on a branch close together. Therefore people often feel particularly well in a crowd, and especially when they are pressed close together—it reminds them of those days. It is not only a gregarious instinct, it is just the physical warmth. It is a peculiarity which they don't admit, though they might perhaps admit it between twelve and one in the morning. It is an animal instinct to like just the physical warmth of other hairy bodies. That is why the monkeys huddle together in long rows on the branches of trees on cool mornings; they are just warming each other, and that is quite human too. So being left alone on the top of the mountain, isolated in the snow, simply means absence of any human contact, it means that she is deprived of animal warmth. Naturally, the animus is apt to lead a woman to an inhuman region where no human warmth is provided, because the animus is not human. Now what is going to happen next? Perhaps we can make a prognosis. She has been led away by a system of thoughts up to a high, lonely, and cold situation. What would be the next psychical event?

Dr. Reichstein: An animal might appear again.

Mrs. Crowley: The human need.

Mrs. Sigg: Something superhuman.

Dr. Jung: What, for instance? Please be definite. Dr. Reichstein says an animal would appear, and Mrs. Crowley says something human.

Frau Stutz: Instinct.

Dr. Jung: That would coincide with Dr. Reichstein's idea; and Mrs. Sigg says something superhuman, but that is too vague.

Dr. Barker: A wise man, a single individual, in contrast to the marching army.

Miss Moffett: I think something warm should appear.

Dr. Jung: Now we shall see whether the humanists or the animalists are right. She says:

A lion appeared to me and I asked: "Why am I here, oh lion?" The lion answered: "Because you have taken the way."

That cryptic answer of the lion brings us back to a point which we omitted, to the fact that the marching men were all shouting: "We are the way." What does that mean?

Dr. Reichstein: It is just the collective way.

Dr. Jung: Yes, it is not her way, it is the way of the crowd. The collective way in the form of some very benevolent individual, for instance, says:

You *ought* to live in such and such a way. Or the Bible, or the penal code, says how you ought to behave; also father and mother, teachers in school, and godfather and godmother. So those marching men were shouting a system of opinions that claims to be the way. We know it well. Yet when it comes to a culmination, that system of thoughts simply disappears and one finds oneself left high and dry in a most unpleasant situation. Then up come the instincts.

Dr. Reichstein: You told in the German Seminar⁴ of a similar case where a woman came to a cloister.

Dr. Jung: That was just such a case. Dr. Reichstein quotes the symbolism from the visions of another woman, where that system of ideas appeared, not in the form of a body of men, but in the form of a Christian symbol, a cloister, and the cloister prevented her from going deeper into the unconscious; it suddenly interfered with her way down under the water, she was caught by it. Then from the cloister she moved up to the top of a mountain, where she found herself in very much the same situation as our patient here. The cloister represented another system of opinions, her Christian education and her Christian ideas. Here it does not say what body of men this is, so we cannot tell what set of ideas it may be. That is left open. Now what do you think of her present problem? You saw it indicated in the vision before. What was the outstanding feature there?

Miss Hannah: That she could not stand the white city.

Dr. Jung: Yes, first she wanted to go there, but the giant was in the way, and when she overcame the giant and reached the white city, she could not stand it.

Miss Hannah: And then the bull came.

Dr. Jung: Yes, that descent where she met the bull worshippers and drank of the blood of the earth. Then again came the suggestion of the way up, the tree rising, and she followed the intimation of the birds and went up into the kingdom of the air. The bird is also the symbol of the spirit; air is wind, the spiritual gods were wind gods in the beginning. She followed those various intimations, and we don't know whether that is right or wrong in the long run; but in this particular case, she is to be criticized for following the intimation of the men. They led her out of the human atmosphere, and it was a mistake that she should be led by them at all. Now the lion comes in as a sort of compensation for the system of thoughts. The lion would represent the instincts, but such a symbol should never be translated by such an exceedingly vague word—

⁴ See above, 15 Oct. 1930, n. 2.

God knows what one designates by the instinct. We had better follow the intimation of the unconscious and try to characterize the symbol. Why not an eagle or a bull or a snake? Why just a lion?

Mrs. Crowley: Has it anything to do with the two different forms of ritual? First it was a bull, which belongs more to the Magna Mater cult, while the lion would belong to the Mithraic cult. You told us about those different classes of Mithraic worshippers, and one of them was the lion class, which is masculine.

Dr. Jung: Well, the bull would be masculine.

Mrs. Crowley: Then in differentiating those two cults, one would be much more emotional.

Dr. Jung: You mean the cult of the Magna Mater has more emotional quality? But how do you link up the cult of the Mother?

Mrs. Crowley: With the bull, which was also very much in the Magna Mater cult, the bathing in the blood of the bull.

Dr. Jung: Ah, you mean the *taurabolia*. Yes, that is right. And there is an old astrological connection between the bull and the mother. The syncretistic cults of that era were based very largely upon astrological facts. On the Mithraic altar-stones, for instance, are the sun and the moon and the signs of the zodiac, and it is evident that they are meant as astrological symbols. In the Christian cult it was more hidden, but the philosophical systems of that time were filled with astrological connotations. The bull in astrology is an earthly sign, it is the *domicilium Veneris*. The cult of Attis belongs to that great group of mother cults, Attis is very much the son of the Great Mother; so the bull is very much connected with the cult of the Magna Mater.

Mithra himself really belongs to the same group. He is a sort of sun too; like Attis, he is in a way the dying and the resurrected god because he himself is the bull. The meaning of the famous bull sacrifice of the Mithraic cult was the sacrifice of man's bull-like passions, or lack of discipline. So Mithraism was chiefly the cult of the Roman legions. Wherever there were strong Roman garrisons, one finds the remains of Mithraic temples. A famous temple was excavated in Ostia and in many other seaports, as well as all along the frontiers of the Roman Empire. There was one at Carnuntum near Vienna, and a number in the north, near the Main in Germany. In Switzerland there are very few, because this was the old Roman soil that was inside of the boundary line of the Rhine. The most beautiful remains are along the northern frontiers.

The lion plays an odd role in Mithraism, an indecisive, merely symbolical role. There are remarkable representations of the Mithraic bull sacrifice in the British Museum, the Borghese Mithra, for instance. The finest

altarpiece of all is in Strassburg, where there was a beautiful temple with an enormous bas-relief; it was utterly destroyed. They had to dig it piecemeal from the ground, but they were able to fit the whole thing together. The representations are always of just the bull sacrifice, of the altar stone where the god kills the bull, and the lion appears somewhere below the sacrificial scene. It has nothing to do with the ritual above. The lion is sometimes opposite a serpent with an amphora in between them, and it looks as if the lion were competing with the serpent as to who would get at that vessel first. In one case, the amphora is standing upon the ground with a flame rising from it, and the lion is in the air above, as if he were just precipitating himself into it. The vessel is the female symbol; it has the meaning of the cauldron, the vessel of rebirth, or the *uterus ecclesiae*, so the lion was obviously making for rebirth in the fire.

The vessel is also called the *kratēr*, coming from the Greek verb *keránnymi*, to mix; it was originally the vessel in which wind and water were mixed. We now use the word for the crater of a volcano which holds the fiery liquid lava. The original idea was probably a vessel occasionally used in the secret rites, containing fire or perhaps burning oil, in which magic transformation took place; it was a sort of alchemistic melting pot. Possibly that Mithraic lion precipitating himself into the fire of the *kratēr* was an alchemistic symbol. The idea of plunging into the crater for rebirth is very old. Empedocles, a Greek philosopher, was said to have ended his life in the crater of Aetna;⁵ when he became old he threw himself into the flames of the crater in order to be united with the gods, to be reborn out of the crater of death as a god.

We know that the main purpose in those old cults was to be reborn as a god. In the Isis mysteries, for instance, the initiates were reborn as Helios, the sun god, and in Mithraism there was also the mystery of rebirth. That can be seen from the representations on the altar slabs; they were usually huge stones, with an axis on which they could be turned round, so probably during the sacred ceremonial the slab was turned and the other picture appeared. On one side was the usual sacrificial scene, Mithra sticking his sword into the bull, and on the other side of the slab the bull was dead but already in a state of transformation. By his death the bull gave birth to vegetable life on earth. Out of his spinal marrow "grew grain of fifty-five species and twelve species of medicinal herbs"; out of his nose grew garlic (one of the most important vegetables

⁵ Empedocles (c. 495–c. 435 B.C.), Greek philosopher and advocate of democracy. Toward the end of his life he and his followers were forced into exile, but this story of his death is apocryphal.

for the Mediterranean people); out of his testicles came all species of cattle, out of his horns came fruits, and out of his blood the wine. But he reaches that stage of transformation only through the sacrifice, that is the central idea. On the reverse side of the Hedderheim relief, Mithra stands with the sun god himself beside the body of the slain bull, and receives from the hands of the sun god a bunch of grapes.

As I said last week, the members of a certain degree in the Mithraic cult were called *leontes*, probably those who had not undergone trial through fire, who were still to be made over in the *kratēr*. That is only a conjecture, but in all these ancient cults there were the lower degrees, from which people progressed to others, and each time they had to pass through the cauldron, through a rebirth ritual, so they were reborn numbers of times. The lion is astrologically the highest position of the sun, the month after the summer solstice, the end of July and beginning of August, and the hottest time of the year. You see, the zodiac was not invented in our climate; it was invented probably in Mesopotamia, and in the month of July the thermometer is at one hundred five or more every day in the shade. That is the lion, fiery, dry, and terribly hot. And the serpent on the other side is cold and humid, a nocturnal, uncanny creature that creeps in the dark. So there is the pair of opposites again.

Obviously when a modern patient dreams of a lion or produces a picture of a lion, it does not mean any particular lion, it is mythological. Therefore we are justified in assuming that here it has the generally prevailing meaning, a principle which is fiery and strong and noble, all the old mythological qualities, which are very unlike the lion as a zoological specimen. There he is anything but royal, he is a great coward in spite of his strength, he doesn't play the game at all in reality. But in the fantasy, we must associate the qualities which people have always associated with the lion. Now understanding all that, what would you say was the principle, or the instinct, in this woman which is characterized by the lion? The lion is taking a lot of time, but the deeper we feel our way into it, the more we get out of it.

Remark: The lion is just the opposite of the cold snow.

Dr. Jung: That is true. The lion is passionate, fiery, dangerous, and it is exceedingly male. The Chinese Yang principle expresses the quality of the lion. China has really formulated that concept, and I know of no Western expression which conveys exactly that idea. In our philosophical literature the lion does not exist, of course, but in our unconscious it does exist, so we ought to have a decent word for it. And the best philosophic concept I know is that Chinese concept of Yang, the bright, shining, masculine principle, which is here in contrast to the snow and the cold.

LECTURE V

9 December 1931

Dr. Jung:

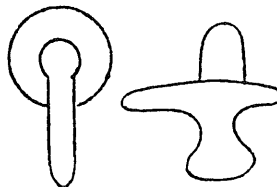
I said last time that the four stages in the development of the anima were personified, according to the Gnostic idea, by four famous women, and I have been asked to present the development of the animus in a similar way. You see all these fragments of old philosophy—philosophy was then psychology—have been made by men. Chinese philosophy, for instance, which is really a sort of psychology, was an entirely masculine invention, because women at that time played no role in the world of men, excepting indirectly, by influence. In antiquity and in all primitive societies, “*cherchez la femme*” was an eternal truth, but they were not recognized, and when men set to work on psychological matters they overlooked the existence of women completely. So no wonder that we have a classification of the development of the anima from a deeper source—it is more than two thousand years old—and we know practically nothing about the animus, or even about the existence of an animus. Men have only cursed women for their argumentative ways, but they never thought of making a science of it. It was not dignified enough to be made an object of science, it was merely the bad moods and irrational ideas of the Mrs. Professor, who had nothing to do with the lecture her husband was giving.

But one can speculate about the animus and really produce a similar scheme for it. Here again, however, it is a man who does it, so I beg your pardon—I mean of the female part of my audience—if I am intruding upon a field which is not entirely my own. You are quite free to suggest a different classification, so please do consider my point of view only as a proposition based upon a certain experience and spiced with more or less benevolence.

First I will repeat the Gnostic classification of the anima. It begins, as you remember, with Chawwa, the earth—the earth not being meant, of course, as the terrestrial globe; it is also called Eve, and it is the furrow in the field that is to be fertilized. It really has the meaning of the female

genitals, it is the yoni, so this lowest stage could be called the yoni stage. The next is Helen of Troy. The third stage is Mary, the Mother of God. And the fourth is Sophia. There is a famous book, one of the very few Gnostic books that has been saved in its entirety, called *Pistis Sophia*,¹ the Gnosis of the Light. *Pistis* means faith. It was discovered in the rafters of an old Coptic church in Cairo. There are references to that book—and I think also abstracts—in Mead's *Fragments of a Faith Forgotten*.²

The corresponding series of the animus would be a sort of analogy, but I did not construct it from the development of the anima. It is a construction based upon the experience of the animus. The symbol corresponding to the yoni would be the phallus; you know phallus worship in primitive religions—and still in our days—is a fertility cult of women; sterile women still anoint the lingam. The most usual form is a sort of reddish stone of an oblong shape in an olive-oil press; there is a round mold with a little canal out of which the oil flows. I will make a drawing of the plan and elevation: The stone that stands in the center is the grinding stone, and there is an outer rim from which protrudes the canal where the oil comes out. One sees them often in India, they sell them to tourists. This form is also used as a sacred symbol in the temples, and it is anointed with butter by women in order to obtain fertility. It is a remnant of the old phallic worship, the worship of the generative powers. Then the next stage would be the husband. After that is the lover. And the last stage I would designate as Hermes, the leader or shepherd of souls, the *psychopompos*, whom you have frequently met in these visions.



Now Hermes is at the same time a phallic god; it was a phallic worship to begin with. His name plays a great role in the history of Greek art; for instance, you all know that Greek style of bust, the head of a man upon a long pedestal tapering at the lower end. It is called a herm because such phallic columns were the original statues of Hermes. First they worshipped a sort of wooden pole with the phallic meaning, and a later expression of that idea was these busts, which were always ornamented with a phallic symbol no matter what head was on them, like this. In Athens a long alley was flanked by those herms, representing the famous men of old Greece, and on



¹ *Pistis Sophia: A Gnostic Miscellany: Being for the Most Part Extracts from the Books of the Saviour, to Which Are Added Excerpts from a Cognate Literature*, tr. and ed. G. R. S. Mead (London, 1921).

² See above, 18 Feb. 1931, n. 8.

each was the sign of the phallus because each was a Hermes, a *psychopompos*, a shepherd of souls. Now this phallic sign is of a very carnal nature and therefore divine, a chthonic divinity. Then up above is the god; above and below are divine, as the yoni is a carnal divinity, and Sophia is the heavenly divinity, the dove or the Holy Ghost. The two intermediate links, Helen and Mary, are human, Helen bordering on Chawwa, the chthonic, and Mary bordering on Sophia, the leader of souls.

These four stages of man correspond to four stages of understanding. On the lowest stage a man is not seen as a personality at all, he exists only inasmuch as he is a generative factor. The woman wants a child, therefore she needs a man, any man; that is the way a child comes into her life. The man functions as nothing but a generating phallus; inasmuch as he provides conception he is noticed, otherwise he does not exist. This is true with animals and with very primitive women.

In the next stage the human consideration appears. The man who provides the child is called "my man," he is the husband, the one who is about, who is a more or less friendly or unfriendly presence; he is just the man who happens to be there. Perhaps it is the man who paid the four cows and obtained permission to visit the woman in her house, or to live with her; it might be any other man, but he is the man who paid the four cows, and so the man to whom she is married. What kind of individual he is does not count, it is enough that he is "my man."

Then comes the lover. That is already very psychological because there is a definite choice, exclusiveness. He is supposed to be concentrated upon the woman, and he is very specific to her, because he is not merely the provider or the fertilizer, he is not an objective presence like a piece of furniture. It is an exclusive choice that goes to the core of things, it goes to the soul of the woman. Therefore he is the one who prepares the next step, which is Hermes; that is, the god already appears in the lover. Or I might quote another figure of speech which is usually in the Kundalini yoga text. According to that system, from this lower center, or from the lover, you can behold the figure of the god, as from the husband you can see the lover; you are not yet there but you can see from this center the next stage of the god.

These are the four forms which would correspond to those of the anima, and there must be such a correspondence; otherwise man and woman would not fit. A man's anima must fit the woman somewhere, or such a figure would never have originated, and a man could never conform to a woman, nor a woman to a man. Each stage means the other, but in a very subtle way. One can easily see how the two lowest ones fit, but the two following, the husband and Helen, are more difficult. But when one knows the fact that official prostitution, which is tolerated by

the state, is really financially supported, not by bachelors but by married men, you then understand why the husband is parallel to Helen and the woman of the street.

Then is there any more beautiful love story than the love story of Mary? Wonderfully secret, divine, it is the only love affair of God that we know about. He is the illegitimate divine lover who produces the Redeemer. So these two stages are absolutely parallel; the lover always sees in the beloved something like the Mother of God, and the loving woman sees in her lover the bringer of the divine message. The Hermes stage is the perfect, divine accomplishment, which is again beyond the human grasp. Now that is my proposition, but I leave it to the ladies to invent something better or to argue this proposition.³ I beg you not to do it here and now, however. Otherwise we could not continue the Seminar. This theme was really a side line which doesn't exactly fit in with our visions.

You remember, the beginning of the new series was the vision of the marching men. The patient joined their ranks, and they led her to the high mountain where they disappeared, leaving her alone in the snow. Then a lion appeared to her and she asked him: "Why am I here, oh lion?" And he said "Because you have taken the way." We spoke of marching men as another form of the animus, a sort of *psychopompos*; here it is a general opinion which leads her up to a certain height. You see, the fact that she is led by the animus to that isolation is again a compensatory reaction. We must connect these things in order to get an idea of the rhythm. In the last sentence of the vision before, a lot of birds descended upon her. You know the construction of these visions is very much like that of the *I Ching*; that is, the last six lines contain the turn of fate that leads up to the next hexagram. So here the last sentence is already leading up to the next vision, it contains the next vision as a motif. We must therefore go back to the main content of the last vision, the bull and the drinking of the blood, the libation. The worship of the bull is always an earthly cult, and I said last time that astrologically the bull is an earthly sign; Taurus is the house in which Venus dwells. So she was down on the level of the earth, partaking of the wine of the earth, the libation poured out to the bull. Then at the end of that vision the yoga tree appeared, from which we may conclude that she was in the *muladhara* center, in the roots of the tree. In other words, she was in the

³ Emma Jung had read "On the Nature of the Animus" before the Psychology Club the previous month and proposed stages of animus development: an animus of power, of deed, of word, and finally of spirit (published in *Spring*, 1941, and in *Anima and Animus*, Zurich, 1981).

sphere of the instincts, in communion with the flesh; she was the divine cow, docile to the intimations of the gods of nature. This is all metaphorical, but I am afraid we must use metaphors in order to describe such complex psychology, though to our feelings it is *au fond* exceedingly simple. But science does not allow us to recognize the standpoint of the animal, we have no scientific terms to formulate such a psychology. One could say she was an animal, an instinctive being, pursuing its course in the sense of nature in a pious and law-abiding way, with no moral scruples. That is what we call a low moral and mental condition, that sort of dumb, blind obedience to the basic laws of nature.

But the basic laws of nature are the laws of Chawwa, and they are sacred. Of course they are not sacred in the traditional church because it has been very careful to wipe out all that, but in the very beginnings of Christianity they knew what the earth was—therefore that famous saying of Jesus about the animals, or those verses in the New Testament about the lilies of the field.⁴ But if you try to live like the lilies of the field, you work not, you exhibit your soul and your body to the light of the sun, you offer no resistance and are without moral reflections, you just grow. In reality they would put you in the lunatic asylum, you would not be adapted at all, you would be the most immoral being.

You know missionaries in primitive countries admonish the natives to wear clothes. The European women knit woollen socks and pants and jumpers for those little Negroes, because they are so terribly naked, and the fools here send money over for that purpose. Those perfectly natural beautiful beings who are so much more decent than we are, going about naked like animals or beautiful flowers, are taught by our Christianity to wear clothes; it is abominable, apart from the bad taste. Where they were beautiful before, their graceful bodies walking about in the jungle, they now wear top hats; those very dignified natives are now laughingstocks. It is a devastation. And if one knows the moral and physiological consequences of such teaching, it is more than lamentable, it is infernal. The English are now more understanding; they have issued a law in certain Polynesian islands that every native found in pants should be whipped. They force them to go naked again because they found it was exceedingly unhealthy for them to wear clothes.

Those sayings of Jesus, apart from all the venom that has been taught about them, are remains of the old idea of the natural life which leads to the kingdom of heaven, but, mind you, through the intermediary of a cruel rite of crucifixion, whatever that means. The church wiped out the

⁴ Matthew 6:25-34.

original teaching and put the church teaching in place of it, and that is quite artificial, made by man; therefore it sounds so hollow and in the long run is not convincing at all. According to that teaching, everything that is earth is impure, even the substances used in the rites of the Catholic church. The Holy water, the salt used in the water, the wax of the candles, the incense inserted as little grains into the wax, all these substances are impure, and the priest has to perform a special rite to disinfect them from the admixture of diabolical fraud. *Admixtio diabolicae fraudis* is the official formula. The devil is in them all, in the water from the spring, in the salt from the earth, in the wax made by the bees. All that must be cured, sterilized; the *benedictio fontis*, the *benedictio salis*, the *benedictio cerei*, all to liberate the substance from the infernal implication, from corruption. The old Christians were not even allowed to admire the beauties of nature, because they were earthly and impure. Of course we are no longer taught this in the Protestant church, but that point of view pervades everything even now, it is still a *sous entendu*.

Naturally, then, we are not inclined to give great importance to the sacred things of the earth, and therefore that Gnostic scale is to us a scale of values—the vicious thing at the bottom and the divine thing at the top. But that is a mistake. The beginning is divine and the end is divine, and between the two is the human being, the more earthly and the more heavenly being. So there is no real depreciation of the earth in that early classification. But the interpretation of the church has filtered into our system, and that proves to have been in the long run obnoxious; it has produced wrong values. Nowadays we begin to admire the body again, and we are no longer afraid of admiring the beauty of the high mountains and the sea, or the beauty of the woods and the springs in the valleys. We even think we find God in nature. We go up the Ütilberg to see the sunrise. Unfortunately the swing is too far to the other side; people are fanatical. There is now the cult of nudity, what one calls in Germany *Nacktkultur*.

So our patient cannot help feeling low down when she is close to the earth, as everybody in our time feels, it is in our nature. And that is also true for the primitive in a way, though he would not value it as we do. He feels a mixture of fear and awe connected with the powers of the earth; he worships them, yet he is afraid of them. He worships them just because he is afraid of them; he worships them in order to propitiate them, in order to twist them into his favor. But he is entirely convinced of their divinity, while we have only the idea of their power, of being immorally lured or humiliated, and we revile them instead of fearing them. It frightens us when we are inspired with that original instinctive feeling of

awe. We cannot explain to ourselves why we should have such a feeling, which according to our rational ideas would only be proper for something really divine. We have forgotten that those powers are really divine, having rationalized them in order to drive out the devils, or to make them less formidable. They have not lost their original power, however; they have still the magic force, so much so that even the most enlightened minds, the most rationalistic men, are spellbound by them.

For example, I recently asked a man, a rather well-known scientist, to talk to us here in our Psychological Club. He was quite willing, but then he said: "I suppose no ladies are to be there, by the way." "But naturally ladies will be there." "Then I cannot come, I cannot talk before women." I was astonished and asked why not, but he would not tell me. So I enquired, for in such a case, *cherchez la femme*. I found out that he had been a bachelor and then, as often happens to bachelors, his housekeeper had married him, so the woman was on top of him in a dangerous way; he rationalized everything but out came the fear in that form. Of course, he would not recognize his primitive reaction, he would give any other explanation of it, but that force is naturally a *tremendum*, a thing which is really to be feared, at which one trembles. The fear of sexuality, the fear a man experiences of the beloved woman who tempts him, or the fear of a woman who is in love with a man, is the original feeling of awe, which has nothing to do with the person concerned.

Suppose Miss A meets Mr. B at a dance and I ask Miss A what she thinks of Mr. B. "Uh, quite a nice boy." "Are you afraid of him?" "Why should I be afraid of him?" A week later she comes to consult me in a terrible state, her nerves all tingling, unable to sleep. I say: "What is the matter, something terrible must have happened." And she says: "Oh, he is a terrible man, he has proposed to me and I don't know what I shall do, I am afraid of him." That is the nice little boy she was not afraid of at all, suddenly he has released all the hosts of hell, suddenly that young man becomes a winged demon. And afterwards he telephones me: an awful thing has happened to him, he had fallen in love with that girl! And a week before he had told a friend that she was just a ridiculous little flapper, a goose. Something is released in two human beings, who are simply attracted by each other, which transforms them into perfect demons of whom they are mutually afraid. That is the divine daemon in chthonic things; it is merely a sexual attraction, yet that is divine, and we have forgotten the fact. It would be much better if we admitted our fear and got used to the idea that it is a divine thing which ought to be feared.

Now all that explains why the animus, the traditional point of view,

interferes with this woman who has drunk of the blood, first leading her up to a very cold place and then leaving her isolated in the snow, where she can think of the situation in the light of the animus, or alone if it is necessary. Then she meets the lion. Now in such a case I should advise you not to try to interpret the lion for the unknown patient; you don't know her and her particular person does not matter at all. That is universal symbolism; the lion is everywhere.

Dr. Reichstein: The lion is the animal that can eat the snake.

Dr. Jung: Yes, we said last time that the lion was a Mithraic symbol and it is often the counterpart of the snake; the lion would be the Yang principle, the fiery, male principle in contrast to the humid, shadowy, earthly principle of the serpent. But the lion has other virtues which we omitted. To explain the lion as the opposite of the serpent in the terms of Chinese philosophy is rather too general an explanation here.

Mrs. Crowley: You told us about the astrological sign, the difference between the lion and the bull.

Dr. Jung: But there is still another aspect of the lion as a symbolical animal. The British lion would be an example, you see him in every edition of *Punch*.

Mr. Baumann: He has everywhere the meaning of the strongest animal, the kingly, royal animal.

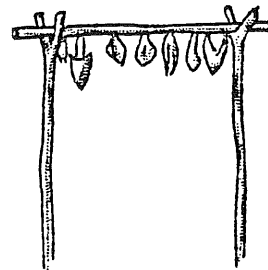
Dr. Jung: Yes, he is a symbol of power. He symbolized the power of Rome, for instance. Those columns at the entrance of Norman churches, on top of crouching lions, signify the Christian church built upon, or victorious over, the power of paganism. All the Italian guides will tell you that the lion is the symbol of pagan days, the power of imperial Rome. And the lion as a symbol of power in astrology comes from the fact that it is the sign for the hottest time of the year, when the power of the sun god, the ruler of heaven, is at its height. Also, the lion has been understood to be the strongest animal excepting the elephant, and to Western people he was much better known than the elephant, which is possibly the reason why he has been considered the royal animal. This gives us another aspect of the lion, the more psychological aspect of power, of royalty.

Mr. Baumann: He is often before the gates of temples and pyramids, so he must mean safety also.

Dr. Jung: That is apotropaic, it is to ward off the evil eye, to prevent evil spirits from coming through the door, like the hand of Fatimah, the daughter of the prophet, in the East. And in primitive villages one often finds at the entrance a so-called juju door, usually two sticks with another stick across the top, from which all sorts of little bags filled with herbs and

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leaves and minerals are suspended. The path leads through to the village, and all the spirits that come that way are warded off by this juju door. Then in the East and in Africa, particularly in old Arabic houses, a real stuffed crocodile is placed over the door with the same idea of warding off evil. As we put on the gate, "*Warnung vor dem Hunde!*" or "*Mitglied des Vereins gegen Hausbettel,*" it takes rational forms.⁵

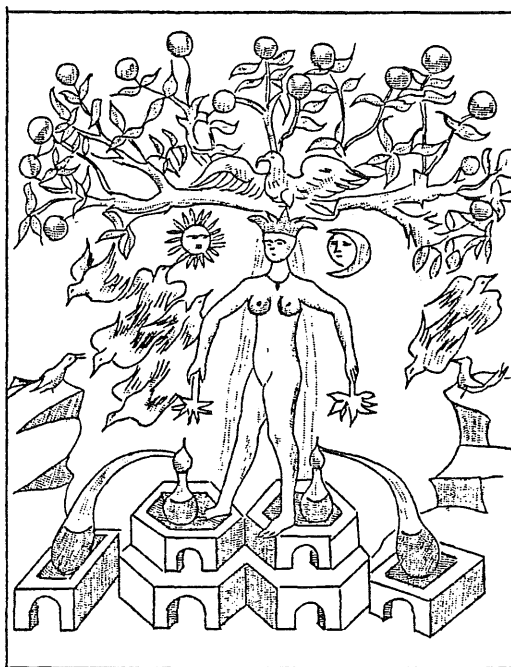


So the lion motif at the temple gates in China represents lion spirits that will terrify all evil-doers who may approach the temple and its treasures. Naturally one would choose a very powerful, terrifying animal as a charm to drive away evil-doers. The lion expressing the idea of power is really the oldest form of the symbol. Many primitive tribes called the chief the lion of the tribe; the lion of Judah meant the powerful man Judah. Then there is the myth of Samson who killed the lion. And the kings of Babylon and Assyria were represented as lion-killers, even stronger than lions—super-lions, so the king wore a lion's skin, as the King of Abyssinia still wears a crown made from a lion's mane, in order to express his supreme power. You see, that meaning of the lion is really born in us.

Now I want to show you something which is a close parallel to the subject we are dealing with, a little medieval book about alchemy, which Dr. Reichstein has just given me, where the lion plays a great role. there is a peculiar connection, an analogy, between the lion and the bird and the tree symbolism. You remember in our patient's vision the theme of something growing up from below; after she had partaken of the wine and so entered into communion with the earth, the tree grew up from the pedestal where the bull had stood, and the birds appeared, and then followed the symbol of the lion. Here we have an alchemistic parallel.⁶ A tree is growing out of the head of a naked woman and birds are flying about. She is standing upon an alchemistic contrivance, a sort of oven over a fire, upon which is the *retort* and the *alembic*, a distillation apparatus; out of the crude matter the spirit is extracted by distillation, the volatile substance out of the mineral. The arrangement of that is curiously like the drawing I made you of the Hindu *lingam*—it also repre-

⁵ "Beware of the dog!" and "Member of the Society against Beggars."

⁶ Hieronymus Reusner, *Pandora: Das ist, die edelst Gab Gottes, oder der Werde und heilsame Stein der Weysen* (Basel, 1588), p. 211. The illustration Jung showed (see p. 498) is called the Pandora woodcut, a variant of the tenth woodcut of the German alchemical poem, *The Rosarium*. Jung uses the same illustration in CW 12, page 419.

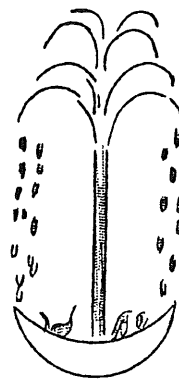


sents the union of the male and female. The retort is above, and the alembic is the vessel below which receives the vapors from the substance in the retort when heated by the fire. It is a sex analogy, so the alchemistic process that takes place down below in the earth is a sort of sexual process. The woman stands upon this arrangement, and on her head is an eagle and there are many other birds flying about.

The text says: "The tree comes out of the semen of the man and the woman. When the semen has died in the earth, it then rises, and therefrom a tree comes with inexpressible fruit and with manifold effects. The birds are the semen of the sun, and they fly through the mountains of the moon up into the heights of the heavens, and they are biting their feathers; then they come down into the mountains again and die there of the white death." The white death is an alchemistic symbol, but in our vision it is snow. "The birds are the semen of the moon and they fly through the mountains of their father and guardian, up to the heights of heaven, where they receive the light of the sun and in that way become clear; they then again fall down into the mountains and there they die of the black death." Another form of death, also an alchemistic symbol. You see, the birds rise and fall in a peculiar movement which is not

indicated in our visions yet, but the picture is nevertheless a close analogy to our situation. Then on the left of the figure is the symbol of the sun and on the right the moon, again meaning the union of the female and the male, exactly that alchemistic process; and on the left the sun-birds are dying the white death, and on the right the moon-birds are dying the black death.

This idea has also been represented by a tree shedding its leaves, the leaves falling down right and left, and the process then beginning again. A patient once drew a strange picture which I will show you because it is another parallel. Down below is a vessel in which is a fire with bluish flames, and out of those flames a bright column grows, like the trunk of a tree, which branches out in a beautiful cascade of light, and then comes down into the fire which flares up again to meet it. That is the circular process, the tree growing out of the fire, then shedding its leaves, which fall down and nourish the fire which starts again. The same thing is represented in alchemy by a dragon or a griffin and a snake devouring each other. It is a symbolic formula, which one also finds expressed in antique psychological philosophy by an interesting Greek text: *Tauros drakontos kai Taurou drakōn patēr*, the bull is the serpent's father and the serpent is the bull's father—they are father to each other. Or one can reverse the idea; the bull generates the serpent and the serpent generates the bull. It is an eternal process which goes on in a cycle. And that is obviously the process which takes place in the unconscious when there is no intervention from the conscious to interrupt it. The birds would be forever flying up and falling down to earth again if man—the conscious—did not interfere. The unconscious processes revolve in that mysterious cycle: they rise, they develop, they flourish, and then they decay, they die, and are swallowed up into chaos—and then they rise from chaos again.



One sees that movement in the dreams of insane people. I have observed series of dreams which worked up sometimes to a great beauty, so that one thought something must be going to happen, but then it all decayed and fell back into chaos, until it starts again. That is the regular way in which the unconscious is brought to consciousness. In certain cases of analysis one sees it very clearly in the dreams of every night, how they rise and rise, and the patient can almost take it; but it is not taken by the conscious, so the thing fades into chaos, and it is as if nothing had happened; and then it starts once more. The pillar of life

in *She* expresses the same idea, it passes rhythmically through a cleft of a mountain, quite low down in the belly of the earth, in a volcano; it is a very mystical miracle, expressing that strange condition which is like fire. Rider Haggard describes it later in *Wisdom's Daughter*,⁷ a very interesting bit. It is the tree of life really, containing all beings, shrieking with the voices of all forms of life, animal and human, an amazing thing. When "She" steps into it, she becomes almost immortal, but when she enters it a second time, she withers up and decays to dust in no time. It is the same formula—like the animals eating each other, and the birds flying up and falling down. Heraclitus expressed it much earlier in another form. He said that the soul becomes water, and then earth, and then it becomes water again; and after that, it becomes the fire of the empyrean, it is in the upper spaces with the gods. He also said that when a man drinks too much wine the soul becomes humid and returns to earth again. So he described the rhythm of the soul: it must always change, below and above. It is a piece of the same philosophy, one might say.

Now on the woman's head in the picture is an indication of the inexpressible fruit of the tree. The eagle is a very particular bird in alchemy, he is usually on top of the whole thing, almost as if he were the inexpressible fruit; apparently the fruit was meant to be a winged being, which suggests the old Babylonian symbolism. On Babylonian seal cylinders one finds representations of the tree of life, usually with two figures, worshippers, one on either side; and out of the tree rises the symbol of the winged disk, a circle with a cross. Now curiously enough, that is a symbol of individuation, and individuation is the *entelechia*, the realization of the pattern of the individual. That is the inexpressible fruit of the tree. Individuation should come from that process. But if the conscious does not interfere, the fruit never appears, the birds simply go on rising and falling again. You see, this is a very psychological picture. For instance, it is a well-known fact that in the course of an analysis, one goes through many strange stages, all sorts of birds fly up, one has all sorts of fantasies, but alas, in the end all the birds come down with a very sad disappointment, and one thinks, "Oh, it is nothing, it is mere fantasy"; everything is dead and one is at the beginning stage once more. Then up grows the tree again, and the birds appear, and one thinks, "Ah, now!"—but it is the same thing all over again. One is led astray by the fantasies and does not concentrate upon the inexpressible fruit of the tree.

⁷ *Wisdom's Daughter* (London, 1923), H. Rider Haggard's sequel to *She*.

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In the next picture is a lion; he is practically never failing in these alchemistic books of the cinquecento,⁸ and he is usually connected with the growth of the tree. I know a representation where the lion is on top of the tree, and sometimes he is either side, and in another stage he has his four paws cut off; the text says something about that. Then in the following picture there is a further elaboration of the idea of the tree;



this time it is a tower surrounded by a sort of wall, like the wall of a fortress. Branches of leaves emerge from the top of the tower, and birds are flying into the air above them. Down below on the left the lion is standing up against the wall, and then he appears on the right, where a man with a sword has cut off his four paws. The text says: "Whoever drinks the blood of the lion and behaves accordingly, and whoever with violence burns his father's body into ashes by means of the glowing fire, and then pours the blessed water into the ashes, will produce from it an ointment that heals all sickness," etc. Now comes the idea of the conscious intervention. According to the alchemistic idea, the natural process would probably go on if man did not interfere. But here man inter-

⁸ The fifteen hundreds (sixteenth century), the high point of medieval alchemical studies.

feres, he cuts off the paws of the lion, he burns up the body of his father and pours the blessed water into the ashes, and that produces the ointment, the philosopher's stone, what the early Christian church called the *pharmakon athanasias*—the medicine of immortality.

This is a very interesting text. The lion obviously represents the will to power, which is identical with the royalty of man, in that man's will is a weapon which he superimposes upon nature. That is the difference between man and animal. The animal is obedient, pious, he obeys the laws of nature, but he can *only* obey the laws, only in so far is he powerful. It is no power of his own, it is the power of nature that manifests through the animal. But man has real power because, in his disobedience to nature, he has succeeded in wresting away, or in abstracting, a certain amount of energy from nature, and made of it his own will power. And the danger of that lies in the fact that it was originally an animal that may still insinuate itself and run away with him; it is a sort of inflation, and because he has stolen something from the gods, he is therefore punished by them, as you know from the myth of Prometheus. The possession of will power causes a certain *hubris* which carries man too far on the conscious line; he cuts the lion's paws and therefore becomes, not subject to the process of nature, but to that separate impulse which is in his will. His will then carries him away, as one sees in our present cultural conditions.

The machines which we have invented, for instance, are now our masters. Machines are running away with us, they are demons; they are like those huge old saurians that existed when man was a sort of lizard-monkey and deadly afraid of their hooting and tooting. By his will man has invented a mesozoic world again, monsters that crush thousands by their voice and their weight. The enormous machines in factories, the enormous steamers and trains and automobiles, all that has become so overwhelming that man is the mere victim of it. Look at the city of New York. Nobody can tell me that man feels like a king in New York. He is just an ant on an ant heap and doesn't count at all, he is superfluous there, the ant heap is the thing that counts. It is a town which should be inhabited by giants; then I would believe that those buildings belonged to them. A big city is like a holocaust of humanity, as Zola expressed it. Man has built his own funeral pyre and it is destroying him, and so our whole world is being destroyed. It has taken the bread away from millions, and production is still going on like mad; that is really at the bottom of the actual crisis. So what the proverb says becomes true: "*Das Menschen Wille ist sein Himmelreich*," Man's will is his kingdom of heaven. His will becomes his god, and it is a terrible god that runs away

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with him like a lion that eats its prey. Therefore one should cut off the paws of the lion.

The idea of burning up the father's body has a specific mystical connotation, but it is also psychological; it means the destruction of the things that have been. The father's body is the condition which prevailed before the actual condition, the condition before was the father of the condition now. When we are in the dragon condition, the bull was our father, and it must be sacrificed in order that we may liberate ourselves. That is, we have to sacrifice the past in order to illumine the future; we would be immovable, caught, if we could not sacrifice the past. So in every important stage of history, in the actual moment, the destruction of the past became almost inevitable, spiritually and materially. If we can make that change, if we can destroy the body of the father, if we can cut off the paws of the lion, we can produce the medicine of life eternal; that is, we have helped life to go on, we have severed our lives from the past and so we can live again. Now that is a piece of alchemistic philosophy. I am very much obliged to Dr. Reichstein for calling my attention to this book, which I had forgotten about; there are so many parallels that one often does not see the wood on account of the trees.

Of course, the lion in this fantasy does not play the same role, but it is apt symbolism here, for our patient is just reaching out into the next stage of transformation which is characterized in this book by the lion. That is, she has the will to get out of her former humiliated condition, and so she rises; and when she is quite alone she meets the lion, thus becoming aware of her royal will power which has led her up to that height. In other words, she has lifted herself out of the *participation mystique* with the earth, and there she meets the lion. She does not understand what really has happened, and she asks quite naively, "Why am I here?"—in that particular isolation—and he says, "Because you have chosen the way." She continues:

Then a bird came to me and I said to the bird: "Why am I here in the eternal snows? I desire warmth." The bird answered: "Follow me." I did so and the bird took me to the sphinx in the desert.

She no longer follows the lion, she now chooses the bird, an entirely different symbol, and in this case it has a very specific meaning. When the hero gets into a very tight corner and does not know where to turn for help, a bird comes and tells him what he has to do. That is intuition; he gets a hunch, a way out suddenly dawns upon him. So the bird is here

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an intuition of a new possibility, something of which she would not have thought. As a bird alights from nowhere, so a thought alights in her head and brings a new possibility. The bird now takes her away from that place and entirely away from the lion, and she follows on the path of adventure; she gives up her wilful choice and follows a new intimation.

LECTURE VI

16 December 1931

Dr. Jung:

I find two questions here, so we will deal with those first. You remember I put Hermes at the top of our scale of the four stages of the animus, as the supreme form, the equivalent to Sophia. The question is: "Why did the Hermes Trismegistus, the god of wisdom and science, inventor of writing, etc., change into the god of tradesmen and thieves, as we were told in college the Greek Hermes did?"

The two are not identical. The Greek god Hermes was really a messenger of the gods, as well as a sort of patron saint of anything that had to do with money matters, exchange, sending and receiving goods, and so on. But he was originally a sort of *influxus divinus*, a messenger who came down from Olympus to carry out the decisions of the gods, or to communicate the divine word to mortals; and in that form he has been identified with the Egyptian god Thoth, who was the god of writing, of wisdom and intelligence. Also he has been identified with Mercury, the Roman god, who has much the same character. A number of those gods were more or less equivalent. The old Gallic and Celtic gods were identified with the Roman gods, for instance, so we find Celtic forms of Jupiter, Mercury, and others in Gallia Transalpina.

Then Hermes Trismegistus, the thrice-greatest Hermes, is the designation for an entirely legendary figure, a man, not a god. That may be a historical fact or, more probably, a legendary fact, like Osiris, who is said to have lived as a real human being; and like the second person of the Trinity, Christ; the tradition is that Christ and Osiris were god-men. This Hermes Trismegistus, according to the legend, was also a god-man, full of divine wisdom, and the father of the so-called Hermetic books. This is a particular kind of old Greek literature which is said to have originated in the priestly wisdom of Egypt; examples of it are still in existence. So the relation between that Hermes, called the thrice-greatest Hermes, and the Greek god Hermes is very remote; they are not identical. The figure of the Hermes of whom we are speaking here would be more like

the old Greek messenger of the gods, whose title was Hermes Psychopompos. (*Pompos* means leader and *psyche* means soul, a leader of souls.) This is a very important archetypal figure in the unconscious, as the other Hermes Trismegistus would be also; it is the archetype of the old wise man. The medicine man in primitive tribes is the first form of the leader of souls, and then later on the healer, or the priest, or the analyst. In modern times every analyst is in the very disagreeable situation of being a *psychopompos*, or being understood as such even if he is not at all what he seems to be; it is an effect of the transference of that archetypal figure.

One understands at once the importance of such a figure when one has seen it in reality. For instance, there are usually two conspicuous people in a primitive tribe. One is the chief, who is usually a warrior or an administrator, a very practical man, and the other is the medicine man, who may be equal to or much more important than the political chief—or he may be less important. Often the same man fills both positions, or the dignity of the medicine man alternates with the dignity of the chief in the same family. In the tribe I observed, the son of the chief was the medicine man. He was then already an old man, and he wore a most impressive ceremonial dress made of blue monkey fur, a very beautiful thing; and he had a long staff, and amulets all over him, round his ankles and everywhere. As long as things are more or less normal the chief is the important man who directs things, but if anything happens which is too far out of the ordinary, everybody turns to the medicine man. The nocturnal side of life, all the uncanny things are referred to him. Or if they are afraid he is angry he must be propitiated in order to ward off evil from the tribe. Every extraordinary event like birth and death, or illness or bad dreams or spooks, as well as religious ideas, are referred to the medicine man, either as the cause of it, or in order to cure it. Primitives often assume that an eclipse of the sun or the moon, or an illness of the cattle, or any evil event, has been caused by the medicine man of a hostile tribe, and then their own medicine man must make counter-magic to offset it. So in the mental life of the primitive the medicine man plays an enormous role, and he is tremendously feared.

I knew an old chief who had been dethroned by the British authorities for misbehavior, and because he had a grudge against the actual chief, his successor, and the medicine man, he told me a number of tribal secrets. But he was so afraid of being seen talking to me that he brought two slaves with him, who were put out in the bush as sentinels, and finally he found a very secluded spot where I could go to him. And he was afraid that the medicine man could hear him, for they are supposed

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to have very long ears, to hear everything. I had to put his mind at ease, to assure him that he would not be poisoned or harmed in any way. It is a fact that the medicine men are often very spiteful and apt to resort to poisons.

That is a picture of the condition in which we lived many thousands of years longer than in our civilized condition, and therefore the imprints of those impressions are very much stronger than any we have experienced during these last few hundred years of civilized life. When things are left to themselves we always revert to type, to the archetypal form of life. So we instinctively revert, in any dark and uncanny matter, to the medicine man; our first reaction is to the man who is initiated into the secret knowledge, the man who has access to the dark sides of human nature, to the unconscious. Therefore the making of the primitive medicine man is a strange procedure, which is designed to open up the unconscious. They are almost driven crazy. Many of the adepts are really driven crazy; they hear voices and are subject to all sorts of psychotic conditions, while others are just the most shrewd and intelligent members of the tribe.

Here is the second question: "In connection with the lion, you spoke of the Yang principle and also human willpower. In this case doesn't that mean that the lion represents the animus power? The procession of men led the patient to the mountain top where they left her in cold isolation to face the lion, in other words, a concentrated manifestation of their own energy, and therefore similar to the giant who blocked her way before."

The logic of this question is sound. It is true that after the bull sacrifice, the patient was led by those marching men up to the top of the mountain and there left alone in the snow, and we said that this was a picture of the animi. So many collective thoughts naturally led her out of the communion with the earth as a sort of compensation, out of the warmth of the blood into the cold snow, just the other extreme. You see whenever one does something which seems to be wrong, so that one is in extreme perplexity, then in comes the animus most certainly and expresses a traditional opinion—now you have done so-and-so—and up or down one goes accordingly. That has happened in this case, so she is faced with the lion, an instinctive power which is apparently the essence of the animus, and which also represents willpower inasmuch as one is the victim of one's willpower. That is, the animus-thought that one is in a humiliated condition when down in the earth has a certain power, and if one follows it, one is asserting power over the powers of the earth. It is as if one were free to say: I don't want this communion with the earth, it is

too barbarous and primitive, therefore I lift myself out of it. That is will to power. For the real question is: *should* I be close to the earth, or may I assume such a power as to lift myself out of the laws of the blood and up onto a mountain top? A will to power brought her up there; yet on the other hand nobody can say that this is wrong, because we have a certain amount of freedom in our choice; we can say: I don't want to touch the earth, I prefer to stay in heaven. Of course, it would not be pleasant to stay there long; when she arrived in the heavenly city, she couldn't stand it and returned to earth. But now she has gone back to the mountain top. And she can choose that, but you see in either case it is due to an involuntary swinging to and fro; first she is led by the unconscious down to the earth, and then suddenly she is lifted up again by that instinctive force which is behind the animus, for the animus is based on instinctive force. All these forces have been liberated by man quite instinctively. So whether one lives the life of the body, or whether one suppresses the principle of the body and becomes a spirit, has been evolved along the line of instinctive force. At first we *were* those laws of human nature, and only afterwards did man give a name to them; only very much later did they evolve into moral or philosophical principles; first they were the forces themselves.

For instance, the repression of sex, which one could call a slogan of our times, is by no means an invention of certain people who wanted to do something evil or good to mankind. It is a phenomenon of nature, nature herself forces people to it; some interference of other instincts produces such a repression. One sees it even in animals. A dog under the influence of a certain instinct will repress all others; he may be quite afraid of something, yet when a certain different instinct is roused he will be most courageous and forget all about his fear. Then the fear is repressed, but at another time the fear represses his courage. So the instincts themselves produce repression, it is not an invention of man. It is a very natural reaction that this woman should be forced out of the earth almost before she went into it. It is a reaction of the historical powers within her that lift her automatically out of the hole into which she fell. There we see the eternal up-and-down movement of the wave of the unconscious. It raises the spring from the depths in winter, and then it buries that whole creation again. It always moves in that cycle; what we see here is just a part of the oscillating movement; something presses her down into the earth, and then something else comes and lifts her out of it. The lion is an expression of that principle. I linked it up with the Yang, meaning simply the positive part of the wave. According to my idea, we had much better understand that lion as a sort of philosophical

principle formulating the rise of the wave, and the going-down of the wave would be the Yin principle. The lion was the beginning of a new development in the vision, and then came a bird, and after the bird a sphinx, three animals in succession. She asked the lion: "Why am I here?" and the lion said, "Because you have taken the way." This answer shows a connection between her instincts and her quest, one might say. She obviously does not understand what it was that lifted her up, or what brought her down again, but she feels intuitively that it must have to do with the instincts. And the lion gives the correct answer—because she has taken the way. How do you understand that? Mrs. Sigg thinks that she has fitted herself into the rhythm of life, but how did she do that?

Mrs. Crowley: By following and accepting.

Dr. Jung: How could she accept it? We are usually unaware.

Mrs. Crowley: Involuntarily.

Dr. Jung: But how could she fit into that rhythm when unaware of it? We are only very slightly aware of the up-and-down movement in our moods. You see, the lion obviously refers to something like a decision in her, the decision to take the way.

Miss Hannah: By drinking the blood.

Dr. Jung: Yes, but the decision to drink the blood is only part of the whole procedure, it was much longer ago that she began to take the way. The real start was quite in the beginning when she decided to watch the visions; that was her acceptance. She had dreams in the beginning where the unconscious came nearer and nearer to her, and finally it began to develop a certain autonomous activity; it came into her room once like a ghost through the window. So when it became perceptible, when she began to see it as an objective factor, she made up her mind to continue to observe the unconscious. It was a sort of hypothesis of how to live. For you remember there was no possibility of a solution in her case; she did not know what to do with her life or how to continue it, she had run up against an impossible problem. So she said to herself: There is a possibility, I might follow that road. The visions are the road, and she has naturally got more and more into the real swing, that eternal up and down, which is a specific quality of the unconscious. Therefore the lion's answer: she was up in the snow because she had taken the way.

Then she asks the bird: "Why am I here in the eternal snows? I desire warmth." She has just come from the blood and it is already too cold, now it is she who wants to return, she is becoming identical with the rhythm. The bird says, "Follow me," and leads her down into the hot desert, and there she comes upon the sphinx. A part of the descent is accomplished, but it will go still further. So her life now begins slowly to

function in that strange rhythm, while before it was on a level or a straight line. When she saw something in the distance which seemed to be good, she made for it. That is the modern way of living, instead of that oscillating way, the snakelike motion, in which nature intends us to live; therefore the snake symbolism in the unconscious of people who live in a straight line. People living in towns never see a snake but they all dream of them, and particularly those who live in a straight line have dreams and fears about snakes. So the snake is the symbol of the great wisdom of nature, for it is not the direct way, but the crooked way, the detour, that is the shortest way. Now what is the sphinx?

Mrs. Sigg: A combination of animal and man.

Mrs. Crowley: It is in three parts, is it not? It is also the spirit, the winged animal. It was the idea of the triad.

Dr. Jung: It is here a duality, a human head and the body of a lioness, and one sees precious little of the spirit when one looks into the face of the sphinx. It is extremely archaic, most probably it was a rock jutting out of the desert. For in the desert the rocks take on very remarkable shapes from the sand erosions, from storms driving sand against them. The sand has a polishing effect; most amazing forms are modeled out of the hard stone. The rock is not so hard near Cairo, so it is still more molded by the corrosive sand. The sphinx is of an absolutely indefinable age, it goes back to pre-dynastic times; it must be a very archaic monster, and a monster is at least two animals, sometimes more. The *chimaira*, a Greek monster, consisted of a lion's head, a goat's body, and a serpent's or dragon's tail. In the legend of Parsifal—in the true form, not as Wagner made it—Kundry is a most extraordinary figure. The old French narrative, *Adventures of Perceval le Gallois*, tells of "the eyes of Kundry as small as a mouse, the nose of a cat or monkey, the ears of a bear, and the beard of a buck."¹

We must always ask ourselves of what such a monster consists. If it consists of animal only, we know it is a conglomeration of conflicting instincts that are forced together. If it is part human and part animal, we know it is a combination of the animal and human parts of man. The sphinx is a combination of animal and human, and inasmuch as the monster is mythological, it is not very real, it cannot live as an autonomous being. An animal with a human head is an impossibility, therefore it means an attempt to bring humanity and the animal kingdom to-

¹ Cf. translation by R. L. Griffin, *Sir Perceval of Galles* (Chicago, 1911), cited in Emma Jung, *Die Graalslegende in Psychologischer Sicht*, completed after her death by M. L. von Franz (Zurich, 1960; tr. as *The Grail Legend*, New York and London, 1970).

gether, a sort of provisional attempt at a reconciliation between animal and man. Hitherto in the visions this union has not taken place; there have been various animals and birds but this woman herself is always a detached human being. You have seen that the rhythm of the unconscious is influencing her, yet she is at variance with it, she cannot accept it; she still wonders why it should not move in a straight line like a human being. So evidently she is not at one with the animals, and therefore the unconscious at least prepares an attempt at a union, and this is symbolized by a sphinx. One might also say that the animal was about to transform into a human being as it already has a human head; or one might say just as well that a human being was about to transform into an animal, already shown in the lioness. But we must understand more about the symbolism of the sphinx, for it is not only a legendary figure, it is also a structure made by man. What is the peculiarity of the real sphinx in Cairo?

Mrs. Fierz: Is it not a guardian of the dead? It is always connected with the pyramids, which are graves.

Dr. Jung: It is near the pyramids, but we don't know if it has served in any burial ceremonial, though it is quite possible. The sphinx is really a sort of dragon—the animal devouring the animal—so it may be a symbol of the great enigma death. If we were able to solve the riddle of life we would live on eternally, but since we cannot solve that riddle of the sphinx, it will devour us. But there is something quite tangible which one can really see between the paws in front.

Mr. Allemann: An altar.

Dr. Jung: Yes, a temple and an altar. The sphinx is a religious object, it is partially a temple, which shows that it is not only a sort of chthonic dragon or a devouring monster, it is also a spiritual fact. What the strange spirit may be that is contained in the sphinx we do not know, but perhaps we shall find out something in the further elucidation of these visions. We had better leave the question now, because it is at all events of a nature which can only be understood when that union between man and the lost instincts is established. It probably has to do with the wisdom of the serpent. Now our patient very boldly took her stand before the sphinx and said to it: "Render unto me your secret." What would you say about this remark?

Mrs. Fierz: That it was very impertinent.

Mrs. Sigg: It seems to be an identification with the earth mother.

Dr. Jung: She knows naturally about the Oedipus myth and the mother complex, there is nothing to be gained there. But what does the impertinent remark denote?

Mrs. Fierz: That she feels pretty godlike, very superior.

Dr. Jung: Yes, so we may assume that she is in a state of inflation, and what does that come from?

Mrs. Crowley: It is part of the lion's characteristics.

Dr. Jung: Yes, but there is another reason. You see, inflation makes one swell up, one gets balloonlike and rises into heaven. And why should one inflate oneself to that point? Well, how does a balloon look that is not inflated? When a person is inflated like a balloon it is a compensation. It means that one is confronted with something which is most disagreeable and which one prefers not to touch, one prefers to inflate oneself and look down upon it. But the sad thing is that no balloon can remain always in heaven, it must descend. Inflation invariably has the meaning that one is trying to lift oneself up above the difficulties of life, so you may be sure that the patient is trying to get out of something. Therefore she assumes that godlike attitude. Then she says:

The eyes of the sphinx opened. I saw that they were green and I beheld therein a tree. The branches of the tree reached up into the white snow. The roots of the tree reached down into a stream of blood beneath the earth.

Here is the tree again. We last saw the tree on the pedestal where the bull first stood. And now she sees it again in the eyes of the sphinx. What do you make of this? And what does the tree mean?

Mrs. Sigg: It is a combination of the flow of blood and the tree, which was in an earlier vision.

Dr. Jung: That is true. You see, the tree is a combination, or a bridge at least, between the things above and the things below, and the general theme here is to connect those two opposites, the blood and the spirit, or the warmth and the cold. The attempt was made to find that union on the level of the human being and the animal, but in the eyes of the sphinx she sees something which seems to be very real, and a better connection, the tree. Here we should speak once more of the general aspects of the tree. Its special aspect is that it connects the opposites above and below, as I just said. But what is its general meaning?

Mrs. Crowley: It is the rhythm, or the curve, of plant life.

Dr. Jung: Yes, the seasonal growth of plant life. You see the growth of the animal is to a certain extent in connection with the seasons; the procreation of animals has very much to do with the seasons, they naturally live in that rhythm. Yet being detached from the soil, having feet, being able to run away, they are less identical; so the emotions of animals—like fear and anger—are tremendously variable, up and down.

But the plant is identical with the basic laws of nature because it is entirely rooted in the earth; it is a helpless victim or absolutely at one with nature. An animal has the faculty of moving away and seeking its own place, it is literally less attached to the laws of the earth. And the life of man is detached to a very high degree; we have produced an artificial world for ourselves that is very far from the laws of nature, and it has an entirely different rhythm. Therefore the plant would be the demonstration of a principle of life which is far more identical with the laws of the earth than even the animal. Now that is what our patient sees in the eyes of the sphinx, and the sphinx is here no longer the temple or the monument in the desert, made of stone; it is a living being. And what does one see in the eyes of the living being?

Mrs. Crowley: The soul.

Dr. Jung: Yes, so the tree is really the soul of the sphinx, and it is that thing which solves the riddle of the sphinx. It is the union of opposites which is interrupted in a way in animal and human life, but which is expressed by the symbol of the tree. And what is the tree psychologically?

Mrs. Fierz: The yoga tree.

Dr. Jung: Yes, that is the way which opens up the possibility of living the life of a tree. Man's best attempt is the sphinx and that is a monster, but the plant is humble and the way of the yoga tree is humble. The way of yoga is compared to plant life, because it is not always running towards a certain goal, devouring whatever seems good; it is a very silent growth and in absolute submission to the laws of the earth. Yet the tree may attain a very great height. Therefore the tree appears as a symbol wherever it is a matter of that spiritual development which is needed in order to reconcile pairs of opposites, or to settle a conflict.

Mr. Baumann: You remember the question the sphinx asked Oedipus, referring to man's way of moving, via youth and adult life and old age. But that refers to animal life rather than to plant life.

Dr. Jung: Well, it refers to human life in general. First to the course of life—youth, the adult, and age—and then it refers in particular to movement, the ability to move. To the primitive man, movement is always a symbol of life. Therefore even in their language, they often add a suffix which means moving, to express the living thing. The idea is that anything which is able to move is alive, as we often speak of a charged electric wire as a live wire and of the element mercury as living because it is always moving. So the particular reference in this riddle is that symbolism—movement as an expression of life and the detachment from the soil, exactly the opposite of plant life. The riddle of the sphinx and the crux of our problem is that the merely animal principle of our

life is to be compensated by a different type of living; and that is symbolized by the plant because it is the only example we have. Therefore any different way of life, like the yoga in its widest sense, is a plant, a tree. It seems terribly far-fetched to say this is the yoga tree. But when one follows up the symbolism, understanding the problem of our patient, and remembering the former occasions on which the tree has appeared, one sees that it is invariably the symbol of the way she should take in order to reconcile the pairs of opposites and to settle the impossible problem of her life, with which she is still confronted.

Mrs. Sawyer: Is there not a connection between the snake and the tree in the Kundalini yoga?

Dr. Jung: Oh yes. The Kundalini yoga is the form of yoga that deals quite directly with the snakelike movement, in opposition to the growth of the tree. Kundalini yoga is a sort of taming and transformation of the Kundalini serpent; it means the ultimate transformation of the Shakti, the serpent, into pure light, when the Shakti becomes one with the god Shiva. The intervening part, the movement, is the animal part. In the beginning, in the root center or *muladhara*, the god and Shakti are together, they are only intellectually differentiated as the lingam and the snake dormant; that is the state of origin, and then separation follows. And then the movement begins; with the first hissing of the serpent, when Kundalini raises its head, the separation of the pair of opposites begins, and that strange movement starts to operate. The two lines that lead up from *muladhara* to the highest center represent the progress of the snake. So the tree of the Kundalini is the particular yoga that deals with the assimilation of the Kundalini serpent, and the ultimate reunion of the god with the Shakti that in the intervening space were separated into creator and created, into the creative god and the phantasmal illusory world. That the two come together again is an expression of a psychological process within.

Dr. Reichstein: You said the patient asked the sphinx in an impertinent way, but it seems to work well because the sphinx opens her eyes and shows her secret.

Dr. Jung: That is perfectly true. It works, and of course it is not easy to explain why it works; one would assume otherwise. What do you think about it?

Dr. Reichstein: Because it was just the right way.

Dr. Jung: To deal with what? What is the sphinx psychologically?

Mrs. Fierz: The unconscious.

Dr. Jung: Exactly. You see, it would be most impertinent if the sphinx were Mrs. Smith; it would be impossible to step up to Mrs. Smith, saying:

"Now render up your secret!" It wouldn't do at all. But in dealing with the figures of the unconscious—those phantasmal veils—you must play the role, no matter how inflated. If you are inflated to the size of a god, well, step into your unconscious as a god and you *are* a god. But you can only know god on that level, and to Mrs. Smith you are no god. People sometimes carry their inflation into the social world which is quite wrong. A woman possessed by her animus sometimes carries it into her social relations, and it is always a mistake; as it is a mistake, also, when a man transfers his anima into the world. This looks like an inflation, because in comparison with the symbols we are dealing with our patient is just nothing. But she can be a part of the mysteries, as, for instance, Mr. Smith can mount a pedestal and be worshipped as Helios, although he is only a little wine merchant at the side gate and a cheat at that. So in the inside world one has to play the part in which one finds oneself; when one steps into such a fantasy one must assume the role to which one seems to be assigned. Therefore this is really not an inflation; it only sounds so if it is translated into an ordinary social situation. Since one cannot entertain any social relations with the sphinx, it has nothing to do with the outside world, and we only have to explain why she takes such an important tone. The tone is right because she is in that role, she has to play it until somebody pricks her balloon, and then she will collapse; that will follow, sure enough. Now the vision continues:

The sphinx spoke saying: "Woman, the way is twofold." Then the eyes closed. I besought the sphinx again to speak to me but it remained silent. I leaned against it, wondering.

That is a very cryptic reply. The sphinx evidently alludes to that remark of the lion that she has taken the way. And what was the patient's question then?

Mr. Allemann: Why am I up in the snow and down in the heat?

Dr. Jung: Yea, why should these extremes be? That is the great question, and why does the sphinx answer that question of hers by "the way is twofold"?

Mr. Allemann: It is the snake movement.

Mrs. Crowley: The opposites are there to be lived.

Dr. Jung: Exactly, the way of life is twofold; it is this side and that side, and so obviously one has to live in the two extremes; like the snake, up and down, right and left. One cannot take the road of life without taking the two sides of it, because the one side would lead to a standstill. If one wants to live, one must stand the opposites because the way is twofold. Obviously this woman does not understand the deep meaning of that

question. You must keep in mind that when she had these visions she was not at all aware of what I am telling you now. There was such a flood of them, one every other day at least, and it would have taken an enormous amount of time to analyze them with her; she had dreams and conscious problems besides, so it was impossible to deal with these fantasies to any extent. She felt that this thing or that was important somehow, but she did not understand what it all meant. So when she says, "I leaned against the sphinx, wondering," it is merely a statement of fact; she was puzzled and did not know what it was all about. Now she continues: "A snake came to me, saying: 'Follow me and I will show you something strange.' I followed the snake." Where would you expect her to go now?

Miss Taylor: Down below.

Mrs. Sigg: The middle way.

Dr. Jung: She is already on the middle way, she is on the surface of the earth in the desert, so Miss Taylor is right in assuming that the snake would lead her down below. She says: "I followed the snake, who led me down to a black cavern deep in the earth." But this time much deeper, mind you. The bull sacrifice took place on the surface of the earth, but this time she goes much deeper down into the earth. She says: "There I beheld the mummy of an ancient king encrusted with gold." She has obviously descended to a great depth, and that means into the chthonic side of human nature, and it also means going back in time. For the further back, or down, one goes into the body, the older the layers of the nervous system. If one literally could go from the brain down through the spinal cord and follow the fibers which lead from the spinal cord, one would come to the ganglia of a nervous system which is much older than the spinal nervous system. There one gets into the life of the insect and the cold-blooded reptiles, the invertebrates, a very ancient form of life. So she is going down into history, and of course one can go any length. You remember she went back till she reached the animal end of our existence. But here the way leads only into the tomb of an ancient king. What does that mean?

Mr. Baumann: Would it correspond to the Great Mother, but a masculine way?

Dr. Jung: I suppose you refer to the former vision of the initiation ceremonial with the Great Mother. I will show you that picture again to stimulate your imagination [see plate 13]. Before that was the vision which Mrs. Sigg was referring to, where this woman was swimming in the stream of blood [see plate 11]. And we first saw the yoga tree when she was out of the stream of blood and was rising as a tree to the sun [see plate 12]. The sun was born out of the branches of the tree, the typical

motif, as Mithra or Ra were born out of the top of the tree. She reached the height of the sun, so the next thing was the descent into the earth where she found the Great Mother. We have here decidedly a parallel, again the same setting. We have the symbol of the blood, and rising out of the blood, and the tree again, and now we have the descent which follows, through the medium of the sphinx, the mother symbol. She is entering the womb of the earth, and the womb of the earth is here a grave. For the Great Mother is not only the mother of life, she also takes it away; she is at the beginning of life and at the end, she gives birth in the beginning, and devours life in the end; she is the sarcophagus. (*Sarx* is the Greek word for flesh, and *phagos* means the one who eats, the devourer, so the sarcophagus is the flesh-eater.)

In primitive legends the old mother in the West is often a sort of cannibal, and primitive man eats the flesh of the dead. He celebrates cannibal feasts as a sort of sympathetic magic, he does what the earth does in order to increase fertility. That is still practiced in our days. Just recently there was a case in north Kenya. They ate a grandmother who was particularly beloved. You see, they had a grandmother in the family whom they worshipped, so they gave her very good food, they fed her well till she grew quite fat, and when she died the family ate her. Then all the fools were disgusted and horrified at such a terrible thing, but they ate her in the end out of sheer love in order to give her continuation of life. It was a supreme act of devotion; they continued her life by embodying her body in theirs, really a very touching idea. One should not disturb people in such acts of devotion, it is very foolish, it destroys their morality completely. They did not kill her, they fed her very well, and when she died they gave her a very decent burial in their stomachs. There is a similar story of a cow and her calf that had been born up in the mountains. One Sunday tourists came up, and the calf, having never seen such a thing, asked: "What are those?" And the mother cow said: "Those are our cemeteries."

The parallel between the earlier visions and these is evident as you see, but here we have, not the Great Mother, but the mummy of an ancient king. Our patient was initiated by the Great Mother into the female kingdom, spiritual and physical, but the Great Father did not exist, so it was a *parthenogenesis*, a birth out of the virgin. That the Great Father was not present is naturally a grave omission, and really what has troubled her ever since; therefore she has to descend again to find what she has lost or not realized. This time in her descent she discovers the ancient king, who symbolizes not the human father but the divine father, the father of mankind, a sort of creator. We shall see whether that is con-

firmed by the subsequent development of the vision. But this father is dead, he is a mummy. Here again is an Egyptian connotation, for she knows something about Egyptian mythology. Who would the father be?

Mrs. Fierz: Osiris.

Dr. Jung: Yes, Osiris is the god that is chiefly worshipped in the form of a mummy; being the king of the underworld, he attained his greatest power only through his death. You remember in the ancient Egyptian world an attempt was made against the life of the great god Ra; Isis concealed a poisonous worm in the sand which poisoned his heel when he walked on it. She cured him again but, alas, he was no longer the same, he was too tottery, so he was doomed to retire from the government. And about the same thing happened to Osiris, he also had to die; he was dismembered by Set and put together by Mother Isis, but he was a ghost and particularly his phallus was lacking. He was able, however, to generate as a ghost—spiritually—and so she conceived and brought forth Harpocrates (the Egyptian form of the name is Heru-p-khart), who was described by Plutarch as weak in his lower limbs. He had lame legs on account of the fact that the father was not a real human being but a ghost. Now Harpocrates is practically synonymous with Horus, who had a strong body; he is a sort of shadow of the young son, yet under a very different aspect. All these strange myths show a tendency in the unconscious mind to dethrone the obvious god of the world, the visible principle of physical existence that is, and to substitute it by a spiritual principle—sometimes a principle of the underworld that can only thrive in darkness or in secrecy, safely hidden away from the eye of the sun, having really more to do with the moon. That comes from the fact that the spirit of man is not masculine, it belongs to the kingdom of the mother, to the unconscious female side. Man wishes that were not true, and therefore he always tries to make something intellectual and masculine of the spirit. But the spirit in its original form is always female, it comes from the Great Mother.

Here the myth of Osiris comes again into play in the idea that Osiris only became a spirit by dying, that one must first die in order to be free or develop spirit. This is the essential principle of the Christian religion; only through death can one obtain immortality, either through a figurative death or a real death. That was the reason St. Augustine admonished his catechumen to die in the arena in order to enter the Kingdom of Heaven. Also the voluntary seclusion of the hermits in the desert was a mystical suicide which excluded them from life so that they might attain to spirituality. Now she meets that ancient king who has died; he is a mummy and has not yet been transformed into the spiritual principle,

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he remains in the frame of Osiris. The point of this part of the vision is the resurrection of the dead [plate 19].

Dr. Reichstein: He already has the golden garment.

Dr. Jung: That the mummy is covered with gold indicates the very precious royal character of the mummy; royal mummies were often contained in golden sarcophagi, as the discovery of Tutankhamen has shown. She is now looking at the coffin and she says:

Slowly it opened and I heard a voice saying: "Unwrap the linen winding sheet." This I did, and there appeared a strange creature, half animal, half man.

This is a man, mind you, not a woman, like the sphinx.

"Who are you?" I asked. It answered: "I am he who dwells beneath the sphinx itself. Though you wind me with linen you cannot kill me for I am within you where I grow."

Now that is obviously a principle which she tried to keep under restraint. She herself gave the service to the corpse, winding it with those long linen bandages with which the mummy is dressed. That is, she is in the role of Mother Isis who brought death to the sun god, and who is now giving him a decent burial and preparing him for a new life. This binding with bandages has something to do with the binding or dressing of a little child. Also the mummy case is a sort of maternal form. Therefore one sometimes finds representations of the Great Mother inside of the sarcophagus; at the bottom of the lower part of the wooden sarcophagus, a woman is painted with outstretched arms holding the sun. So the dead man is really lying in the mother. The Etruscans had a similar rite where the ashes of the dead were poured into an amphora and put inside the clay statue of the mother. And the Christians in medieval times put their dead inside the church as the mother, the baptismal font being the womb. They were placed inside the church, in holy ground, in order to give them a chance of resurrection into eternal life.

So here that strange being, half human, half animal, that Osiris man, is buried in the mother and prepared for the final resurrection. And this is the moment of resurrection. Of course, nobody would expect that mummy to be half animal and half man. One might think that she had read of it perhaps in Egyptian mythology, but it is quite genuine because one cannot find such a thing in Egyptian mythology. That Osiris was half animal, half human is an entirely new idea. This is a representation of the spirit, as it appears to a woman in its genuine living form: she sees it as half animal and half man.

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LECTURE I

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Dr. Jung:

Ladies and Gentlemen, we did not finish the series of visions we were dealing with in our last seminar. We stopped at that strange Osiris figure, half animal, half man.

Mrs. Fierz: You said that it was the spirit of woman.

Dr. Jung: Yes, I said that masculine figure was a sort of animus that was obviously undergoing a resurrection or a rebirth ritual, and we were interested in the fact that he looked like a faun. In a vision just before this one, our patient was drinking the blood of the bull, and there a faun also appeared, and very much earlier she was worshipping a sort of Pan, a huge satyr, a god of nature. This is still the same form, and he is undergoing the rebirth ritual of an Osiris; he appears again out of the mummy case. Now to what sort of mind would such an animus point?

Mr. Allemann: The natural mind.

Dr. Jung: Yes, the so-called natural mind which says the absolutely straight and ruthless things. The vision continues:

I saw that in one hand he held a staff and in the other hand a bowl. I looked into the bowl and saw reflected my own face. It was black and about my head was a white halo. I said, "This the sphinx has told me. The way is twofold."

You see that figure now has attributes. What is the general meaning of the staff?

Mr. Allemann: It belongs to the leader, the *poimēn*.

Dr. Jung: Yes, it is the staff of the shepherd. She painted it in the form of a *crux ansata*, but it looks like a shepherd's staff. It means guidance. Therefore one often finds the staff as a symbol in the Old Testament, in the Psalms as well as the Prophets, meaning a guide, the certainty of the road; God is a reliable staff upon which one can lean. So that gives the natural mind the quality of the leader, the *poimēn*, or the shepherd. Then she looked into the bowl which reflected her face. One is rather aston-

ished that a bowl should be a mirror, but it obviously functions here as a mirror as well as a bowl, so we may be sure that two functions come together in this symbol. What would the mirror indicate in this case?

Mrs. Schlegel: Self-examination.

Dr. Jung: Yes, the understanding or knowledge of herself. Generally a mirror symbolizes the mind or the intellect. Schopenhauer uses that metaphor. He says the intellect holds a mirror up to the blind primordial will, that it may recognize its own face and deny itself through that recognition of what it is, namely, a blind groping or urge which leads only to suffering; understanding the blindness of its purpose, it will deny it. Thus the world comes to an end for the individual who has recognized the illusion of the world. It is also the Eastern idea that through understanding one finds the roots of suffering which lie in the fire of desirousness, and if they are denied or uprooted, the world, inasmuch as the individual makes the world, comes to a standstill; if the individual comes to a standstill and recedes into *nirvana*, the world represented by that individual is at an end. So this mirror is obviously a function of self-knowledge. But what is the bowl?

Mrs. Crowley: The two symbols together would perhaps suggest the Yin and the Yang.

Dr. Jung: That is true. The bowl would be the female and the staff the male form, which means a union of opposites; the male and female are together in this *poimen*. It also means *neither* male nor female. That is expressed in the so-called *Gospel according to the Egyptians*, in the conversation of Jesus with Salome. Salome asked Jesus when the prophecies would be fulfilled, and Jesus said: "When ye shall tread upon the vesture of shame, and when the two shall be one, and the male with the female neither male nor female."¹ That is, when a thing is yea and nay, then it is neither yea nor nay, it is both and therefore beyond. The unrecognizable and incomprehensible thing can only be expressed by a paradox; when we cannot understand a thing in its essence, when we cannot grasp it by our means of reasoning, we describe it in such a form. For instance, the Buddhistic concept of *nirvana* is positive non-being, or being, non-being. It is the kingdom of things that are not. The beginning of the world, the creative point, the origin, is also described by a paradox: a completely empty fullness, or completely full emptiness. And Jakob Boehme, that famous mystic and philosopher of the sixteenth century,

¹ Stromata III: 13, 92 cited in *The Apocryphal New Testament*, tr. M. R. James (Oxford, 1924), p. 11. Jung quotes this passage in CW 9 i, par. 295, and again in CW 14, pars. 18n., 528.

said that the basis of the world is the nil, the *Nichts*, the non-being, and that it cannot be otherwise because the beginning is desire, longing, and only an absolute vacuum can have longing. A vacuum, non-being, can by longing draw or attract into itself, while anything that is full already possesses and can desire no longer. So this desire, and Schopenhauer's primordial will, is something exceedingly positive because it creates the world; and yet it is nothing, for only where there is nothing can something come to pass.

The union of the male and female in this figure, then, simply means beyond sex; it is neither male nor female, it is something incomprehensible. That is, the natural mind is no longer subject to a sexual point of view; it is neither a woman's nor a man's point of view, it is the point of view just beyond, and that accounts for its divinity. Anything that is beyond the human is animal and divine, and neither animal nor divine: therefore the animal symbols for the divine, the Holy Ghost as a dove, for instance; all the antique gods have their animal counterparts. So that natural mind is not a function of man; it is a part of nature, the mind of trees or rocks or water or the clouds or the winds, and so ruthless, so absolutely beyond man that it hardly takes him into account. One always finds that the utterances of the natural mind have this quality of an almost animal ruthlessness, along with a strange kind of superiority which reaches far beyond man. It contains a most fundamental truth which makes it superior, and because of that superiority it is also divine.

The natural mind is very apparent in prophetic women. Tacitus says of the old Germanic women that they were revered for their wisdom and their gift of prophecy. They were probably women who had the gift of realizing the natural mind. About twenty years ago in the course of an excavation in Upper Egypt—I think it was in Aswan—an inscription was discovered which gave the list of the members of the household of a high Roman officer. All the different offices were mentioned, and among the members of the staff was a slave whose name was unusual in that country, Walburga Sibylla. Walburga is a typical German name, and the Sibylla was the prophetic woman of a household. So she was probably a German woman who had been sold to a powerful man in Egypt for the guidance of his life, a woman analyst for his personal use. It is tremendously interesting and the only case I ever heard of. It seems that the Sibylla was a sort of profession, and this Walburga no doubt provided the household with her prophetic opinions and was consulted in all difficult situations.

Now we must assume that our patient has a particular capacity for realizing the so-called natural mind. This figure of Osiris, or Pan, ex-

presses that natural mind, and he shows her in the mirror that her face is black, she looks like a Negro. What about that?

Mrs. Fierz: Is it not an allusion to the Negro figure?

Dr. Jung: Yes, that Negro who twice said to her, now you are wedded to me. That was an assertion of a very close union, which means that the blackness has gone into her, she has become a colored woman, one might say. And if you take the color as symbolical, to what would it point?

Mrs. Fierz: Is it not a Yin color?

Dr. Jung: Yes, but particularly it is the color of the earth; the races which are closest to the earth are not white-skinned, they are colored. It indicates that she is quite emphatically on the Yin side. Yet she has a white halo. What does that mean?

Dr. Reichstein: That the light comes out of the darkness.

Dr. Jung: Yes, but under certain conditions. Otherwise that would mean that night really produces the light. It is true that out of the night comes the day, but it is not so certain that the absence of light produces light. It is again a paradox. We must assume that the black and the white exist simultaneously. Then what is the meaning of the halo under these conditions?

Miss Hannah: Has it something to do with the black Messiah?

Remark: It means a saint.

Dr. Jung: Exactly, she is a saint, but a black saint; she is saintly in her blackness. There is a legend that a young knight once came to St. Ambrose, the patron saint of Milan, and asked to be baptized. But when St. Ambrose looked at him, he said: "My son, thy face is black, go and wash thyself first." So the blackness of this woman's face means sinfulness from the Christian standpoint, because it is the color of the Yin, of the black soil, and that was understood to be of the devil. Good always means the light, and the darkness, the earth, is the negation of light, it is evil. Therefore it was a characteristic of the Christian mentality to despise nature, to call the admiration of nature sinful; and since they were not allowed to appreciate anything natural, the true saints later on in the Middle Ages behaved in a most unnatural way. For a long time Christianity was exclusively a religion of the light; in other words, the Yang, the bright quality, the male substance. And everything that was Yin, or female, was necessarily sinful. This explains the negative attitude of medieval Christianity towards women; they doubted very much whether woman had a soul. Women were usually suspected, particularly when they were at all pretty, of being servants of the devil; it was a woman who listened to the serpent in Paradise and thus brought sin into the world. So now that the Christian point of view is no longer indubitably valid, we

see that woman increases in importance and in psychological dignity. It is the prerogative of our times to discover that woman has a psychology, and that there is another viewpoint outside the masculine world. The whole domain of psychology has hitherto been masculine, it was an entirely new discovery that the world could be looked at from quite a different angle, from the Yin angle.

Mr. Baumann: There are a number of statues of Mary which are black; at Einsiedeln, for instance, there is a black Virgin.

Dr. Jung: Yes, and there are also much older ones of black basalt which date from very early times. The Egyptians made statues of Isis in black basalt, meaning that Isis was the fertile earth, the black soil of Egypt. And on account of the likeness of Isis and Horus to Mary and Jesus, they were understood to be an anticipation of Mary and Jesus; the Catholic church still looks at it in that light. So the early church simply took over many statues of Isis and Horus and called them Mary and Jesus; there is one in the Lateran Museum. Mary has often been compared with the fertile soil; St. Augustine said in one of his sermons that the Virgin Mary was the earth which had not yet been fertilized by the spring rains. Jesus was therefore born from the earth, he was the son of the earth. That was very important to the primitive church, for there were other sons of the earth, Iacchus, for instance, who was an ear of wheat born in a winnowing fan. And so Jesus is also the wheat; his body, the Host, can only be made of the pure flour of wheat. As Mondamin is the corn in the Indian myth, so Jesus, as the son of the earth, is the wheat. You see, to the early Christians the likeness to heathen mythology was important, because it formed the bridge by which all those early beliefs were canalized into Christianity.

Mr. Baumann: But why did they make black madonnas in the baroque times?

Dr. Jung: I don't know, I never found any good historical explanation for it, though I assume there would be a psychological reason. There would be an excellent reason for it just at that time in the fact that in the Renaissance the antique point of view came up again; we have evidence of the attempts of the church to revert to antiquity. The popes were then very near to the Roman Caesars, and the claim of the church to continue the Holy Roman Empire has never been given up. The pope's title, *pontifex maximus*, belonged to the Roman emperors; Alexander VI, in particular, was just the Roman Caesar. Then that attempt at a regression was checked by the Reformation. I think the most psychological aspect of the Reformation is that it was the reaction to the regression of Rome, which was quite serious in every respect, in morals, in art, even in the language;

the humanists, for instance, began to write a curious mixture of Latin and Italian. The Renaissance was really a reversion to antiquity, so I don't wonder that black madonnas came back at that time. I am quite aware, however, that no historian would accept such an explanation.

Now our patient's attitude, as we said, is very much on the Yin side, it is extremely feminine; her face is black because she is nothing but earth. But when one is at the one pole, the other pole is naturally constellated. In that sense one could say that the night always produces the day. So out of that extreme Yin position comes the white light, the halo, which gives an appearance of saintliness to this Yin attitude.

Mrs. Heymann: The black face and the white halo show the idea of the pairs of opposites within herself.

Dr. Jung: Yes, but she would not have those opposites if she had not become absolutely black; she went to one extreme and from that the other extreme became constellated.

Mrs. Heymann: That is necessary, is it not?

Dr. Jung: Yes, otherwise the white would not have appeared, she would have remained gray. It is true that if one is not capable of going to one extreme, one can never constellate, or produce, the other extreme. Therefore [it is said in the Book of Revelations 3:16], "Woe unto those who are neither hot nor cold, for the Lord will spit the lukewarm ones out of his mouth." Those lukewarm people never constellate the opposites. If they can be quite cold they can produce the heat, and vice versa, but if they are lukewarm they produce nothing at all, so the Lord, who has always been a great opposer of a standstill, will spit them out of his mouth. Just in that blackness there is something saintly about this woman; that she is able to do something to the exclusion of all else produces the white light. This is characteristic of the attitude of the natural mind; she could not have a natural mind if she had not the faculty of one-sidedness or exclusiveness. Then she says, seeing her reflection in the mirror: "This the sphinx has told me, the way is twofold," and these are the two things, the pair of opposites. She continues:

And then the creature (meaning that strange spirit that rose from the mummy case) dashed the bowl to the ground and disappeared. I looked for the snake to lead me away, but instead a goat led me up again.

What about this goat?

Mrs. Sawyer: In one of the early visions two goats appeared. She was going through the medieval city and wanted to stop to worship. There was a mother and child; the mother threw the child at the animus, and the child then changed into two goats.

Dr. Jung: Exactly. That was about the time when she first became acquainted with an antique cult. I showed you then a picture of the Villa dei Misteri (see p. 150), where the woman who was to be initiated was also accompanied by two goats. This goat has the same meaning: it is the instincts. Formerly, when she didn't know what to do, she followed the animus, the animus went ahead. And in contradistinction to that, she now follows her instincts. Why is that?

Mrs. Crowley: The black face.

Dr. Jung: Yes, she now has the mind which is identical with the mind of nature and which is operative anywhere—in man, in plants, in animals, throughout the universe, one might say. So the goat gives her a better lead than the animus, who already expresses a sort of sophistication; in other words, that universal mind can function through a goat. I have told you before what my Mohammedan head man in Africa told me about the god of the Sufi. He said that he might appear in the form of a man—any man—or as a pure white light, or as a blade of grass; he might appear anywhere, even in the most inconspicuous thing. Or it might just as well be a snake.

Mr. Baumann: What is the difference between a goat and a snake? The snake could also lead her.

Dr. Jung: I was just going to ask you that.

Mrs. Crowley: The snake has a very different movement; the goat climbs up to very high steep places, whilst the snake goes gliding along very low.

Dr. Jung: Yes, the snake has a close relation to the movement of water. Following the serpent means descent, going down into the cave; but going up she would follow a goat, because the goat is always supposed to mount very high. The first sign of the new year is Capricorn, the goat, anticipating the whole year, because at the time of the winter solstice and in the first days of the year, the sun begins to climb higher. Capricorn is a monster, you know; one half is a goat and the other half is a fish. The sun starts from the greatest depth like a fish in the sea and rises to the highest summit like the Capricorn. So one might say that the goat and the snake were really the same spirit, but it is the serpent when going down and the goat when coming up. She then comes to the surface again, and she says:

I lay in the desert while the sun beat upon me and I felt growing within me he who lies beneath the sphinx itself.

You remember when the strange Pan figure first appeared, she asked him who he was, and he replied. "I am he who dwells beneath the sphinx itself." We can now see why he disappeared; it is as if he had

become part of herself, as if that rebirth had taken place within herself. He is no longer outside her, he is reborn within her. But what does it mean that the natural mind, or the god-man, was first outside as he had always been, but is now within? That he had to be born outside in order to become the thing inside, part of herself, would explain the necessity of the rebirth ritual. What would it mean psychologically?

Mr. Allemann: That it is now a part of herself.

Dr. Jung: It is now a part of her mental constitution, but in what condition was it before?

Mrs. Crowley: It was an animus before, but now it is assimilated.

Mrs. Schlegel: It was a projection.

Dr. Jung: Yes, and now it is no longer projected. It is the animus that has always been outside of herself. That has been the ordinary state of things since the beginning of the world. Then comes the great moment of rebirth when she assimilates the animus and begins to understand that it is a psychological function within herself. For the first time in history the animus appears as a human function. All these animas and animi have never been part of human psychology, they have always been projected. Therefore I once said that it looked to me as if the human mind had grown out of external objects all over the world, as if our consciousness really started with the stars and not in the brain, and as if we were beginning to assimilate these psychological facts only in our time. In the Middle Ages, when a man discovered an anima, he got the thing arrested, and the judge had her burned up as a witch. Or perhaps a woman discovered an animus, and that man was doomed to become a saint or a savior or a great medicine man. A medicine man is always made by projection. Many are leaders quite against their own intention—they are simply forced into it because the leader is projected onto them. Then some poor fellow becomes the victim of their expectations. So only now, by the analytical process, do the anima and the animus, that were always outside, begin to transform into psychological functions.

Here, then, we see the transformation of that particular function which we call the natural mind into a psychological function. But it is very difficult to see the natural mind as one's own function, as an integral part of one's own psyche. You see, the more we assimilate such functions, the more we grow doubtful of the existence of a human mind or psyche. We have to assimilate so many things that I am afraid it may extend the frame of our mental capacity so far, that after a while we shall ask ourselves: "But who the devil are we after all?" We are eating the gods, and there is danger of getting too full and exploding. People used to say that Mars had made them angry, or Eros had pierced their heart.

But now the god of wrath is simply my own emotion. If I should announce that Mars had instigated a terrible anger in me, everybody would say: "Don't be so stupid, you just lost your head, why accuse the god Mars?" Or if I should claim that the arrow of Eros had pierced my heart, they would say: "You think you are a poet, but you just fell in love, don't make such a fuss about it." Nobody would ever believe that Eros had pierced my heart. The inhabitants of Olympus are now all integrated into my poor psyche.

That accounts for our inflation nowadays; our size has increased enormously because we are now housing the upper and lower gods. Human consciousness becomes almost divine, people believe that we are really on top of the world. Instead of doubting more and more about our own identity, we really think that we are Venus and Mars and the whole astrol-ogical heavens. We should disidentify, we should not identify with those grand powers which were once great gods worshipped in temples. In the past, a man who was possessed by an uncontrollable emotion was always thought of as being possessed, and nobody was mistaken enough to think otherwise, he was just one poor sad victim. But now if a man is angry, we make him responsible. The primitives would be afraid to do that, they would wait until the spirit had left him. And on a higher level the analyst must do the same thing; when a patient gets out of control one must say: "Now just wait, you are possessed by an evil spirit, a thought that is blinding you; we will wait until the storm has blown over." I don't make him identify with that thing, because he has to learn that he is not necessarily identical with his emotions. Not one of us would make anyone else responsible for a thunderstorm, and it is equally mistaken to make him responsible for the psyche. Only when we learn that the soul or psyche is really a world with its own laws, like the world in which we live and move, can we reduce to our natural proportions. As long as we identify with our psyche, we are just megalomaniacs, and things will go very badly with us. We shall get all sorts of blows until we become modest and recognize the fact that what we call our emotion is a great power which we cannot control. If anybody claims to be his psyche, I make him responsible, I tell him to control his fear—if that is the form it takes. People want to be hypnotized, to be given the suggestion that they no longer suffer. If I were able to do that, their hypothesis would be proved, and they would be convinced that their psyche was controlled by themselves. Take the case of a most reasonable man, who nevertheless harbors a phobia, perhaps the fear of carcinoma. I say to him: "If you are identical with your phobia, will you just stop that nonsense." But that is exactly what he cannot do, he is not master in his own house, there is

something on top of him, and that is simply because he does not recognize the fact that he is not identical with his psyche. Now we will go on to the next vision. Our patient says:

I beheld a Gothic cathedral with high spires. A great religious procession was entering the church chanting a *Te Deum*. A small grotesque animal like a gargoyle kept clutching at the gold robe of the priest. The priest tried to kick it away but could not. I entered the cathedral with the procession. The priest ascended the steps to the altar and lifted on high the sacred chalice. As he did so small animals and frogs leapt forth from the chalice.

Here is a new situation. We have moved before in an antique and heathen atmosphere, and now suddenly comes the Christian motif. That is most natural. When one has been deeply immersed in heathendom, by the law of contrast the opposite naturally becomes constellated. What has probably provided the strongest stimulus—as indicated in the former series—for the sudden apparition of a Gothic cathedral?

Dr. Reichstein: The appearance of the white halo on the black head.

Dr. Jung: That would be the beginning, but the blackness of her face indicating the dirt of the earth would be the definite cause of it; she is a clod of earth, nothing but earth, and that naturally arouses in her a Christian reaction. As a Christian being, she would resent it deeply.

Mr. Baumann: It is an important point that the gargoyle is clutching at the priest. Perhaps the Christian cathedral appears here only to show that it is not quite right for her, for the gargoyle enters at the same moment.

Dr. Jung: Well, we needn't be afraid that Christianity will overtake her completely. The gargoyle shows that someone plays the role of the devil in the game, of course, but the Christian setting is constellated by the blackness of her face, by her identity with an antique point of view, the unconditioned acceptance of a chthonic point of view. Therefore up comes the historical reaction. The great religious procession and the singing symbolize the Catholic church, which is the real essence of Christianity as we know it. And what would the *Te Deum* emphasize? When does one sing the *Te Deum*?

Miss Taylor: To express thankfulness.

Princess v. Hohenzollern-Sigmaringen: When the bishop enters the church, he is generally singing the *Te Deum*.

Dr. Jung: It is usually part of a rite to celebrate a particular accomplishment, a victory, for instance, so it is a sort of thanksgiving—*Te Deum laudamus*. Or it is part of any moment that celebrates the triumph of the church; or a most solemn entrance of the pope or the cardinal. It always

signifies a culmination of some kind; it may be the culmination of the rite itself. Here it means the triumph of the Christian church. And in this moment, which is the extreme opposite of the blackness of the face, the grotesque little animal like a gargoyle appears. You have seen those figures on Gothic churches. They often form the waterspouts, and they are carved on the wooden seats of the choir. Those Gothic oak seats are often beautifully decorated with these little creatures, gnomes and dwarfs and frogs and lizards, all sorts of funny things. Such grotesque animals invariably represent the chthonic roots and are therefore supposed to live in caves or amongst the roots of trees; they are animals of the darkness, of the depths of the earth, and are always a bit comical or grotesque, and in vivid contrast to the world of light. Where does that idea come from?

Princess v. Hohenzollern-Sigmaringen: They are projections of the mind.

Dr. Jung: Yes, but why grotesque?

Mrs. Dick: They interrupt the Gothic line up to the clouds.

Dr. Jung: Yes, the general Gothic line; that wonderful elevation, that uplifting effect, is naturally interrupted by these mocking spirits. In a marvellous cathedral, which really plays upon one's highest emotions, one suddenly comes across these funny creatures. One also finds them in poetry: in the second part of *Faust* grotesque beings appear, the *Lemuri*. In that case they are the evil ghosts of the dead, whom the devil calls to dig the grave of Faust, and they are described as "half-natures made of tissues, tendons, and bones." Such figures are also to be seen in Egypt; the chthonic god Bes is really an archetypal figure. He is an exceedingly grotesque little dwarf, but on the other side he is the teacher of Horus, as Mimir is the teacher of Siegfried. So the most grotesque appearance is associated with wisdom. It has been pointed out many times that the bust of Socrates looks like a faun or like Silenus; even to the people of antiquity he was of a grotesque ugliness, yet he was the father of wisdom.

Mrs. Crowley: One finds the same idea among primitive people. The North American Indians, after very serious rituals, wear grotesque masks.

Dr. Jung: Yes, that is true of many primitive peoples, not only the Indians. The Koshari are a special group within an Indian tribe, whose particular task is to ridicule the gods; they are the clowns of the gods, and they are called the "Delight-makers."² In the Catholic church, as late

² Kokoyemsin, the Hopi Mudhead Kachinas, and the Koyemshi, Zuni clowns, upset ceremonial order. See Frank Waters, *Book of the Hopi* (New York, 1963). Jung refers to them in "On the Psychology of the Trickster-Figure," CW 9 i, par. 255, citing Adolf Bandelier, *The Delight Makers*, 2nd ed. (New York, 1918).

as the thirteenth century, a mock mass was celebrated, in which vulgar and obscene songs were sung as the responses, in order to interrupt once a year the solemn hierarchic structure of the church. Also, on the day of the carnival, the youngest lay brother represented the abbot, and the abbot and the monks had to serve the lay brothers at table; then they got drunk and rolled out of the monasteries into the streets and continued the carnival there. But they went too far, the pope interfered, and the custom was abolished.

Mr. Baumann: A king always used to have a jester who was deformed in some way.

Dr. Jung: Yes, and he was often a very important personage, as well as the source of the greatest wisdom the king was ever likely to hear. Another case is the dwarf in Rider Haggard's book. He was the medicine man in a Zulu tribe, and was called "The thing that never should have been born." I don't know whether he is a historical figure. Then the Masai, a very warlike tribe in East Africa, have a famous medicine man—a short man with a peculiarly big head—who made a lot of trouble for the English administration. It is told as a fact that he prophesied that there would be war in the country before the Great War broke out, and because there was always unrest among the Masai, the English took it rather seriously, for they assumed that he was pointing to a sort of revolution. But he said, no, it would be among the white people. They did not believe him, but since he had very great influence over the tribe, the British Government of Kenya promised to pay him four thousand pounds if there should be a war among the white people, and if nothing of the kind occurred, they would shoot him on account of his particular activities. Then came the Great War, and they paid him the four thousand pounds. That fellow was still in existence when I was in Africa.

All those examples show that chthonic wisdom has always been associated with grotesque form. And it is not only legend, it is true that the medicine man or the dwarf is especially wise. That comes from the fact that a dwarf, or a person otherwise mutilated, usually develops great ambition—a compensatory overdevelopment on another side: like the blacksmith Wieland, whose tendons were severed, and Vulcanus, the god of the blacksmiths, who had lame feet. And the seer is often blind: Melampus, for instance, the famous seer of antiquity. Probably the first intellectuals, in a time when men were chiefly warriors, were those who had to stay at home on account of being crippled, either crippled from birth, or incapacitated through disease. Moreover, dwarfish or mutilated persons always cast a spell, because they have something strange in their eye. One often recognizes them from a peculiar expression of face even

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if one doesn't know that they are mutilated. And you know how children react with such people: they are afraid of them. That they have the evil eye is usually due to the resentment maimed people feel against normal people. Primitives are particularly afraid of people who are maimed; they think they might bring them bad luck, so they shun them, they run away. One is still apt to have a negative feeling about people who are unlucky, one just doesn't like them. They are not liked in society, for instance, and that is a survival of the old fear of the unlucky, or the one who is persecuted by evil spirits.

LECTURE II

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Dr. Jung:

We spoke last time of the return to the Christian form, shown in the vision by the Gothic cathedral, the church triumphant, and we also mentioned the gargoyle. What was the reason for this Gothic setting? Why should it appear just now?

Miss Hannah: It was because she had become entirely black, having taken on the antique point of view.

Dr. Jung: Exactly. The series of visions before had led us into a pagan atmosphere, which was also a chthonic atmosphere. Paganism is not necessarily chthonic, it may be spiritual, but it usually has a chthonic character when it occurs in such unconscious visions, because whatever antiquity produced of spiritual matter was assimilated by Christianity. The spiritual contents of the cult of Attis, for instance, and of Mithra, and of the Great Mother, were taken over into Christianity. The Great Mother became first Isis and then Mother Mary. And Horus, and the old Asiatic priest-kings, and the Roman emperor, were all sons of God; those mystical kings were kings by the grace of God. The Emperor William was the last to be king by the grace of God, his vanity made him believe that he was a mystical king. The title of the Emperor of China was the Son of Heaven. It was an exceedingly spiritual idea which was personified by the typical son-god, as Horus was the son of Osiris, and Christ was the son of the Father. All those very spiritual ideas have been absorbed into Christianity, but the chthonic elements of paganism were excluded or suppressed, and therefore they are in the unconscious. Nearly all unconscious products are saturated with chthonic qualities or allusions. But in this new series of visions a change takes place: the blackness of the earth changes into the spiritual aspect, and this is necessarily Christian, and Gothic in particular, because the essence of real Christianity is the Catholic religion. It is medieval because the patient is a Protestant. If she were a Catholic, she would have no need of a medieval setting, since Catholicism would then be an up-to-date religion to her. But to the Prot-

estant, Catholicism belongs to the religious level of about four hundred years ago.

Now we come again to the small grotesque animal like a gargoyle. Such animals were used, as we said, in the Gothic style for decoration. Gothic monuments are covered with these little demons or monsters, creeping up the spires, or hidden somewhere in the carving, and they are all indubitably of chthonic origin. They derive directly from those funny animals of the Norman style, but at that time they were of a more dangerous quality. They were either fighting with one another or fighting with man, and sometimes overcoming man, which shows that as late as the eleventh or twelfth century those psychological factors were still strong enough to cause a serious conflict or even to destroy man. But when the Christian attitude became triumphant, in the time of the Gothic style, they could afford to represent them as comical ornaments on a building which was otherwise completely spiritual. The Norman style is closer to nature, the stone prevails, the buildings are more like caverns—while in a Gothic building one is hardly aware of the nature of the stone because it is transformed into a living tree, it is alive, it is permeated by the spirit. The chthonic element is only a sort of comical accessory, as expressed by the gargoyle, which is often represented as a little devil—like the famous horned devils of Notre Dame.

The priest who stepped up to the altar was attacked by that little gargoyle, which means that the chthonic factor was asserting itself, though it seemed to be completely overcome by the spiritual quality of the Gothic mentality. It was not repressed, and it began to disturb the ceremonial; the creature kept clutching at the gold robes of the priest, who tried to get rid of this pagan factor, but was unable to. Then when the priest was lifting the sacred chalice in the ritual, small animals and frogs jumped out of the chalice. How would you interpret such an apparition?

Dr. Reichstein: It seems to be a very important moment here. It might be compared to the moment when the Kundalini snake leaps up and hisses.

Dr. Jung: Well, it is quite possible that the patient is alluding to something which she has read, as is often the case in such visions. Moreover, it is probable that she has seen in my *Psychology of the Unconscious* the reproduction of a very famous picture of St. John, by Quentin Matsys.¹ St. John is often represented with a chalice, but this picture is unusual in that there is a little dragon with feet and wings in the chalice. This refers

¹ This picture was deleted in Jung's revision, *Symbols of Transformation*, CW 5, and also in CW B. It can be found in E. Harding, *Psychic Energy* (B.S. X, 2nd ed., 1963), pl. X.

to a legend that St. John was given a goblet of poisoned wine, but by making the sign of the cross he caused the poison to disappear. Probably it is a so-called explanatory legend, as legends are often invented to explain something otherwise inexplicable. It really does not explain this picture, for if there were a snake in the goblet, St. John would have seen it. The snake must symbolize the poison, but when he takes away the power of the poison, the so-called virtue of the drug, why should a snake or a dragon rise from the goblet? So the legend is merely a sort of analogy, because the snake and poison are more or less identical. But what about the dragon? One would not symbolize poison by a dragon. So it probably has very much more to do with antique symbolism, since in early Christianity many motifs were taken over from the antique way of thinking or antique illustration.

The very early Christian illustrations, the illuminated books, were modeled after Greek or Roman books and manuscripts, or taken from pictures in the temples. Cumont mentions a famous case: in the early medieval representations of Elijah's ascent to heaven, the design is practically the same as in the representations of the god Helios taking his daily flight over the sky.² One recognizes the curve of the leaping horses and the chariot, and the position of the god, and usually in the free space below the hoofs of the mounting sun-horses there is a reclining figure with the lines of conventionalized water, which is Oceanus, the god of the ocean—out of the ocean rises the chariot of the sun. Now Elijah has nothing to do with the chariot of the sun, nor with Oceanus; therefore it must have been an imitation of those very famous Mithraic representations which were practically everywhere, since all the larger towns in the later Roman times had a Mithraeum. So many legends of the old gods, or the old symbols of the gods, were directly taken over into Christianity. A number of the saints either had qualities of the antique gods or were the antique gods. There is a famous book by Usener,³ a German scholar, about St. Tycho, a most objectionable old saint, showing that he was really Priapus, the phallic god of fertility. And there are still chapels in the South of France which are dedicated to a patron saint called St. Phalle—Saint Phallus. So we are quite safe in assuming the possibility that the chalice in the vision is really an antique symbol which originally looked a bit different, perhaps—like this chalice and with the snake. Do you recognize it?



² F. Cumont, *The Mysteries of Mithra*; see above, 12 Nov. 1930, n. 4, and n. 5.

³ Hermann Usener (1834–1905), *Das Weihnachtsfest*, 2nd ed. (Bonn, 1911).

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Remark: It looks like the amphora in the Mithraic symbol.

Dr. Jung: No, the Mithraic amphora is more like this: the serpent is on one side and the lion on the other. The serpent is often quite close to



the amphora, trying to get in, but it never succeeds, the lion always prevents it, so the sacred vase remains in the center. But that has an entirely different meaning; there the vase has a very central meaning, while here the serpent is probably putting a drop of poison into the goblet which contains the medicine.

The serpent was the sacred animal of Aesculapius, the god of the doctors, who had a famous clinic for all diseases at Epidaurus. There a huge serpent was kept, and in the time of the great pestilence, when Diocletian was the Roman emperor, they brought that serpent—it was not a mythical serpent, it was a real snake—from Epidaurus to Rome as a sort of apotropaic charm. Probably the chalice has to do with that serpent. You see, the idea of the antique symbol is the bowl or the goblet which contains the medicine, but in order to make the medicine mana and powerful, to give it really healing virtue, it needs a drop of poison, it needs the addition of the serpent. One could say that the serpent was the familiar daemon of Aesculapius who was a sort of god-hero; he was the mediator, a pagan Christ, a Messiah figure really, and he had, as all those old heroes had, the soul of a serpent. In Northern mythology it was said that one could recognize the hero by the fact that he had snake's eyes; the expression in the eyes of the hero was not human, it was snakelike. This was not in any way derogatory, it simply denoted his divine character. For snakelike means animal-like, and animal-like meant divine. It was not human, therefore it was represented as divine, as the Holy Ghost was represented by a dove, or the Evangelists by their animal emblems, only one of which was human.

So the serpent is a soul demon, and the idea is that when the doctor prepares his medicine it is human work, and it is quite nice, perfectly all right, yet it has no virtue—until the doctor's soul demon puts at least a drop of that poison into it; then it works, then there is magic power in it. That is an extremely modern conception. When the doctor's medicine is nothing but routine which he draws from a book about pharmacology, sure enough there is no juice in it, it lacks the real kick; but when the

soul demon is in it, it works. Then there is a peculiar sort of *participation mystique* inasmuch as the serpent, as a soul, represents the lower strata of the human personality, the cold-blooded animal, the animal of the darkness, of the spinal cord, and of the solar plexus. The solar plexus has been associated with the sympathetic nervous system since times immemorial. It is the *sym-pathein* which means to suffer with; *sym* means with, and *pathein* means to suffer. Now in a most contradictory way—for it is quite inside, it has no eyes, no ears, no sense organs and no brain, and is represented by the serpent, the cold-blooded animal—it is through the sympathetic nervous system that one feels most, because that psychical system is deep in the unconscious within, by which one is in *participation mystique*. It is as if one were connected with everybody through this famous hypochondriacal region.

In books by old German physicians, like Justinus Kerner,⁴ or Passavant's book about magnetism,⁵ the sympathetic system plays a very great part and particularly the hypochondriacal region. That is the triangle just above the stomach, and behind that is the region of the *plexus solaris*. So Kerner's patient, Frau Hauffe, the famous seeress of Prevorst, used to emphasize this region; she used to put everything she wanted to read or to understand upon this place, as the most sensitive spot, in order to get into sympathetic contact with it.

Now applied to our symbolism, that would mean that the doctor's medicine is only good or helpful if the serpent has put a drop of sympathy into it—of *participation mystique*—and you can understand the extraordinary wisdom in that. Why St. John should be equipped with such a symbol I cannot tell you. St. Luke is said to have been a doctor, so such an emblem might very well have applied to him; but one can only speculate as to why St. John figures in that symbolism. The Christian interpretation is, of course, quite simple: the chalice contains the wine or the blood, it is the *pharmakon athanasias*, the medicine of immortality, and the wine is only good and strong if it is the blood of Christ. But it only becomes the blood of Christ by the grace of God; that is, through the *intercessus divinus* in the sacrament, in the rite of transubstantiation. So Christ would appear in the form of the serpent.

It is a Gnostic idea that Christ was the healing serpent. His blood is the

⁴ Justinus Kerner (1786–1862), German physician and poet. Jung first refers to Kerner's study of the patient, Frau Hauffe, *Die Seherin von Prevorst* (1829; tr. Catherine Crowe, *The Seeress of Prevorst*, New York, 1859) in *The Zofingia Lectures*, CW A, pars. 93–94; also see *General Index*, CW 20, s.v.

⁵ Jung cites J. K. Passavant as a mesmerist and magnetist in CW 4, par. 748, but gives no reference.

essence of his life and the healing poison for the world. Only when Christ puts that magic drop of his essence into the chalice is the wine the blood, only then is it magic, the medicine of immortality. I have told you in former seminars why Christ was supposed to be the serpent. Curiously enough, there is no trouble in identifying the dragon or serpent with Christ, even within the Christian iconography; for what one usually sees in the chalice is the Host like the rising sun, and the Host is the body of Christ—it is Christ in the chalice. So when one finds the dragon or the serpent there, one can be quite certain that it means Christ. The Gnostic interpretation was taken over, more or less unconsciously, by the early church—at the time, for instance, when there was a very important movement of the Marcionites who were persecuted by the church as heretics. But always the persecutor cannot help taking into his psychology a part of that which he has overcome. So just as much was absorbed from the heresies in the church, or even more, than from antiquity.

Now where do those frogs and other little animals that leap from the chalice really come from, psychologically speaking? What is the *enchaînement* of the facts? We must see where certain symbols start, for there is a sort of transformation which begins somewhere and ends somewhere; it is not merely a disconnected series of pictures, there is an inner causal connection.

Mr. Allemann: It comes from the chthonic element which was in her, and which then went into the gargoyle, and from there to the serpent.

Dr. Jung: Yes, the gargoyle is that serpent. The gargoyle keeps clutching at the priest's robes, he cannot get rid of it, and in the sacred ceremonial in comes the gargoyle too, it even creeps into the chalice and reappears transformed—though not much transformed because the frog and other small animals are very similar. Then that very probable memory in the background of our patient's mind of the picture in *Psychology of the Unconscious* shows clearly that the creatures which come out of the chalice are in this case very much like the gargoyle, though they are less grotesque and now consist presumably just of cold-blooded little animals. The only thing she really saw clearly was a frog jumping out. That is very modern symbolism. I cannot give you an antique parallel to this invention, yet it is apparently an exceedingly important idea.

Dr. Reichstein: In alchemistic pictures one sees the dragon that is afterwards transformed into a frog. It comes out of the mouth of the dragon.

Dr. Jung: That is true, in alchemy one finds a similar series of events. And the frog also appears there in the form of a toad; they did not pay much attention formerly to small zoological differences, so we must throw them into one, it is called by both names. Another very curious

connection, which is also found in alchemy, is that between the virgin and the toad. Do you know anything about it?

Dr. Reichstein: The toad drinks her milk.

Dr. Jung: Yes, the toad drinks the milk from the breasts of the Virgin. I remember a fountain in Nuremberg where the water pours from the breasts of women into the mouths of frogs. Also, the toad is a medieval symbol of the womb. And another analogy is the very beautiful fairy tale of the frog and the princess:

A princess was playing with a golden ball which fell down into a well where she could not recover it. But there was a frog in the well who said he would bring it up to her if she would promise to fulfill his conditions, namely, that he should sit at her table, that he should eat from her dish, and that he should sleep in her bed. She promised everything because she was so grieved at the loss of her ball, so the frog brought it back to her. Then of course she wanted to forget all the conditions. The frog had constantly to remind her of her promise, and each time she obeyed with great reluctance because the frog was so terribly slippery and cold and repulsive, and of course the more she had to fulfill the conditions the worse it became. To be in the same room, yes, but to eat at the same table and from the same dish! Then the last condition that the frog should sleep in her little bed was simply unheard of and she would not allow it. Nevertheless the frog forced himself into her bed, whereupon she seized him and threw him against the wall. And in that instant the frog fell away and out came the prince.

The golden ball is the sun which represents our libido. The libido of the princess runs away, so the poor girl has a depression, she loses her joy in life. She doesn't know where it has gone and she wants to recover it. Then the voice from the depths says, if she will fulfill all those conditions she will get back her pleasure in living. In other words she must assimilate that cold repulsive thing. If she is capable of doing so, she will recover her joy, her prince will appear. This is an eternal truth, and it is at the same time wisdom of very practical application. I have to say pretty much the same thing at least three or four times every day. Moreover, it is great religious symbolism: the sun, the light of the day, disappears into darkness; our highest value—the golden ball is our highest value—disappears, and we don't know what to do; we are in utter darkness, in the sadness of despair. Then we listen to the voices of the depths, and they make conditions which we don't like at all. But if we are able to fulfill these conditions, the light of the divine sun will return, the super-

man. For the Prince Charming is always a superior man, a wonderful paragon of all virtues, and he represents man's renewal, his own resurrection.

The idea here is rather similar; that is, the frogs which appear do not mean a defilement of the sacred chalice, they mean the healing substance or the healing symbols that emanate from the womb of the chalice. That is the connection between the virgin and the chalice: the virgin is the vessel, the *vas insigne devotionis*, as she is called in the Loretanian Litany,⁶ the excellent vase of devotion, the vase into which is poured the devotion of believers. And the virgin is at the same time the astrological sign Virgo, meaning the earth, so the earth is the cup, or the receiving or conceiving vessel from which issues the saving symbol. In the one case the virgin produces the Prince Charming, which means the superior man, the beautiful youth, a sort of mediator of pagan quality (fairy tales are thoroughly pagan), or the most beloved spiritual king, Christ. And in the other case the virgin gives birth to, or nourishes, the toad or the frog. So the frog is a peculiar symbol. If you think of the transformation of the frog into the Prince Charming, and of the frogs fed by the milk of the Virgin, or the Virgin bringing forth a frog, you realize that it is simply another analogy; it is an animal symbol of the child.

Mrs. Sawyer: It is the thing that Nietzsche couldn't accept.

Dr. Jung: The "ugliest man" in *Thus Spake Zarathustra* was the thing he could not accept. Nietzsche went a similar way, back to the Dionysian experience, and out of that followed the idea of the ugliest man—after many detours, a serpentlike movement of the symbolism—and the book ends with the idea of the superior man. He refused to accept the other side because it was too repulsive, and because it became associated with his phobia: he suffered from the idea that he had to swallow a frog or a toad; whenever he saw one he had a compulsory inclination to swallow it. This appeared in a dream that a toad was sitting upon his hand; it referred to his syphilitic infection which he really could not accept, it was his clash with the earth, there the earth got him down. But that is a side question. The frog as a general symbol is pretty clear.

Princess v. Hohenzollern-Sigmaringen: It is sexuality.

Dr. Jung: Well, inasmuch as sex is understood as an ugly and repulsive thing, which is not necessarily the case; though I admit that it is so in most cases. There is a sexual implication, but in the first place the frog means something quite different, as I just said.

⁶ See above, 5 Nov. 1930, n. 4.

Dr. Reichstein: It is a symbol of transformation.

Dr. Jung: Yes, but in itself the frog symbolizes a transitory stage which is impersonated by very definite beings. There are probably quite a number of them among us, only they are not recognizable—children, of course. You may never have realized that the frog is the first attempt of nature to produce something like man, an animal with two legs and two hands but no tail. You know when mothers are bathing their babies they call them little frogs or tadpoles in the water; also one calls a dwarfish child, or a little guttersnipe, a little toad; and here in Switzerland we call a flapper a little toad. So the frog is a sort of child; it is a childish attempt of nature to produce something like man on the level of the cold-blooded animals, it is a cold-blooded little man. One could call the frog in the fairy tale a sort of embryonic man in which the beautiful prince is not yet recognizable. This fairy tale is in a way very profound: it is really a metaphorical or plastic demonstration of that wonderful verse by Angelus Silesius, the German mystic:

*Willst Du den Perlenthau der edeln Gottheit fangen,
So musst Du unverrückt an seiner Menschheit hangen.*

That means literally: If thou willst catch the noble godhead's pearl dew, then thou must cling to its humanity imperturbably.

You see the deeper idea is that the frog prince is man. Man as he is, is the frog form of the superior man to be, of the beautiful being that is in man but that has not yet revealed itself. We are the ugly repulsive husks that surround the golden kernel, the divine soul of man. This little fairy tale is really a great myth, a sort of initiation myth, and perhaps derives from, or is the mother of the ancient myth that through a violent intervention man is able to break through the husk and become the superior being. Therefore when the frog appears in dreams or visions or fairy tales, it means man under his chthonic aspect, his "nothing but" aspect. Our consciousness of what man is, of being human, is the frog; it means man looked at as a mere biological being. But that is only the outer shell of something very much more beautiful and perfect inside, the shell that will be broken through and cast off, either by death, when the beautiful superior man is liberated, or by the intervention of the mystical rite in initiation. That is the reason why certain Negro tribes call those members of the tribe animals, who refuse to be put through the cruel initiation rites. They have not been liberated from the husks of the animal, they are still cold-blooded frogs living only partially on land, and still partially immersed in the primeval unconscious condition. They have not yet attained to the warmth of the divine sunlike being. For man is a

warm-blooded animal, he is on a higher level, already more sunlike; therefore the inner man is always understood to be the son of heaven, or the son of the sun.

Here, then, the frog appears from the chalice like the mediating and healing serpent, and it expresses the same function: the frog as a healing symbol. And that means man as he is, is a healing symbol, because that is the thing which has not been accepted, the thing which has been suppressed or avoided. Just that is the stone cast away by the builders, which becomes the cornerstone; or it is the shoot that grows in dry and sterile soil where nobody would expect any life to appear. You see, these are the messianic prophecies of Isaiah.

But the frog, symbolizing man as he is, can only attain to the dignity of a healing symbol when it is compensatory; that is, when it meets an audience, an individual or a public, that identifies with the superior man within. For if we, in the form of frogs, identify with that beautiful Prince Charming, we necessarily suffer from inflation, and then we are one-sided and unnatural, because we cannot possibly be that superior man. We know how Nietzsche tried to be, and he overdid it altogether and was threatened with the ugliest man; that is the reason why he broke down, and the reason why we break down when we assume a quality which is not ours. Therefore it is redeeming or healing for us to accept ourselves as we are, instead of always wanting things to be different. We say: He would be very nice if only he were not so-and-so, or: I could really accept myself if I were not what I am. We not only want other people to be different, we always want to be different ourselves. But wisdom begins only when one takes things as they are; otherwise we get nowhere, we simply become inflated balloons with no feet on the earth. So it is a healing attitude when we can agree with the facts as they are; only then can we live in our body on this earth, only then can we thrive. No field could thrive if we assumed that the oats we sowed were wheat, nor could our dog thrive if we took it to be a camel, and so it is unfair to our friends and unfair to ourselves to assume that we can be supermen. Just the thing that is ugly and repulsive is the thing that leads to redemption, just as the princess got her Prince Charming out of the skin of the frog.

So the idea in the vision is that the medicine of redemption, which issues from the sacred chalice, is merely man as he is, incomplete, a first attempt of nature and a very embryonic attempt at that. You see, when frogs were made man had not yet appeared; they are a sort of incipient attempt on a low cold-blooded level at the warm-blooded man-to-be. And why should man be the last idea of the Creator? Man may also turn out to be a very ridiculous attempt of nature, for we are really perfectly

absurd, very ugly, in a way we are failures. It could easily be demonstrated that man is a failure, so many things in his structure and disposition are utterly foolish and unsuitable, not only in his body but also in his mind. It is quite possible that in the far future, say a hundred thousand years hence, mankind will look back and say: "But that was not a man, that was a beast!"—as we look back to the *Pithecanthropus*,⁷ who, if he thought at all, and perhaps he did, may also have assumed that he was really on top of creation. I doubt it, however; that hubris seems to be a rather modern disease.

You see it is out of this recognition, out of the worldwide feelings of inferiority, that we identify with the very beautiful thing; we have glimpses of it and think we are already there, that we are really good, for instance. Whereas we are not good, more than half belongs to hell. Look at our ideas and our conditions. Everything is desperately embryonic, and we are only just beginning to be aware of it. Before the War nobody would have listened to such an idea, they would have said, "Oh, that is just a good old sermon about the sinfulness of man." Nowadays some of us begin to open our ears—but very few! We are not even ready for a disarmament conference. The whole world wants to reduce the preparations for war to a reasonable size; why not reduce the whole thing twenty-five percent? Everybody wants it but they cannot do it. Is it not amazing? We are just like a swarm of tadpoles. Each tadpole wants to do something, but because it is a mob of tadpoles we can do nothing; for a mob has no brain, and the so-called leaders are identical with the mob psychology.

From such facts we may conclude as to the exceedingly embryonic state of man, and the superior man can never develop as long as the tadpoles decide that they are not tadpoles but something far more wonderful, when they deny that they have tails or gills, or when the frogs pretend that they have warm blood and beautiful singing voices. First we must accept the fact of ourselves, what we are; then we can develop. In accepting ourselves in our embryonic condition we receive ourselves, like a mother a child in her womb, where the child is fed and develops. If one can really accept oneself, one can feed and develop oneself, otherwise it is like expecting a child that has been cast off to thrive. Therefore that the symbol of the frog issues from the chalice instead of the serpent means that it is here the redeeming symbol; it is the spiritual counter-

⁷ A Middle Pleistocene group of geographically widely dispersed species of *Homo erectus*, including the Java man (discovered in 1891–1892 by Eugene Dubois) and Peking man.

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part of Christ on the cross. The frog is not on the cross because it has nothing to do with the spirit, the frog has to do only with the body, with the imperfection of man. Not the perfection of man but the imperfection of man is the idea here. The text continues:

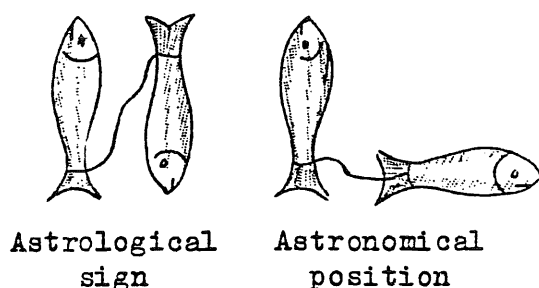
The priest knelt, chanting: "Forgive us, oh Lord, for we have sinned." A snake with a black hood over its head silently glided up the steps to the altar and wound itself upon the cross [plate 20]. I went up to the snake and asked it why it was there. The snake answered: "I am he who has taken the place of Christ."

I have been saying that the frog was in a way a redeeming symbol, but it is not one frog here, there are many, and presumably other little animals of the same order. This accentuates the fact that the frog is not a central symbol. That it is here a multitude suggests a multitude of human beings; as a multitude of frogs issue from a pool after the transformation through the tadpole stage, so from the chalice issue, one might say, symbols for many people, and for the individual inasmuch as it is part of a multitude. Then when everyone has accepted his individual imperfection, the serpent appears and coils itself into the place of the Redeemer, meaning that the serpent is the equivalent of the Redeemer.

This is again that extraordinary Gnostic idea of Jesus as the serpent in Paradise, which was considered heretic and utterly rejected by the early church. But it never really died, it has come up again and again. It is the Kundalini serpent, and the Kundalini is identical with the *agathodaimon*, the serpent of Egypt and of the later Hellenistic syncretism of the first century before and after Christ. Moreover the serpent is the antichrist, the brother of Jesus, according to a legend which reaches back into the first century; and the antichrist was expected to appear soon after Jesus. It was thought of as a rather immediate future because it was then understood that Jesus would return before the last of his disciples or his living witnesses had died, and it was assumed that even before the reappearance of Christ, his brother would come, and he was a serpent. The legend was that he also was born in Palestine and worked miracles in Jerusalem, everything an exact analogy to the life of Christ, but everything evil, black magic. That shows that in those days the idea of the savior was felt to be checked within by a counteracting power. Because the attempt of Christianity was entirely spiritual, everything chthonic had to be called evil, in order to have the necessary moral force to repress it. The chthonic reality, inasmuch as it was opposed to man's spiritual effort of that time—the attempt of Christianity to spiritualize

itself—was necessarily diabolical. *Diabolos* means one that causes resistances, that interferes, that throws things in between; it comes from the Greek word *ballein*, meaning to throw, and *dia*, meaning between.

The antichrist legend was therefore a true expression of the spirit of that time. It was also expressed in the astrological symbolism, for that



was the time of the beginning of the sign of the Fishes. According to the actual position of the astronomical constellation of the Fishes, one fish is upright and the other fish is horizontal, and between is the *commissura*, a sort of string from tail to tail. (Note that the vertical and horizontal lines indicate a cross.) The upright one would be the Christian fish and the horizontal one the anti-Christian fish. Therefore Christ was called *Ichthys*. He is the one rising to heaven, the head pointing to the summit, while the antichrist never leaves the earth, it is the ugliest man, the devil. So this Christian psychology belongs to the time of the fishes and we are still there, but our present psychology is nearing the head of the horizontal fish. In about 1940 we shall be approaching the first stars of the next sign, Aquarius. Of course there are no definite lines in the sky which would indicate the exact borderline but in 1940/1950 we shall be in the vicinity of Aquarius.

We shall be getting to that point in a time when we may expect another change, as in the time of the first fish. The second fish is not like the traditional astrological symbolism, heading in exactly the opposite direction; the antichrist is not contradictory, it is only horizontal, and one cannot see why that horizontal fish should be so evil. It is only evil because it doesn't rise to heaven, it remains on the earth. That is the chthonic man. So the result has been that the redeeming symbol developed farther and farther away from the spiritual hero, and the humanity of man was emphasized. Therefore when the spring point⁸ was in the middle of the *commissura*, it was the year 1500, the time of the Renais-

⁸ See *Dream Analysis*, p. 422-23, and n. 12 and n. 13.

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sance followed by the Reformation. And we entered the tail of the horizontal fish in about 1720, when the French Enlightenment began, when Christianity was overthrown and the Goddess of Reason was enthroned in Paris instead. The dividing line is just in the middle of the *commissura*; from that time on we have the humanists and an entirely new point of view. It is as if the tremendous heights of the Gothic times were collapsing, sinking down to earth, and as if man were reaching *out*, instead of reaching *up* to heaven like the first fish. Energy was no longer heaped up, it extended horizontally; man then discovered the earth. That was the time of the great voyages and great discoveries, and the growth of natural science, when man became all-important.

Now we have developed so far on that line that there is nothing but man, even the heavens have become entirely depopulated. As a crazy patient once said to me, "I have disinfected the whole heavens with chloride of mercury and I have not found a god there." You see, the man had been a doctor with a very good scientific education. That expresses it exactly; we have disinfected the heavens with mercury (the astrological sign for mind) and nothing has been found, so we are left entirely alone with a tremendous inflation; for since that time all those hierarchies of angels and archangels, with God himself, have entered man. I quoted last term a passage from Synesius, Bishop of Edessa, who really was half heathen, he certainly was not very Christian, and he was also a poet. He said that the *spiritus phantasticus*, which is really human imagination, can even enter divinity. And that is exactly what St. Paul says—that through thinking we can know God. But in that form it will have to sustain or to suffer the divine punishment, dismemberment—the human mind will be dismembered. This is of course a destructive process, the dismemberment of all that we had heaped up in the first fish, the whole spiritual point of view dismembered by that extraordinary horizontal extension, that following of the earth. Man has covered the earth, and everything is subservient to him. But we are still under the influence of the first fish, we have not yet accepted the earth, we are like spirits hovering over the earth and above ourselves.

And now we have to accept ourselves. The complete acceptance of man as he is would be the necessary conclusion of the age of the Fishes. Since man thinks himself divine and behaves as if he were divine, he shall eat himself, he shall become acquainted with himself. But it proves to be a hell of a shock when one becomes acquainted with oneself. A new book by Graf Keyserling⁹ will appear very soon, in which he will

⁹ See above, 18 Feb. 1931, n. 4. *Sudamerikanische Meditationen* (Stuttgart, 1932), tr.

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show you how he, as a Christian spirit, met the impact of the earth, and how it got him. Nietzsche avoided it, he didn't dare look at the thing. That acceptance of man as he is, is the psychological, or, if you like to call it so, the spiritual or religious problem of today; that is exactly what we are up against now. But the vision goes on and says that when that happens, the serpent will take the place of the Redeemer on the cross. That means the antichrist. What would seem to us the principle of evil, will be the redeeming symbol. Then again a cycle will be completed, and we shall be as if back at the first century A.D. when they discovered that the serpent was really the Redeemer. You see, then something new may begin.

Therese Duerr, *South American Meditations* (New York and London, 1932). Keyserling sent Jung the manuscript, and Jung replied, noting Keyserling's romantic infatuation with what Jung defined as an anima figure (*Collected Letters*, I, pp. 84-86).

LECTURE III

3 February 1932

Dr. Jung:

We stopped last time at the vision of the snake that crawled up to the altar and wound itself onto the cross. Our patient asked the snake who he was and the snake replied: "I am he who has taken the place of Christ," thus declaring the transformation of the central religious symbol, which means an important change of the psychological attitude. You remember I drew a parallel with the legend of the antichrist who was said to be a snake. The text continues:

I went out of the cathedral and knelt on the stones of the square before a golden disk upon the ground. I asked the disk why the snake had taken the place of Christ upon the cross. Then I looked in the disk and I saw my face reflected there. My eyes were green, my lips were scarlet, and my hair was wreathed with grape leaves. I returned to the cathedral and I said to the snake: "Now I understand."

The first important point is the square with the golden disk on the ground. Do you remember anything about that?

Miss Hannah: It was the pool of gold. She passed God's face and then came the pool of gold.

Dr. Jung: Yes, and in what particular spot was the pool situated?

Mrs. Fierz: In the roots of the tree.

Dr. Jung: And what was the meaning?

Miss Hannah: Was it the concrete financial side which she despised?

Dr. Jung: It characterized a very concrete value, no longer a spiritual value. It was the face of God, as it were, but materialized in the form of gold. But there was another meaning, it was not only mammon, it was more than that.

Mrs. Sawyer: It was like the sun above and the sun below.

Dr. Jung: Yes. The sun above has been the symbol of a spiritual deity since time immemorial. Of course, before that there was the time when the sun itself was the god, the time of the real sun worship. The Pueblos

are still in that condition, the real sun is to them the Father or God, there is nothing spiritual about it. Then there was the stage—very early in some civilizations—when the sun was merely an emanation or impersonation of the deity. In the early literature of India, for instance, there is plenty of evidence for the entirely spiritual meaning of the sun; it was clearly said that the sun was an appearance or an illusion, the central essential thing being behind the sun. But the Pueblo Indians refused to believe that. My friend Mountain Lake got quite angry when I insinuated that there could be anything beyond, the sun to him was the absolute reality. Then I have told you about a much more primitive point of view where the deity is mana, and where consciousness and the faculties of discrimination or concretization are so dim that the people are not able to locate the mana even in the sun. I observed amongst those people that the deity was merely a moment, the moment of the rising sun, or of the new moon. This disk of gold is surely a sun image, but it is in contradistinction to the Christian idea of a spiritual sun, the *novus sol justitiae*, as Christ was called in the early centuries. That was the title given to Jesus in competition with the cult of Mithra, where the official title of the god was *sol invictus*, the invincible sun.

The golden disk in my patient's vision has the meaning of matter versus the spirit. The gold is really meant as the concrete substance; it is not only emblematic, it is the actual valuable material, which now takes on an almost spiritual value. It is a substitution for the spiritual value because the spirit is as if exhausted, and in these visions there is a new consideration of matter as a sort of religious object. That is entirely strange to our Christian mentality. We cannot conceive of matter as a spiritual entity, or even imagine that it could have a spiritual connotation or a spiritual value. It seems an absolute paradox. But when one studies Hindu philosophy, one sees that matter, as the opposite of spirit, is really pretty much the same thing.

Mrs. Sawyer: The pool of gold was hot, it represented the Kundalini fire, and in that sense it was lower than the spiritual thing.

Dr. Jung: It is simply the other end of the process. That gold is glowing hot, it is really the sun in the depths, and that is *muladhara*, the lowest center, the place where the Kundalini serpent starts, and on its upward way finally transforms into spirit or light. To us matter is exceedingly unspiritual, we always assume that it has nothing whatever to do with spirit, but to the Indian mind this is not so; in Tantric philosophy matter and spirit are supposed to be essentially the same. For spirit to them is what they call *cit*, or consciousness, meaning a universal consciousness which is not to be defined by any specific contents; it is a sort of de-

tached, all-pervading, ever present consciousness. And when that consciousness creates a specific idea, they say it is expressed as concrete matter; so matter is the concrete defined thought of the deity or of the *cit*; when *cit* becomes specific it is matter. For instance, they would say that the definite objects to be seen on this round earth, the moon and the sun and all human beings, every animal and every plant, inasmuch as it is something well defined, is a definite thought in the universal consciousness. In other words, when the universal consciousness—or you can call it Brahman because it is a concept of that central essential being—produces a definite thought, then it is matter.

If anyone had taken these things seriously twenty years ago, we would have said that he was ripe for the lunatic asylum, but in the light of modern physics we can easily discuss such possibilities. For what is matter in modern physics? Matter is more abstract than air, it has lost its material qualities altogether. Matter comes and goes, a material atom in the next moment may explode and then it is a ray of light, and what is a ray of light? Or a ray of light may suddenly snap into matter and become concrete. A material body, like the photons of light, when caught disappears, it is no longer matter. So matter is an absolutely relative concept in modern physics. It is yea and nay, it is existent, nonexistent, and one cannot possibly say whether it is spirit or concrete and material.

And so the spirit in Tantric philosophy, the deity or the universal consciousness, is as definite as it is indefinite. If one can imagine a consciousness that is not occupied by any definite things, but rather a vague all-awareness, one gets about the idea of *cit*. In Tantric philosophy the central being is called *Satchitananda*, which is built up from the words *sat*, meaning being, *Seinheit*; *cit*, meaning consciousness or spirit or mind; and *ananda* meaning bliss. So the literal translation of that concept would be a blissful universally conscious being. It would be something like the consciousness of a person who, after a period of difficult and strenuous work, had begun his vacation, with no obligations, no responsibilities, with absolutely perfect weather and a beautiful vista before him; he might be on top of a mountain, looking at the world in general with good feeling about everything that exists, well pleased with what he is and with what the world is. That would be, according to Tantrism, the actual condition of the central being: with no definite contents, as if nothing had yet come off, nothing had taken definite shape; a thousand hopes and fears, a thousand plans, but nothing definite. It would be like looking at the whole thing as if it were a vast dream picture. But when anything definite occurs in that consciousness, if one says: now I must go and have lunch, or: soon it will be night and I must go down from the

mountain, that is concrete, that is matter. You see, from that standpoint, matter may be as divine as the most abstract being of *Satchitananda*; matter is the definiteness of something that is *sat*, *cit*, and *ananda*, because each thing in itself is *cit*, and its materialization simply consists of its definiteness.

This golden disk is the definiteness of the idea of the deity, as the icon, the image or the painting of the god, is the definiteness of the god. Therefore it does not matter whether one worships the most abstract, absolutely inexplicable idea of Brahman, or the most definite statue of a god with sixteen arms; they are essentially identical. And so the disk of the sun and the disk of gold are identical, only one is the material end, and the other is the spiritual end, the indefinite end. You see, the change in consciousness consists of the recognition of the possibility that the material object may be just as divine as the most abstract idea—the idea of a god, for instance, of whom one cannot possibly draw a picture. But the picture or the image of that god, provided that it is made in a beautiful way from beautiful material, represents the idea of the deity just by its value, to the same degree as the most abstract or elaborate philosophical idea of a deity. The philosophical elaboration of the concept of the deity is also made from precious material in a beautiful way, one could say, the expression of the attributes of the god and the beautiful hymns and invocations. The image consists of beautiful workmanship in gold and ivory and precious stones, while the religious ritual consists of prayers and music. And so one can discover God in the perfume of flowers or even in the flavor of wine, because taste may be just as precious as hearing or seeing.

Of course the given time makes a great difference. In the mental atmosphere of the beginning of the twentieth century, for instance, the idea that the deity is a material disk of gold is quite different from that of an old Hindu worshipping a disk of gold, because it is in too vivid contrast with what we have hitherto assumed the deity to be, it collides with our prejudice that God must necessarily be spirit. But the moment one understands that matter may be a making definite of the divine thought, it is quite possible to worship a disk of gold. It conveys just as much as the most abstract and beautiful philosophical dissertation about the notion of God. Now this disk in the vision is in the open, on the ground, in a square. What is that?

Miss Foote: A mandala.

Dr. Jung: Yes, and the mandala is outside of the cathedral. That is to be taken almost literally—*extra ecclesiam*, as the church says—meaning that outside the church there is no redemption, only hell, the outsider is lost.

So here the mandala is characterized as something belonging to the open fields practically, to the open spaces rather than to the sacred precincts or the inaccessible part of the sanctuary. We find the deity this time outside the church, and this woman goes to look into the disk as if to a superior source of authority, apparently in order to find an orientation. What she wants is obviously an understanding in regard to that snake inside the cathedral. How would you explain that psychologically? What does she see in that mandala?

Mrs. Crowley: It is her Self—with a capital.

Dr. Jung: Yes, just as the psychological mandala that you produce means your Self. But I just said that the disk of the sun or the disk of gold really meant the deity, and now we say the mandala is the Self. How do you explain that?

Mr. Baumann: It is identification with the deity.

Dr. Jung: That is very often true, thus causing the god inflation which is at the root of so many psychological troubles, but that is not meant here.

Dr. Reichstein: Here she does not identify with the gold, she only looks at it; and this mandala is a part of the deity which is in herself.

Dr. Jung: Yes, in producing a mandala, one usually produces a picture of the Self, of the hypothetical center that seems to be part of oneself, or of which one seems to be part. One is contained in it there, and yet one contains the center in oneself. That center of the mandala is what Hindus would designate as “smaller than small yet greater than great.”¹ There is a text in the Upanishads: “Inside of the heart of the size of a thumb, outside covering the world on all sides two handbreadths high.”¹ Looked at from one standpoint it is smaller than the smallest thing and it is inside of one, and from another standpoint it is greater than great and one is contained in it. Therefore Hindu philosophy, since very ancient times, has understood that the innermost being of man is *cit*, which is identical with the deity, and that there are many human beings is an illusion. If one comes to a real understanding of *cit* in oneself, one comes to the consciousness that there is no I, there is not just this one, nor are there many, there is only *cit*. That is reality and the many things are illusions. This is the way in which the yogi returns to the oneness of the beginning. You see, in looking into that symbol of the deity our patient sees her own face. So in the god I recognize my Self; it is what I have created, and in that which I have created I recognize the creator. But the creator in me is not I, the creator in me is *it*; it is the activity, and

¹ Shvetashvatara Upanishad 12:15. Jung cited this element of the Self first in CW 6, par. 329, and again in CW 5, par. 178. See above, 25 March 1931, n. 4.

that activity comes out of the universal source of activity, the universal god.

Now this woman sees herself in quite a different guise, and from that she suddenly understands why the snake went up onto the cross. And what is her new aspect? In what way is she transformed?

Mrs. Crowley: She has now a Dionysian appearance.

Dr. Jung: Exactly, the wreath of grape leaves on her head is Dionysian. And why the green eyes?

Mrs. Sawyer: The satyr had green eyes.

Dr. Jung: Yes, the great god Pan has green eyes in the picture she painted of him, so she recognizes herself as a naturelike being; Pan is the god of nature according to the late interpretation. Originally he was a very local wood demon, but another idea grew up around him on account of his name. The Greek word *pan* means all, the whole, the universe, and the name Pan originally had nothing to do with that philosophical concept, there was only the likeness of the word. But later on, particularly in the time of the Hellenistic syncretism, in the first century after Christ, the nature god Pan became associated with the philosophical idea of the god of the universe.

There is a very symbolical legend which seems to refer to an actual fact. A ship landed at Ostia, and the captain went up to Rome and asked for an immediate interview with the emperor in order to inform him of something very important that had happened. He was admitted and told the following story: He was sailing through the Aegean sea, amongst the small islands there, and on one of them he heard a tremendous lamentation. The people were all shouting: *Pan megistos ethnēken*, Pan the Greatest is dead. This created a great commotion; the rumor spread and no one knew what to do. Everybody was so impressed that it was recorded in the official history of the time as a most remarkable but inexplicable fact. Taken as a symptom of the mentality of those days, it would mean that the unconscious felt the necessity of informing the people that Pan the Greatest had died, which would mean that that principle had come to an end. For it was really the time when Pan as the deity of nature came to an end.

And in our time again, after the reign of the spirit, something similar is happening. In *Thus Spake Zarathustra*, Nietzsche says: "God is dead." It is exactly the same cry as *Pan megistos ethnēken*, but now it means the spiritual God has come to an end. Then instantly the unconscious reacts and brings up the symbols of Pan once more. That is literally true. This patient made a picture of Pan, and through this Dionysian allure, she denotes her relationship with the great god Pan and she herself is a Pan-

like being. That is, mirrored in the golden disk, in the mirror of the material creation of her own hands, she appears as a nature-being. And inasmuch as she is a nature-being she is the exact replica of the deity; through her identity with nature, she experiences again her identity with the creator. One would assume that only through spirituality would we be able to feel the identity with the divine being, but through the extreme cultivation of the spirit, we have come to feel our difference from the deity. We are filled with the idea of extreme sinfulness, so how could we ever identify with the deity? It seems to us rather an extraordinary impertinence on the part of the mystics to insist upon their identity with God. It was really only the later mystics who dared to insist upon it.

The best example of it is that most mystical and most childlike poet, Angelus Silesius, who in a very naive way confessed his identity with the deity; but he could only do so in a more or less somnambulistic condition—it never became a truth for which he could stand. He was a Protestant, but as a human being he was never able to stand up for such a heresy. He regressed into Catholicism, he lost all his poetic faculty and had a terrible neurosis. His later life was spent in a monastery where he ended his days in a completely degenerate neurotic condition. His only activity consisted of writing fifty or more pamphlets of the lowest order against Protestantism, a most lamentable debacle after such a beautiful beginning. His most remarkable work is called: *Der Cherubinische Wandersmann*. The verses are of exquisite beauty and extraordinary naiveté. He there confessed the age-old belief: "That is Thou," which is the last expression of the Hindu faith, they cannot say more than that. It means Brahman. The very well-known expression *Tat tvam asi* expresses this truth, namely, what you touch, what you do, what you are, That is He or That is Thou.

The fate of Angelus Silesius is quite comprehensible, it could easily happen in our days. He was overcome by the vision, and, like a medium, he expressed it, yet he was quite unable to live it humanly, to assimilate the tremendous truth he had discovered. He lived at about the same time as Jakob Boehme, the medieval mystic, who was one of the first to create a mandala consciously; he called it the reversed eye of the philosophical globe, or the mirror of wisdom. One sees from these attributes that he understood it to be a sort of *Lapis philosophorum*. By looking into it one saw the picture of the truth, but he did not call it the Self, because he thought one saw the divine being in that mirror, and he did not dare to assert: I am that divine being. He should have said it quite directly, he had a very definite inclination to think in that way, but it was a pretty dangerous idea to express in those days. In the fate of Angelus Silesius

one sees that even without any particular persecution, it may kill a man to make such a change in his religious convictions.

There is such a change going on in this case. This woman sees herself as a nature-being, and that fact makes her understand why the healing snake has become again the symbol of the redeemer, the healing one, the *Sotër*, the *Heiland*. It is the demon of Aesculapius, the nature form of the healer. You see, Aesculapius was among the healers or redeemers who were human beings; he was a man—of course, a sort of semidivine personage—yet he was simply the great medicine man. But he would not be that great medicine man if he were not a snake on the other side, because every hero is a serpent. The serpent, or the dragon, is the other side of the hero, because the truth is, according to Hindu philosophy: “I am the game and the gambler, I am the murderer and the murdered one.” Or: I am the hero and the dragon, the two aspects of the same thing. So looked at from a human point of view Aesculapius was a semidivine man; looked at from the standpoint of nature he was a serpent. His essential quality was nonhuman, it was superhuman and therefore symbolized by an animal figure. One might almost say that at a time in history when people look at things from a human point of view, the gods become human; and when they look at the world from the standpoint of nature, material forms or animal forms appear, everything takes on a nature aspect. Then it is no longer a spiritual abstract sun, it is a disk of gold, or instead of the human being, it is a demon. Something like that seems to be suggested by these visions. So after this recognition, when our patient returns to the cathedral and tells the snake that she now understands, something of that sort is perhaps meant. This is the end of the vision. Have you any questions?

Mr. Baumann: Most mandalas have as a center something like a point, so if you take the disk as a center, might it be a divine center? Might it indicate more consciousness since it is a much greater center of consciousness?

Dr. Jung: The point in the center of the mandala is more an idea of something exceedingly small really, yet which emanates an immense creative energy. There are all sorts of similes: a star, for instance, or the disk of the sun, or any other form that suggests intense activity—a sort of whirling activity. Sometimes it is a great flaming sun, which doesn't look much like a point, but nevertheless the idea is such a point.

Mr. Baumann: I was referring to the proportions of the center of the mandala. The divinity in the mandala is generally represented by a big disk. If the sun is the center, it is much bigger than if there is only a point.

Dr. Jung: Of course, in a picture it must be more than a point; a point is a mathematical fact and it would be quite invisible. But that is really the idea—that the god is unextended, in the state of being in himself only, a tremendous intensity with no extension whatever. For he can only become visible through the intercession of the serpent that is wound round him as the center. The serpent has the meaning of the space-giving or the visibility-giving factor. Naturally all pictures of mandalas have a certain extension, which is due to the fact that the god can only be represented in the Hindu or Tantric pictures when in the state of creation. In the dormant condition he is utterly invisible, and there is no sign of the serpent, for it is said that Shakti is only figuratively coiled round the creative lingam when the god is dormant or in himself; the serpent is then only a slight variation of his consciousness. It has also a different name then, instead of Shakti, it is called *Cit-rupini*, meaning a slight change of consciousness, for it is then *in* the consciousness, in *cit*, in the absolute consciousness of the dormant god; the Shakti is merely a sort of possibility of his thoughts turning into something definite. That is one of the subtle ideas of the Tantric philosophy, and in that state the Shakti is called *Cit-rupini*.

Mr. Baumann: I am informed that in the Mohammedan religion there are very strong laws against representing the face of God. Why is that?

Dr. Jung: It is the same in the Jewish religion, an absolute interdiction against representing the deity. There are no images in mosques, no decorations of animals or plants, there is nothing that might indicate in any way that God was a figure that could express itself in nature. Only abstract geometrical designs or writing are used as wall decoration. They have a most elaborate art of writing, which is simply because they are not permitted to think, or suggest in any way, that God has anything to do with matter; God is entirely spiritual, entirely invisible, a great void. The mosques are particularly impressive because they were built on that principle. In those old mosques of the eighth century, like the Ibn Tulun in Cairo, or the one at Cordova in Spain, there is first a wide courtyard, then one goes through dark colonnades leading to a small entrance, and naturally one expects to enter a dark interior as in our Christian churches. But no, one comes into an immense square, and there is that marvelous southern sky and one hears nothing—nothing but the birds. One has an overwhelming impression of the omnipresence of God, that All-seeing Eye of the Deity. One gets a deep impression of the religious feeling of Islam which always seems so foreign to us, one feels a most intense endeavour to liberate the idea of the deity from the definiteness of material form. Islam is in that respect far more advanced than Chris-

tianity. Medieval Christianity was a compromise with paganism, Catholicism is still imbued with it. Protestantism tried to spiritualize the deity, and succeeded to such an extent that it vanished altogether. Now we will begin the next series of visions. She says:

I beheld many men riding by on horseback carrying white streaming banners. They wore helmets. As they rode past they tore off their helmets and threw them to the ground. I picked one up and inside I saw engraved these words: Wear this helmet if you would shield yourself from the world. I threw the helmet down and walked on. I saw one of the riders dismount from his horse and stand before the ghost of an old woman. In front of the ghost was a cauldron seething with fire. I joined the man and we stood together. The old woman said: "I will wed you with fire." She threw fire upon us.

These men riding by on horseback are obviously soldiers. What does that suggest?

Mrs. Sawyer: The collective animus.

Dr. Jung: Yes, it is the well-known motif which we have encountered many times already: always when a new enterprise is necessary which she cannot face, the animus precedes her, sometimes alone and sometimes as a multitude. These soldiers represent a sort of warlike attempt, they carry streaming banners, they are apparently riding off to battle, there is something triumphant about it. Now why, after the last vision, should she assume the role of the soldier?

Mr. Baumann: Are they not to protect the Self?

Dr. Jung: From the words which she finds engraved inside the helmet, it is obvious that they are meant to protect those soldiers against the hostile influences of the world. Now Mr. Baumann suggests that they should protect the Self. Is that exactly true?

Miss Hannah: I should have thought that the animus was the collective opinion against the snake taking the place of Christ.

Dr. Jung: Usually the animus is a collective opinion, and the collective opinion would be rather against her, but that is only the negative animus, a historical animus. In this case it is not sure whether the animus is hostile, sometimes it is very positive; the animus as the involuntary function of the mind is not necessarily negative. As the anima in a man—the function of his feeling life, his Eros—is by no means always against him or against his pursuits; if his position is right, if he is on the right path, the anima may come in quite naturally as an auxiliary force, not at all against him. So the fact that these soldiers throw their helmets down on

the ground might be rather a friendly action, and that inscription inside the helmet she picked up would seem to be in her favor. These soldiers suggest an enterprising mood—setting off on horseback like adventurers, going into the world to fight, and taking the necessary precautions against the world by wearing a helmet to cover the head. Now why just that?

Mrs. Fierz: Is it not that she has now that Dionysian aspect? It is this head she should cover.

Dr. Jung: Yes, if she goes into the world with green eyes, scarlet lips, and vine leaves in her hair, she would look as she should not look; it would be disreputable to go out into the world with the eyes of Pan. No one should suspect that one is a natural being; if there is any doubt, one is considered of the devil, close to hellfire. And don't forget that the medieval devil was represented with horns and a tail just like Pan. It is dangerous to set out into the world as a nature-being, so her animus really gives her sound advice; he tells her to cover her head, to hide it, because that is what the world will most certainly beat upon. But she refuses, she throws the helmet down and is going to face the music without protecting herself, which is rather over-courageous. She does not realize what she is up against. Of course to keep perfectly quiet about the whole thing would be still better, for to be armed with a helmet and a sword is really just asking for trouble. The animus mood takes the form of a sort of belligerent attitude; it is like coming out with an absurd statement in order to fight for it as if one were fighting for Jerusalem.

Then one of the riders dismounts as if he were coming to her aid. A part of the animi is condensed or concretized here into one, and when the animus becomes one, it is most probably projected into a real man. As long as the animus is a multitude, it cannot possibly be projected, unless one is by chance concerned with a board of trustees or some such group. If one is an employee, say, and has to deal with a board of directors, the projection of the animus is possible, then the whole board becomes the animus, but such conditions are exceptional. Therefore as long as the animus consists of many, it is usually not projected, it is still inside oneself; but if represented as one, there is a great chance of its appearing in a real man. In this case she sees him standing before the ghost of an old woman, who is evidently a witch because there is a cauldron on the fire, which of course always suggests a witch. Expressed psychologically, the animus is now turning to the unconscious, the ghost indicates the unconscious; the collective unconscious is the ghost world, and the witch is a figure of the collective unconscious. This woman was going out to face the world, but since her animus turns into the collec-

tive unconscious, she has to stay with him. It is her reckless procedure that causes the animus to dismount; instead of proceeding further, he goes right back into the unconscious, in order to compensate her recklessness. Then who would the witch be?

Mr. Baumann: It might be the Great Mother.

Dr. Jung: The Great Mother would hardly be represented by the ghost of an old woman with a cauldron. The Great Mother is the mother of witches, but she herself is never a witch, because of her divine character. This must be a minor mother if a mother at all.

Mrs. Sawyer: It is the shadow.

Dr. Jung: Yes. It is of course rather baffling that our patient should suddenly be represented as an old woman, but it is entirely logical on account of the fact that she was proceeding so recklessly. She is too young, therefore she has the old woman within as compensation. One sees that in dreams; if the conscious attitude is too infantile, too immature, an old woman appears as a compensating figure. And the old wise man always appears when one is too foolish. Then the moment one becomes mature and reasonable in one's attitude, infantile figures turn up in the dreams, the *puer aeternus* motif, for instance.² You see, when one is old in one's consciousness, perhaps too reasonable, too adapted, too considerate, then one's soul is young, it is a child even, because one needs childlikeness in order not to dry up and suffocate in one's own wonderful adaptation. So the old woman is really her shadow.

Here again her subjective condition is enacted before her eyes, and then she joins in herself, and one might say as the shadow, that green-eyed, scarlet-lipped aspect of herself. But there we cannot apply the term shadow because we have reserved it for the old woman. You see, the patient herself comes in when she goes to the side of that man, and the old woman throws fire upon them as they stand before the cauldron. Then she is not her own shadow because she is in the magic ceremonial. The old woman is her shadow, and she herself is the figure that is between the conscious and the unconscious, and in that position she is very much herself, detached from the shadow as well as from ego consciousness. Now what does the cauldron suggest? If the old woman is a witch, there must be a cauldron because witches always have cauldrons.

Mrs. Crowley: It suggests a transforming process.

Dr. Jung: Yes, wherever the cauldron appears it indicates the alchemistic process, the process of transformation. And what should be trans-

² The archetype of the eternal youth or divine child. Jung writes about this figure at greater length in "The Psychology of the Child Archetype" (CW 9 i, pars. 259-305) and discusses it as an important motif in *Dream Analysis* (index, s.v.).

formed? Something must be wrong, useless, because only old and wrong and useless things are thrown into the cauldron to be made over or to be born again. Sick people are cooked again, for instance. So what is wrong?

Mrs. Crowley: Her belligerent attitude.

Dr. Jung: Yes, her recklessness in stepping out into the world as a maenad, a female Pan; that won't do at all, that is too nonsensical. And now the ceremonial. The old woman says: "I will wed you with fire." Whom does she mean by that?

Mrs. Sawyer: The old woman wishes the patient to marry her animus.

Dr. Jung: Yes, and what is the psychological reason?

Mrs. Sawyer: The animus had the good idea but she did not follow it.

Dr. Jung: Well, first of all the animus should normally not be connected with the shadow because there are then two against one, the shadow plus the animus against consciousness. That is too much for consciousness; so consciousness either breaks away and becomes wild, or succumbs to the predominating unconscious and is overcome and wiped out. Then an animus possession takes place. She ought to be in relation to the animus as she ought to be the proprietor of her own shadow. You see, people who are not in possession of their shadow, who are not aware of their inferior shadow side, may apparently be marvellously good people; one cannot discover any flaw in them, they are as white as milk. They themselves say there is nothing wrong with them—everybody else is wrong but they are never wrong. But such people are absolutely possessed by devils, because they deny their shadow; they are all eaten up by the animus, and the animus grows fat on it, he is strengthened by that excellent nourishment, he gets so strong that he is able to possess the conscious, and the conscious is then under his rule. In such a case the connection between the animus and the shadow should be broken, and here it is even the shadow that breaks it. You can never arrive at the animus unless you see the shadow, unless you see your own inferior sides. When you see your shadow, you can detach from the anima or the animus, but as long as you don't see it you have not a ghost of a chance. So what the witch is going to do is a very useful procedure, namely, she tries to wed the animus with the conscious self, a sort of smelting procedure. She is throwing fire upon them, in order that in the fire they shall melt together. Now the vision continues:

A flame shot up from the head of the man and from my breast shot a flame also. Then the old woman said: "Go forth and see what you can find." We walked away.

Why is the fire breaking out of his head and out of her breast?

Mrs. Ott: It is Logos and Eros.

Dr. Jung: Yes, the fire of Eros bursts from her heart, and the fire of the Logos from his head. Her unconscious involuntary mind is aflame and is blending with the woman's heart, the Eros. So she should now be equipped, one would expect. But going out into the world so carelessly shows a lack of feeling consideration; if she had a differentiated Eros function and was not possessed by the animus altogether, she would instantly see that such a thing could not possibly succeed. If she realized her own feeling, she could not appear as a nature-being, because love after all has something to do with kindness. In most cases, I admit, it has nothing to do with kindness, it is just a hellish possession, but love *should* have something to do with kindness—I am pleading for love. In the East, where they know as little about that kind of love as we do, they have a beautiful symbol for it in Kuan Yin, the goddess of kindness. She gives nourishment to all living beings, even to the evil spirits of hell. For that purpose she must go down to hell, but it would frighten the devils if she should appear in her heavenly form, and as the goddess of kindness she cannot possibly permit such a thing. So she transforms herself into an evil spirit and in that guise takes the food down to hell—having such an extraordinary regard for the feelings of the devils. There is a beautiful traditional painting, where she is represented as a devil among the devils in hell, giving them food; but a fine thread goes from her head up to the heavenly being above, and there she is in all her fine splendour. That is the psychological attitude which is suggested by real love.

But if our patient should go out into the world with streaming banners and horses and helmets, she would be giving the show away, she would be wrong, that would be no love at all. So if she is reasonable, she will go out like any other human being, looking exceedingly conventional, which of course means very much more than marching out with trumpets and drums. Then they walked away together, she and her animus man, and she says:

The white banner of the men trailed on the ground. We came to a forest and there beheld a snakelike dragon. In its mouth it held a knife. The man wrenched the knife from the dragon and tearing out its teeth, threw the teeth behind him. We walked on and soon came to a block of ice. I said: "Within that ice is a beautiful red jewel. How shall we melt the ice to obtain the jewel?" The man answered: "Only your body will melt it." So I lay on the ice which melted away. I gave the jewel to the man who put it upon his breast. As we walked on in the darkness we saw before us in the sky the streaming lights of the aurora borealis.

Why is the white banner of the soldiers trailing on the ground? It was happily streaming in the air before.

Mrs. Crowley: It sounds deflated.

Dr. Jung: Yes, all that spirit which was shown in those streaming banners has now collapsed and the banner is trailing in the dirt.

Mr. Baumann: It is disarmament!

Dr. Jung: Quite so, an animus disarmament. And then, since they are on the quest again—it is the typical situation, the hero and his dame on the quest—a dragon is bound to appear sooner or later, or they must get into a dark forest or something of the sort. The adventures on the road to the far goal now begin. The dragon holds a knife in his mouth, which is rather unusual. There is no mythological parallel, but you must keep in mind that she has read *Psychology of the Unconscious*, and there she has probably seen an early Christian legend reported by the apologists of those days—the people who occupied themselves with the defense of the Christian faith—concerning a peculiar contrivance which was destroyed by one of the early saints in Rome. A dragon to which virgins were sacrificed was said to live in a cave there. The saint penetrated into the cave and discovered that the dragon was a mechanical contrivance; the dragon's tongue was a sword which projected, and the women were hurled down onto the sword right to the tail of the dragon. Our patient is referring to that picture probably, having taken it up as apt symbolism to express her particular case. For what would the dragon with that sword in its mouth represent?

Mrs. Sawyer: Animus opinions.

Dr. Jung: Well, the dragon being the enveloping, engulfing, or devouring monster, I think it means here a multitude, collectivity. And the tongue, which is sharp like a knife, would be gossip, slander, public criticism or depreciation, anything that kills, so one might call this dragon another form of the animus. Yet we should not exaggerate the use of the term animus, so we had better say that it is here collective opinion, which is not necessarily represented by the animus, because it is also an external fact. The contents of the collective unconscious are as a rule also outside and in other people; therefore it is called the *collective* unconscious. Many of these collective things which are apparently merely subjective events, have a tendency to come off in reality; and not only subsequently, they often anticipate events; we speak of a certain thing and find that it is happening at the same time. We may be concerned with a certain dream or vision of the collective unconscious, which seems only subjective, yet the next day it happens, or it has already happened, but we did not know it. So collectivity is a sort of *participation mystique*.

LECTURE IV

10 February 1932

Dr. Jung:

Here is a question from Mrs. Sawyer: "How does it happen that the shadow assumes such a positive and helpful role? Has the shadow become tired of her own connection with the animus? I suppose it means that the patient has accepted her shadow to such an extent that the shadow is now able to behave in a positive way."

Your idea is that the shadow has assumed such a positive and helpful role on account of its separation from the animus?

Mrs. Sawyer: I wanted to know why the shadow was marrying the animus to the patient, therefore severing her own connection with the animus and behaving in a positive way.

Dr. Jung: Well, the multitude of soldiers is of course the animus as many, but here he is one; that unknown man is the animus, and here the patient is wedded to him. Usually the animus is in connection with the shadow and not with the conscious, because the shadow is that part of a person which is in the unconscious. Further away in the unconscious the animus is an object, while the shadow has the quality of the subject. You see, the shadow is practically the same as the personal unconscious; those two concepts are more or less identical, one must allow for the fact that the personal unconscious is a sort of distortion of the shadow because it consists of repressed material.

The Freudian concept of the unconscious is the personal unconscious alone, inasmuch as Freud assumes that the unconscious only exists, practically, on the basis of repressions. This is at least his main working hypothesis. According to his idea, the unconscious exists only as a function of the conscious, it has no virtue of its own, no existence of its own. He assumes that if one changes one's conscious personal attitude, one no longer has any unconscious, that if his interpretation of neurotic symbolism were to be generally known, the neurotic would be cured, that he has a neurosis only because he does not know what it is all about. Say he has an incest complex; as soon as he knows it, he cannot be

neurotic. Now that is a wrong idea because it is based upon the assumption, first of all, that the neurosis is caused by repressions. Freud simply takes that for granted; he is absolutely convinced that if one knows the contents of one's repressions, one must necessarily be well again. But this is not true. So his concept of the personal unconscious is what I would call the shadow, and yet it is not altogether that.

It looks like hairsplitting when I try to explain such a subtle difference, but it is very important to know it for practical reasons; for the shadow is a normal and natural fact, while the Freudian unconscious, or the personal unconscious, is not necessarily a normal and natural fact; it is to a certain extent a cultural fact. When one asks people what their shadow is, they are likely to tell you what they repress; that is, their conscious assumption of the nature of their shadow. But one must realize that such an assumption does not necessarily coincide with reality. We usually make the mistake of assuming that the shadow coincides with our repressions, we explain it in those terms. It may be so, but it is not necessarily so. The real evil in people is often quite different; they repress something which perhaps is not even evil, it is only a mistake, an illusion.

I will tell you a case. A man came to me and told me among other things that he was homosexual. He didn't look so and I get rather suspicious when people assure me that they have sexual peculiarities, so I asked him whether he had had a Freudian analysis, and found that he had for some months. Then I said: "Now tell me, have you had love affairs with boys?" "Oh no," he said, quite upset, "it is not as bad as that." "But of what does your homosexuality consist? Do you have fantasies about boys, do you like them better than girls?" "Oh no, I have always been in love with girls. When the analyst told me I was homosexual I was shocked, I didn't know it." "But how did the analyst know since you did not know it?" "It came as a great surprise; I once dreamed that I was sleeping with someone whom I thought was a woman and it turned out to be a boy. I woke up terribly shocked." Now of course one can dream anything, one can dream that one is sleeping with an animal, but that does not prove that one is a sexual pervert, it is simply a symbol. But those people take it quite literally and are convinced that it is sexual, which is simply not true. That symbolism does not come from a repression; the repression theory is not necessarily an eternal truth, it is a *point de vue*, an *aperçu*.

So one must make a difference between the shadow and the personal unconscious. The personal unconscious in a way coincides with the shadow, yet it also may be like a film of illusion, or a sort of assumption

about the negative nature of the shadow. *The shadow is the negative of the conscious personality*, but it may be much more decent and have many more positive qualities than the conscious. For many people live their dark side in the conscious, their conscious life is the shadow life. Such people are always putting the wrong foot forward; you know people often look much more stupid than they really are—though usually it is the other way round. But certain people look idiotic and do all the wrong things, and even indulge in such behavior, either because it gives them more pleasure to be martyrs, or because they take it for granted that things are like that, that naturally they live in a hell of a world and naturally they are the victims of it. There is always a sort of hidden Christ complex in such an attitude; also that infantile principle: "It serves you right when it hurts me." So the film of illusion which we have about our shadow is not to be taken as the shadow; to find out what the shadow really is, is sometimes quite a task.

We all know those people who live the shadow, like the unfortunate bird who cannot enter a concert hall without stumbling over a chair and always has to cough during a pianissimo; or the person who congratulates the mourners at a funeral when he means to express his sympathy. There are many such unfortunate beings who go through life falling into one hole or another, and if one asks them about their shadow, they inform one that they are murderers, cutthroats and gamblers and everything that is wrong, while in reality they are entirely decent folk. If one takes away that film of illusion about their own shadow, one discovers eighty percent true gold, perfectly nice people. It is a surprising experience to discover that. Then other people always put the right foot forward, and if asked about their shadow, they admit that they have any amount of faults and are quite willing to see them, because to admit a sin polishes up their resplendent surface still more. But when one by chance comes upon a specific sin, they cannot admit it, and there one has the shadow; you see they also have a wrong idea about their other side.

But here we are not speaking of such assumptions, we speak of the shadow as it is in reality, namely, the unconscious part of the conscious personality, and that is an exceedingly real thing. To say the shadow is merely absence of light is like the famous definition which optimistic people give about evil—that evil is nothing but the absence of good, it is only a mistake. But when one looks at the way things develop in the world, one sees that the devil is really in things, that there is an abysmal evil at work. One cannot explain the destructive tendency of the world by the mere absence of good or a mistake made in something originally

good. People say that at bottom man is good but that is not true, one could just as well say that he was the devil from the very beginning. Are the untold millions spent for armies and weapons and poisons only because of the absence of good? No, it is a very evident will to destruction, which is wrong. Destruction is just as real as construction. Is the destruction of northern France, or the destruction now going on in Shanghai,¹ not real because it is wrong?

That the shadow is the absence of light is of course true of the physical phenomenon; when one is sitting in the shadow on a cool day and begins to shiver, the absence of light is a very obvious fact. But in the psychological sphere, one side of ourselves is positive and constructive, and the other side is not merely inert, it is actually destructive, it has a destructive will, and that is an activity too; it is not an absence of activity, it is an active evil will. And so our shadow is an existing thing, as much or all the more evil, the more we are positive and constructive in the conscious. I mean, when one tries desperately to be good and wonderful and perfect, then all the more the shadow develops a definite will to be black and evil and destructive. People cannot see that; they are always striving to be marvellous, and then they discover that terrible destructive things happen which they cannot understand, and they either deny that such facts have anything to do with them, or if they admit them, they take them for natural afflictions, or they try to minimize them and to shift the responsibility elsewhere. The fact is that if one tries beyond one's capacity to be perfect, the shadow descends into hell and becomes the devil. For it is just as sinful from the standpoint of nature and of truth to be above oneself as to be below oneself. It is surely not the divine will in man that he should be something which he is not, for when one looks into nature, one sees that it is most definitely the divine will that everything should be what it is. I must use my usual metaphor here, I am again reminded of the good tiger that learned to eat apples. Such a tiger is surely not the tiger that it was meant to be, it is a perversion of the creative will. Now you ask, Mrs. Sawyer, whether this old woman who is throwing the fire upon them, the patient's shadow, is behaving in a positive way?

Mrs. Sawyer: It seems to me that by marrying the animus to the patient, the shadow is severing her own connection with the animus, and therefore she is doing something for the good of the whole psyche. I won-

¹ Jung refers to the area of France which was attacked, taken and retaken by the German army in World War I with tremendous loss of life. In 1932, Japan was attacking Shanghai with equal fury in order to force an end to China's boycott of Japanese goods.

dered if it meant that the patient had accepted her shadow so that the shadow is now helpful.

Dr. Jung: That is not so simple. We must remember the text here. She sees one of the riders standing before the ghost of an old woman, and in front of the ghost is a cauldron seething with fire. And we said that the cauldron shows that the old woman is a witch, which is nothing very positive. Moreover she is not even a real witch, she is a ghost of a witch which makes it still more negative, it is very spooky. So evidently the shadow did not become positive, despite the fact that she weds the patient to the animus.

Mrs. Sawyer: But does not the shadow thus renounce the animus connection?

Dr. Jung: Well, the patient has acquired a very active attitude, she even throws down the helmet which the animus offered to protect her against enemies. She shows herself in a very masculine role and obviously aware of what she is doing, so the result is that one of the animus riders dismounts and comes to her. She forces the animus down to herself, in other words, and both are standing before the witch. The shadow has done nothing really, the shadow remains negative; the patient herself is active and detaches the animus from the shadow, thus making the shadow into a ghost, an unreal thing, yet with the positive quality of fire. The witch can be a witch whether she is a real witch or a ghost, she can throw fire upon them, and the question is whether the fire is positive. My supposition would be that it is a destructive evil will; she puts into them an angry flame from the witch's fire. Do you understand?

Mrs. Sawyer: Yes, thank you. I thought the shadow was doing something on her own initiative.

Dr. Jung: I should say that the shadow was absolutely unconscious; all the activity is in the patient, and she forces the animus to come to her. In other words, she acquires her own mind, or the Logos function, which in a woman's case is always an autonomous content of the collective unconscious; as relatedness in man, the Eros function, is a content of the collective unconscious to begin with. And it is up to him to force Eros to his side, to marry the anima that before entertained a relationship with his shadow figure—his primitive mind or whatever the shadow might be; for the shadow may be very different things as I told you.

Mrs. Sawyer: Does the witch herself not say, "Now I have wedded you?"

Dr. Jung: She says, "I will wed you with fire," and then she throws fire upon them. But that fire comes from the unconscious side, it is a sort of telluric fire, a fire from the bowels of the earth, from the witch's cauldron, and the witch's cauldron is *muladhara*, the root center.

Mr. Baumann: I think Mozart knew a good deal of modern psychology—the problem of the wandering anima in *Don Juan*, for instance, and even the problem of the shadow. In *The Marriage of Figaro*,² there are two couples, one is the shadow of the other.

Dr. Jung: In fiction also, the villain is very often the hero on the other side, a partner in the same game only he holds the unconscious side. The typical villain figure is the shadow. One can often see very clearly that he is just the other side of the hero himself. Usually they are even in love with the same girl, the same Pudencian, as a modern writer has called them.

I really must call your attention to that story, "A Voyage to Purilia," by Elmer Rice.³ It is one of a collection of stories by different authors in a book called *Holiday Omnibus*, and it is a wonderful demonstration of the modern American movie psychology. The author describes a planet hitherto unknown on which things happen as they happen at the movies. The country is called Purilia, and he gives a sort of natural history of it and a classification of the peculiar types of human beings living there. He says they look like us, they all look very human. The main figures, those who enjoy almost divine worship, are the so-called Umbilicans, who are characterized by an atmosphere of great devotion. They are always very sorrowful, and their chief occupation consists in standing at a window, knitting, and looking at the photos of absent ones, usually children. Then the second class is the Pudencians, who are girls between eighteen and twenty-two. Later on they always marry but they never lose their virginity. They are very beautiful young girls, and they are invariably in terrible emotional stress, because they are desperately in love with a certain class of men called the Paragonians, yet persecuted and tortured by another class of men, the villains. But the villains never succeed. As the name denotes, the Paragonians are paragons in every respect. They are exceedingly virtuous, they are always most athletic, they are infinitely resourceful, and they are of superhuman strength, a match for ten fellows of white skin and thirty fellows of colored skin; they excel in every art and craft. They are excellent aviators, first-class shots, and they always win out, they are practically immortal, yet they are afflicted with terrific wounds sometimes,

² The speaker presumably refers to Mozart's *Don Giovanni* (1787) and *The Marriage of Figaro* (1786).

³ The American playwright Elmer Rice (1892–1967) wrote "A Voyage to Purilia" (1930), described in *The Penguin Companion to American Literature* (New York, 1971) as a utopian satire. A version may have been included in *Holiday Omnibus*, a British anthology, not traceable.

which heal, however, in an incredibly short time provided that a Pudencian gives the Paragonian a kiss.

The class opposite the Paragonians are the villains, and they are always fighting a lonely fight. They are called the Vauriens, and there is a tremendous number of casualties among them; they undergo heavy losses, they are shot, they are thrown down from skyscrapers, they fall down from airplanes, and they go down with ships at sea. For they are always after the Pudencians, they try to kidnap them and to seduce them by the most violent means. But they never succeed because the Pudencian never loses her virginity even if they are married, as childbirth has nothing to do with sexual intercourse; childbirth is entirely metaphysical and has only to do with the marriage ceremony; that makes them pregnant. Children come as a sort of surprise, they are already there, and usually already provided with teeth. Occasionally one sees a woman knitting little socks or something like that, but it is very bad taste and should not be—it is regarded as almost too indelicate.

Then comes the most despised class on that planet, women called Bordellians. This is a very peculiar class; they have never been seduced, they have never lost their virginity, because they never had any, they were always wrong, and their chief object is to seduce the Paragonians. Occasionally they almost succeed in something which looks like the very thing, but since the Paragonian never loses his virtue, one doesn't know what they really are after; the Paragonian always wins out, yet he is somewhat distracted by the Bordellians.

There is also another class of men, who are neither Paragonian nor Vaurien, neither this nor that, morally indifferent, but they are occasionally seen. They are usually men in bowler hats, much too big shoes, and baggy trousers, who simply cannot adapt to the peculiarities of that civilization. I remember one, for instance, who was caught in the swing door of a hotel, and he went round and round until the swing door shot him out into the street, where by chance a very dignified lady was walking past, with a pram containing a suckling; he landed with his lower parts in that pram, and the suckling, having already developed teeth, bit him on the bottom. This sub-caste of men are really most unfortunate creatures; they are utterly incapable of coping with even the most ordinary mechanical contrivances. They are always seen hanging out of carriage windows, or being run over by automobiles, or doing the most nonsensical things. They are supposed to be the last survivors of a prehistoric race that could not adapt to modern life in Purilia.

Then their religion is marvellous: there is a voice that functions like God himself, a very peculiar impartial voice that comes suddenly out of

the sky. When the human being who tells the story first landed on that planet, it was a pleasant evening in early spring. He landed from a sort of flying machine, and as he walked away from the field to a cottage in the distance, admiring the landscape, he suddenly heard a voice out of the wonderful blue sky that said: "Spring comes early in Purilia." And then he observed that each time he came to something which he did not yet know, a perfectly impersonal voice said something about the situation. It was most informing and instructive but he could never find out exactly where that voice came from. Of course it is the text inserted in the movies, the apt remark. It is all a most amazing caricature of collective psychology.

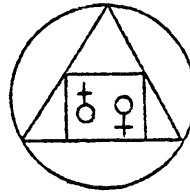
The Vauriens and the Paragonians are almost the same, they are interested in the same object, they have the same purpose, only the one tries to attain his goal by wonderful feats of prowess, and the Vaurien tries to reach his end in awful, vicious ways, but the result is the same: they both arrive at practically nothing. For the human man tried that life too, he behaved exactly like a Paragonian and fell in love with a Pudencian, who was extremely happy and made tremendous eyes at him—the Pudencians are always exceedingly loving. He went through terrible emotional mistakes, because it seemed that ordinary things were always misunderstood and had entirely different effects, but in the end they came together and were going to be married. One marriage alone seldom took place, usually some other marriages occurred at the same time, very often it was the mother. So this man's mother-in-law was to be married to an old Paragonian whom she had lost fifty years before, and a friend of his girl, another Pudencian, was being married to a friend of his own, and their wedding ceremonies took place before his. Then he noticed that as soon as they were married those two couples just vanished, they lost their contours and became nonexistent, so he ran away and got into his plane, because he didn't want to vanish. He looked back whilst running away—the priest had already given the blessing and he could just get away in that moment—and the girl still remained there in an ecstasy of joy. That is the reason why the Umbilicans never have husbands; they are always lost, for as soon as they have them they vanish.

Now we will go back to our work. Mrs. Sawyer's question has shown me that this vision is pretty complicated, and I think we had better go through the part once more, which we went over last week. This union of the patient and her animus creates a different situation, of course; she is separated from the shadow or in opposition to the shadow, and yet she is wedded to the animus. That means that she now has an immediate connection with the collective unconscious; which gives a chance for the

blending of the collective unconscious with the conscious, the two can unite, which naturally produces a new condition. For the principle pair of opposites is the conscious world and the unconscious world, and when the two come together, it is as if man and woman were coming together, the union of the male and the female, of the light and the darkness. Then a birth will take place.

Therefore in alchemy the *Lapis philosophorum*, which is the reconciling symbol, is often characterized by the union of the male and the female.

I have recently seen such a representation, a square in a triangle, and the triangle in a circle, the square containing the male sign on one side and the female sign on the other. So the philosopher's stone is characterized as such by the reconciliation of the pairs of opposites, the Yang and the Yin. And being wedded to the animus means this union of Yang and Yin. You



see, in that case the conflict between the two worlds, the light world and the dark world, the visible world and the invisible world, would be settled in her, it would be the beginning—or the anticipation at least—of Tao. That is, of course, only a psychological condition; in this case it is a mere intuition. One would seek in vain for symptoms of Tao in her external life, or even in her general feeling about herself. The way by which Tao could be established is only indicated. If Tao should really be established, everything would get into its place; there would be no conflict needing soldiers and helmets and other means of protection.

Now in order to bring about this union of opposites it is first of all necessary that the principle of Yang as well as of Yin should be active in her psychology; it is important that she should contain the principle of light, that she should not lose consciousness and understanding. But on the other side she must have the power of darkness; that is the flame in her breast. Similar things have been hinted at before—that dark influences got at her, or that the animus transformed into the dark principle, like that Negro. But here it is in the form of the flame of her Eros, the flame shooting from her heart. And the flame of the Logos comes out of the man's head. Now that flame is unholy, it has to do with the fire of hell rather than with the warmth of the light. It is an intensity of the dark purpose, and the old witch says to them: "Go forth and see what you can find," which is not just a blessing. It would mean that further on the way they would encounter tremendous obstacles, for they have to deal now with the most immediate and formidable resistances of the earth. So they go out into the darkness of the forest, the place where they cannot see far, where there are hidden dangers, and there they discover the

snakelike dragon. For us the dragon is the principle of chthonic darkness, exactly contrary to the meaning in Chinese mythology. I told you last week the early Christian story of a certain saint who discovered in a cave the artificial dragon with a sword for a tongue, onto which the virgins were thrown as a yearly sacrifice. And what was the specific meaning of that dragon with the sword for a tongue?

Mrs. Sawyer: We said last time that it was gossip and public opinion.

Dr. Jung: Yes, she has to face that. So the man, who is her mind, wrenched the sword—or the knife—from the dragon and, tearing out its teeth, threw them behind him, meaning that her mind takes the sting out of the gossip. You see, in analysis one naturally has to deal with gossip all the time, and one finds that there is usually a sting in it because it contains an element of truth. Moreover, it stings because, inasmuch as we are collective, we also have collective opinions, collective opinions are all over us; and when we hear the same thing outside which we already have within us, it stings us in the back, so we are momentarily overcome and our thought fails us. Therefore I usually say to anyone who is wounded by gossip: “Now let us think about it, what has really happened?—and does it really matter?” And then it becomes obvious that it is not worthwhile to get excited, it is often complete nonsense. If people are able to think—of course I don’t mean intellectual thinking, but if they have a meditative sort of mind and can submit the thing to their reasoning powers, if they are capable of taking it in an objective way, not merely personally and emotionally—they can then disinfect the sting, they can even overcome the bad effect. And that is done through the Logos element which discriminates between things, while a woman who has nothing but the Eros element is related to the thing that stings and is stung again and again. She has absolutely no weapon against it because her Eros principle always tries to establish a relationship to it; while if she begins to think about it, there is a space in between, and she is relatively safe.

So here our patient has to learn to disarm gossip or wounding remarks in the way that a man would arrive at his own convictions independent of public opinion. She has to forget her woman’s ways, her Eros by which she has hitherto tried to adapt to things that wounded her. Arrows and all sorts of missiles were shot at her, you remember, but they were merely that so-called public opinion. Now, according to this part of the vision, she can only attain to a relatively safe state when she is able to think things out. So the animus tears out the knife and the teeth and throws the teeth behind him. Throwing the teeth behind him is a symbol—it alludes to a motif which I described in *Psychology of the Uncon-*

scious.⁴ The story is that after the great flood everything was extinct except Deucalion and Pyrrha, and in order to create human beings again, they were told to throw the bones of the Great Mother behind them; they understood the bones to be stones, so they threw stones behind them, from which sprang up human beings. Then in the myth of Jason, teeth were sown in the earth and up came armed men from the furrows. So this is concerned with the creation of new people, but it is not followed up here, so I will not insist upon it. I will repeat the next lines of the text: "We walked on and soon came to a block of ice. I said: 'Within that ice is a beautiful red jewel. How shall we melt the ice to obtain the jewel?' The man answered: 'Only your body will melt it.' So I lay on the ice which melted away. I gave the jewel to the man who put it upon his breast." What is the block of ice with the red jewel in it? You see this symbolism emphasizes the importance of the body. When a woman is wedded to the animus, she is usually lifted up into a mental sphere where she is only concerned with spiritual things, as if everything could be done through a spiritual attitude. But that is a wrong kind of spirituality, because behind it is a secret joy that she has escaped the awkward problem of the body. And this vision says only the warmth of the body will melt the ice which contains the red jewel. So a certain influence of the animus, which would lift her up too far into the spiritual sphere, is here counteracted by the emphasis upon the body, on the fact that the ice cannot be melted otherwise, that the body plays a decisive part in her further progress. Now what does the red jewel signify? Obviously a great deal depends upon the interpretation of that red jewel.

Mrs. Fierz: The feelings.

Dr. Jung: Yes, the heart or the blood; it is feeling warmth, and a jewel of that red substance could be called love. As the heart is a red jewel, I think we are safe in assuming that it means the treasure or the jewel of life, here surrounded by a block of ice. For if one is lifted up into the upper stratas of the atmosphere, everything is frozen, so even the heart gets cold, just on account of the animus. When women begin to think, they often dismiss the heart altogether, and if the animus functions all alone, it is as if the world contained no feeling at all, or anything like Eros. The animus statement is always peculiarly beside the mark because it is made in an absolutely unfeeling way. So this vision confirms what we have seen before, that through her contact with the animus she becomes disembodied and cold, her heart is in the ice block. But the human heart has to do with the body, it is not made of air, and she can only

⁴ Deucalion and Pyrrha in CW 5, par. 279 (and in *Psychology of the Unconscious*, CW B, par. 300).

obtain the jewel by using her body to melt the ice; for that flame is in the body, and the flame comes from the dark side. If she should try to be wonderful and perfect, her shadow would contain the flames of hell, but she herself would not contain them; she would be a pure ice block, she would have a flaming red heart inside, yet it would not reach anybody. And any warm ray from someone else's heart would have to pass through that block of ice in order to reach hers, and in the ice it would be annihilated, it would die down completely. The existence of a heart in the ice means nothing, it must reach a fellow being. Ideals are very nice and wonderful, but they are too wonderful; they can transform one into an abstract ghost which emanates no warmth at all, and such a body naturally cannot kindle fire. A drop of hellfire is absolutely indicated. It is always there, but if one disregards the body, one disregards that drop of hellfire, and it doesn't work. That is not my invention, the idea is in an old Jewish legend which I have quoted repeatedly.

Remark: We do not remember it.

Dr. Jung: Well, Jezer Horra is the evil spirit of passion. And the story is that there was a very wise and pious man who saw that all the sins of the world were caused by that evil spirit, so being a pious man and therefore on very good terms with God, he went up to the roof of his house one evening and prayed to God to remove the evil spirit of passion from the world. God granted the request, and the pious man thanked him and was very glad and went down into the world now redeemed from the evil spirit. But when he went into his rose-garden, though the roses were as beautiful as ever, he could not enjoy the beauty and the perfume; they seemed very ordinary, and their perfume was somehow not right. He said to himself: "There must be something wrong with me," and he thought himself of a wonderful old wine in his cellar; so he descended into the cellar to fetch it, and it was the same wine yet it had no taste, there was no kick in it. Then he remembered that he had a beautiful young wife in his harem, so he went and kissed her, but it meant nothing. He was quite desperate till the idea occurred to him: has it to do with Jezer Horra? So he went up to the roof and prayed to God, beseeching him to let Jezer Horra out in the world again. And because he was a pious man God let out the spirit of passion, and since then it has been in the world. You see, that is the drop of hellfire, the flame, and without it no ice can be melted, there will be no warmth; sure enough, heart will not touch heart and no fire will be kindled.

Mr. Baumann: There are similar stories in German. One is about a castle on a mountain of glass, and in it there is a jewel; people try to climb up to it but they always slip down, they cannot get hold of it.

Dr. Jung: That is a very similar idea. Well, this woman succeeds in melt-

ing the ice, and then she gives the jewel to the man, who puts it upon his breast. That is, the animus now reaches her heart, there is a union between the animus and the feeling; the animus is no longer the mere Logos function, he now contains feeling, which is a tremendous asset. For then the woman's thought, her conception of things, is not a mere abstraction; it is adapted and adjusted through feeling values, and that corrects the essential mistakes of the animus. Now I will repeat the rest of the vision: "As we walked on in the darkness we saw before us in the sky the streaming lights of the aurora borealis." What does that indicate?

Mrs. Fierz: Is not the aurora borealis the light of the earth itself?

Dr. Jung: No, it is electrons coming down from space. Therefore it is in close connection with electromagnetic storms; when there is an electric storm, the aurora borealis is often to be seen at the same time, but it really comes from the cosmic spaces. That fits in particularly well here because the situation is now very earthly, the Logos is now connected with the feeling, with that drop of hellfire in her heart, so she is quite on the earth and in the darkness. And then comes the vision of the light from the cosmic spaces. Now what is that light psychologically?

Mrs. Fierz: The light of Tao.

Mr. Allemann: The white spirit light.

Mrs. Crowley: It is the constellation of the Yang again, having accepted the Yin.

Dr. Jung: Yes, this last part of the vision contains a full recognition of the Yin and of the essential psychology of a woman; and then comes the cosmic phenomenon, in other words, the enlightenment. The aurora borealis is particularly impressive because it occurs in the almost interminable winter nights of the arctic countries; it is an exceedingly brilliant phenomenon of almost metaphysical beauty, a very spiritual and mystical light.

Miss Hannah: I have seen it from the North Cape. It was a strange green light, quite different from anything I have ever seen, almost daylight.

Dr. Jung: It is sometimes like a curtain, or like ribbons of light, and it moves. It is most extraordinary, really an unearthly phenomenon. Now that means illumination, an enlightenment which is only possible when one is in the depths of darkness; then only can that unearthly light be seen. Here it refers to the inner spiritual experience which can never be the object of a science or of rational explanation; it is just a fact, and a most irrational fact at that. We have now finished this series of visions. Are there any questions?

Mrs. Fierz: I don't understand why you explain the ice block in this way,

because, before that, she had already been touched by the fire of hell; she meets the dragon and is in complete darkness, she is already in the middle of the Yin principle. So I don't see, except for the presence of the animus that must be there, why you explain this as a sort of animus attitude, and why you could not explain it also as just one aspect of the Yin principle. For the Yin principle is the north, it is the ice, and it is just in this aspect of the Yin principle that the red jewel would be found, if her body, which is hot from hell fire, contacts it.

Dr. Jung: You are quite right, but the quintessence of the Yin principle is not reached without the animus; it needs the animus in order to push the woman entirely into the Yin principle, to the point that she gets simply frozen.

Mrs. Fierz: As far north as possible?

Dr. Jung: Yes, the two things belong together, because as long as there is no animus there is only a sort of lukewarm happy medium, but as soon as the animus begins to act, the Yin asserts itself. Or you can explain it as the Yin mind; the animus is very much the Yin mind, and that contact has a peculiar effect on a woman. She may feel five hundred degrees of heat inside, and she may assume that it is most convincing, but it is not, it is utterly cold. Everything gets congealed with the cold.

Mrs. Baynes: I did not quite get Mrs. Fierz's point.

Dr. Jung: Mrs. Fierz was explaining the block of ice by the qualities of the Yin; she said that the patient was already in a Yin condition, having received the fire from the witch in the wedding rite, and then going on in the darkness, fighting the dragon in the forest, etc., which of course is all on the earth. The Yin principle is the cold north side of the mountain, so she thinks the Yin now produces the coldness round the heart. This is all true, but the Yin principle can only be entirely brought out by the animus; otherwise there would be no motive for a woman going so far in the Yin principle. In the case of an animus possession, a woman's nature goes to the extreme of Yin, and that causes those peculiar projections. The animus causes an extreme reaction of the Yin powers.

Mrs. Baynes: You mean the fact that she seems not to be in the Yin is just a sort of screen that is put up by the animus?

Dr. Jung: The animus causes the illusion that a woman is absolutely given over to the spirit or the mind, while in reality she is more in the body, more swept by passion, more in the actual heat of hell than any other woman. The so-called Eros woman may be comparatively cool beside her, even cold.

LECTURE V

17 February 1932

Dr. Jung:

Today we start a new series of visions. In the beginning our patient finds herself again in a cathedral. That was prepared for in the end of the last vision by the aurora borealis, which was a light from above when she came up from below; so the movement now begins above, in a spiritual setting. But what kind of spirit would you expect in a cathedral?

Mr. Allemann: A Christian spirit.

Dr. Jung: Obviously, and that does not fit in with the aurora borealis, which is the natural spirit, a cosmic sort of spirit. We have already encountered that conflict between the cosmic spirit of nature and the Christian spirit. What example do you remember?

Mrs. Baynes: Pan.

Dr. Jung: Yes, the god Pan is obviously a nature spirit, a sort of philosophical nature god. The original form of Pan was a petty, local field deity, like Priapus or Saturnus. Priapus was a god of the fields, particularly of the boundary lines; instead of having stones to mark the beginning of a neighbor's estate, they had phallic figures of Priapus, always made of the wood of the fig tree. They still have such figures in Egypt, but there they have more to do with fertilization, and they look more like scarecrows. Saturnus was also such a deity, a rather unimportant field demon for fertilizing and protecting the seeds, the growth of the wheat, etc., an agricultural god. Later on he became identified with the Greek god Chronos, who was the god of creation, having exactly the meaning of what Bergson calls *la durée créatrice*.¹ So one could say that Bergson's intuitive idea was only a recrudescence of that archetypal idea of creative time. Then in Mithraism, there was the *aiōn*, the god with the lion's head encoiled by the snake, the snake's head resting upon the head of the god; that figure was always standing in Mithraic temples somewhere near the altar, and it is identical with the Persian deity Zer-

¹ See above, 19 Nov. 1930, n. 2.

van Akarāna, which means infinitely long duration, and this is also *la durée créatrice*. Proclus, the Neoplatonist,² called Chronos the god of creation and said that wherever there was creation there was time; the creative god was always associated with light, fire, warmth, and time. Perhaps the most ancient form of the idea is found in Heraclitus, the old Greek philosopher, a contemporary of Lao-tze; he called it *pur aeizōon*, meaning fire always living, which is exactly what Proclus called Chronos about nine hundred years later.

But Saturnus was originally something like Pan, who was a god of the meadows and the woods. Pan's flute created the panic fear of the shepherds. The word panic comes from Pan. He went about whistling or playing his pipe and frightening the shepherds. The shepherd's fear is like the stampede of the herds. Occasionally a herd begins to stampede for no obvious reason, it is as if they were suddenly frightened by something. That happens to us also; at certain moments in the midst of real nature one is suddenly seized with terror without knowing why. Sometimes it is a particularly lonely and uncanny spot, but at other times one cannot say what it is, a kind of animal fear seizes one. It is the great god Pan that causes the panic terror. Then that nature demon became a great philosophical god on account of the transformation in the meaning of the name. The Greek word *pas* means all, the whole, and *pan*, the neuter, means the universe; and that meaning became attached to the god as the universal nature spirit.

That nature spirit was opposed by the Christian spirit in the first centuries. The early Christians repudiated nature worship of every description—nature was not to be looked at nor admired—while the antique religions consisted of an intense nature worship, particularly Mithraism. Therefore the mithraeums are always found in lovely places, near a spring in the woods perhaps, or in natural grottoes and caves. There is such a place in Provence—I have forgotten the name—where a beautiful clear spring comes out of the green under a wall of rock, on the surface of which the Romans carved a huge altar picture of Mithra slaying the bull. Then they made holes in the rock into which they inserted beams, and so erected the temple right beside the spring. The spring was always outside for the sacred ablutions, and there the mystery of rebirth was performed. There is the same arrangement at Saalburg near Frankfurt; the mithraeum has been reconstructed, and the mystical

² Proclus (412–485 A.D.), Neoplatonist and pupil of Asclepigenia, Plutarchus's daughter, who instructed and initiated him in various sacred mysteries and what the Neoplatonists called the theurgic virtues and disciplines.

spring is just as it was in those early days for the rebirth ritual. So the spirit of late antiquity was expressed in the worship of the deity *inter nemora et fontes*. It was a beautiful form of worship, and there Christianity met its most formidable enemy; the natural joy one feels in nature had to be combatted by the Christian spirit. They said the devil was tempting them, luring them away to natural beauty, to the beauties of the flesh, and making them dull in spirit.

It is quite true that contact with nature makes one more or less unconscious; in that respect the influence of nature is hostile. When fairly primitive people are exposed to the intense influence of nature they simply become unconscious. One sees that happening still. People nowadays go to the woods and the mountains just in order to become unconscious; to identify with nature is a great relief from the strain of consciousness in the life of the city. But it may be overdone, it may have a bad influence, people may become too primitive. I have seen several cases where the influence of nature had to be combatted, for they were always avoiding issues by going off into nature and forgetting themselves completely; they used it as a sort of drug. And so it was in the beginning of Christianity, and still in the Middle Ages, and even very much later; in order to make people aware of the power and importance of the spirit, it was necessary to curse nature as being most unholy. That was on account of the fact that the great god Pan was not really dead, the spell was still there.

Of course, the Christian spirit is not to be entirely rejected, too much belief in nature may overwhelm people, as I said, and then they lose what the Christian gained through its repudiation. The Christian spirit is the Western attempt—still very modest—to deny the flesh; it is one stage on the road which the East has already accomplished, the denial of reality. The early Christian argument was that the flesh is transitory, while the spirit is eternal; the flesh vanishes like the grass, while the spirit lives on in eternity. It is the beginning of the idea that reality is not what it seems to be, that it is an illusion. We find a like spiritual attitude in Islam, despite the fact that they have not the same moral attitude as Christianity.

Our patient suffers from the same conflict between nature and the Christian spirit. When she is confronted with a natural manifestation of the spirit, there is always the danger that she will be influenced as if by Pan, that she will fall into an unconscious condition. You see that terror of nature comes, not from nature herself, but from the nature of man. The panic terror is due to the fear of being overcome by the unconscious; it is the terror of solitude where one might really go crazy. Her

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vision of the aurora borealis was a manifestation of the spirit of nature, and if she can avoid the aesthetic aspect of the phenomenon, if she is not too inclined to lose herself in it, if she can look at it and understand it, she will then be maintaining a spiritual attitude to the thing. But if she should be overcome by the aesthetic quality of the vision, it would mean that she was unconscious and deserved to be in a panic over it; then she should be a Christian. That explains why the aurora borealis immediately constellates the Christian spirit; a cathedral means a refuge, she is sheltered there against the demons of nature. For nothing natural is allowed to enter: animals are never allowed in the church, everything that is used in the ritual has to be denaturalized. As I have often told you, the water used in the baptismal font, and the wax of the candles, and even the incense, must be purified, denaturalized, before they are used. This denaturalization is an extraordinary twist in human nature, yet it is necessary in order to come to a spiritual point of view. But if one is already in that condition, there is no use going further along that road, for it is then a question of the horse and the oats—the day when one succeeds in bringing up that horse to live without oats, it is dead. So if one goes on denaturalizing long enough, one is finally dead, and it is no use going further because there is nobody to go with.

Then the return to nature becomes a problem. But the return should not be a regression; one should not go below the Christian accomplishment of seeing the flesh as illusory. One should, rather, keep the Christian point of view and return to nature with that as a safeguard. Otherwise one lands in the old demonism of primitive times and the whole intervening development has been for nothing. That is this woman's danger, so she always returns to the problem of Christian spirituality when she touches upon the natural spirit. But there is the difference that now when she comes to a manifestation of the nature spirit, it is because it is beyond the Christian denaturalization; and when she returns to Christianity, it is a regression. And then you may be sure that the regression has to be worked out again; it has to be transformed to a new attempt to approach the spirit of nature in a conscious way. Now here is the next vision:

I was in a cathedral. I saw a dark Christ on the crucifix and beneath the crucifix knelt the mother of Christ weeping. I said to her: "Why do you weep, oh *mater dolorosa*?" She answered: "Before this he was with me. Now he is up there upon the cross. Something has broken between us." Then I took her by the hand and led her away saying: "Woman, are you afraid to stand alone?" We stood together facing

the dying Christ who turned his face towards us and gazed upon us. Then he spoke saying: "Oh you two women who have created me, behold me now. Did you create me only to be crucified?" I answered Christ: "Yes, from my womb I bring forth suffering. I will create you again with my body and again you will be crucified." When he had heard these words the eyes of Christ closed. He turned his head away. Then the mother of Christ wailed in a loud voice: "You shall not speak such words." She called in a great crowd who stood about menacing me. I drew a veil over my face and went forth from the church. The angry crowd called: "You have spoken words no one shall speak." I made my way through the winding streets of the town and came at last to the banks of a stream. Here I knelt down and, lifting my veil from my face, I bathed my face in the water. A swan came toward me and in a basket I saw a newborn babe.

This is a very coherent story, as you see, therefore I have given you the series all together in one picture. The vision contains the reconstruction of her rapport with the nature spirit, it is the transformation of the regression into progress. She is obviously identified, or parallel with, the mother of Christ, as one sees from her words: "We stood together facing the dying Christ." Then she talks with the dying Christ as if she were the mother, and he says, "You two women who have created me." Only Mary created him, but the patient is as if she were a second Mary. She is assimilated into the story, and she answers him: "Yes, from my womb I bring forth suffering, I will create you again." Do you understand this?

Dr. Reichstein: Her conflict is constellated between the spirit and nature, for Mary is nature and she complains in the beginning that something has come between herself and Christ. And is the Christ not black here?

Dr. Jung: She does not say black, the dark Christ means obscure, dim, referring perhaps to the antiquity of the wood. I think it is better to take Mary, and Christ also, as specifically Christian symbolism, and according to the Christian idea Mary is entirely spiritual, there is nothing chthonic about her. Moreover, the patient herself is not aware of the chthonic connotation of Mary in the early church, of the fact that St. Augustine called Mary the earth, for instance, and said that Christ was born from that earth.

Dr. Reichstein: It seems very analogous to a Gnostic fragment where the earth complains that the spirit has left her. The words are similar here.

Dr. Jung: That is perfectly true, but that belongs to the earlier times, those are subtleties of which the patient is not aware. Mary should be

taken here in her medieval significance rather than as still identical with the earth. You see Mary does not agree with our patient; she says, "You shall not speak such words," and calls in the menacing crowd. She is quite against her strange behavior in the church, she disavows her, she doesn't want to be identified with her. She does not want to know that she has brought Christ into the world only to be crucified; she brought him forth assuming that it was for a happy and successful life, and not for such a cruel death. And in contradistinction to Mary, the patient says that she brought him forth for suffering, and if she should do it a second time, it would again be for crucifixion. She is apparently perfectly conscious and almost ruthless, very unsentimental. Now how would you interpret this? It demands some imagination. What about this fact that she takes the place of Mary, as if she were going to create a Christ, as if she were Mary herself?

Dr. Curtius: It is ambivalence. Mary is more the natural mother, and she is in the position of the spiritual mother.

Dr. Jung: She could not mix herself up with Mary without a certain amount of ambivalence, but that does not explain the meaning. There is something very significant in it and very modern.

Mrs. Crowley: It might be a new attitude towards herself, where she recognizes this rebirth within herself. She is the mother of it; she is no longer the child, but takes the attitude of furthering it.

Dr. Jung: It is true that such an attitude means great maturity, extraordinary consciousness; she is far more conscious than Mary, who appears here as if she did not agree at all with the fate of her son, whereas the patient says that she even meant to bring forth all that suffering. But what is the main parallel with Mary? In the Catholic church it would be exceedingly blasphemous for anyone to identify with Mary.

Mrs. Fierz: Is it not the collective idea about mothers that they should suffer?

Dr. Jung: That children are always children of sorrow is certainly true, it is the eternal fate. The suffering of the world is continued through the fact that mothers have children; every woman who has a child is continuing the suffering of the world. It is an extremely conscious point of view, very mature, to say: "I am bringing forth this child for the suffering of the world." No, she brings them forth, as she positively thinks, to be healthy, successful, and happy; each mother hopes that the life of her daughter or her son will be happier than her own. So Mary is very much in the condition of the unconscious primitive woman—well, any mother—who assumes that it is particularly sad if her children meet with an unhappy fate, as if it should not be.

Mrs. Crowley: It seems as if she had assimilated the Christian or medieval point of view about Mary, as if she had Mary within herself.

Dr. Jung: Yes, we see progress here, it becomes obvious that she has attained to a certain consciousness in that she is able to say there is nothing particularly divine in Mary; we are all like Mary in bringing forth children who will suffer, it is even our purpose to do so. It is better to assume that one is procreating suffering than that eternal lie that everybody is going to be happy; a mature consciousness cannot assume such nonsense. So here she takes the initiative. She talks to Christ as if he were her son, and in putting herself into the place of Mary, she is practically putting herself in the place of Christ. Christ is the symbol of the man who shoulders the cross, who goes to his death with a deliberate consciousness, a clear conscious vision that things must be as they are, and that one must accept one's individual suffering. And when she says she is bringing him forth a second time, it means that she is bringing him forth for the same end; she is then doing what Christ did when he deliberately went to his cruel death.

What is described here is really the assimilation of medieval Christian psychology. That is, the medieval man, who is still living in great numbers in our days, considered Christ as the redeemer, and the life of Christ as absolutely unique, a divine mystery. But modern man sees that it is by no means unique, it is the ordinary human life; it is the life of someone who accepts his own fate deliberately and consciously, accepts what he is. If anyone else would accept his individual pattern and his individual condition in the same way, he would be the brother of Christ, he would be a Christ himself. He would probably not be crucified, he would perhaps be hanged, or shot, or die from an ordinary disease, or any other kind of suffering. He would perhaps declare himself to be insane. But he would come to his end declaring that such a life had to be, and as soon as he accepts himself in that way, as Christ accepted his own life, he has fulfilled the condition of human life. Then Christ is no longer necessary to him. Christ came into the world to fulfill the will of the Father, and inasmuch as he did so, he is the Son of the Father, he is the visible manifestation of God, and as such he dies. Therefore that allusion in the New Testament, "Ye are Gods." You see, Christ made desperate attempts to teach his disciples that they should *not* imitate him; they should live their own lives, only then would they be like him. But they did not understand it, they took him to be the God, and his life to be a divine mystery which they were very glad to leave to him; they preferred to hide behind him, and to organize a church where such events as Christ never happened. So nobody has ever tried to live his own

life as Christ lived his. It might be quite disreputable, one would be in bad company. Think of a decent man of thirty who prefers the company of disreputable people, prostitutes and similar low characters! We would not think that he was a redeemer or particularly divine, we would call him immoral or degenerate, and socially he would be completely lost.

Now in this passage it becomes obvious that our patient has intuitively attained to such maturity of character that she can place herself beside the mother of God and take the situation into her own hands. She is willing and conscious enough to accept the facts of life, namely, that the woman who has children has made up her mind to continue the illusion and the suffering of the world. And with that understanding, she can go out of the church. For what would be the use of the church? The church is an institution of make-believe, the delusion that somebody has redeemed us from sin; Christ has been a substitute for living our own lives. One could say: He has lived it, so I don't need to, I can sit back and wait. Christ pushes me into the dirt, or pulls me out of it, and I absolutely refuse to have anything to do with my own life; that is Christ's affair. Of course people who think like that are spiritual sucklings, they are still sucking the breasts of the church and relying on redeemers. But the moment they make up their mind to risk the hypothesis, to live their own lives as Christ lived his life, or as Mary lived her life—which was by no means a particularly nice life, I assume she had a pretty bad reputation if reports are true—inasmuch as they can accept such a life, they no longer need a church of make-believe or substitution. This woman has her own life, she is conscious enough, therefore she can leave the church.

Now we have the symbol of the veil again. You remember that appeared in one of the early visions.

Mrs. Sawyer: Before, it was over the back of her head.

Dr. Jung: Yes, and it is now over her face. She is hidden from other people, she cannot be recognized. The veil to cover the back of her head meant to cover her unconscious. Here she is hiding her face so that she cannot be seen, meaning that it is necessary to hide herself. As a conspicuous social individual, she is taking the veil; she is renouncing the respectable role; in that sense she is taking the veil. So she went out of the church and found herself confronted by the hostile crowd. Naturally anyone who is courageous enough to live his own life in his individual fashion is in the same awkward situation as any Christ-like man, or the martyrs, or the saints, who were in a sort of quandary in their collective surroundings and were therefore tortured and killed. Now she comes to the stream, which is nature, and she kneels down beside it because the

stream is now to her an object of worship; she is conscious enough, has suffered enough, to stand the influence of nature. She is able now to worship nature consciously. I don't want to convey the impression, however, that the patient herself had attained all that maturity in reality, I must make it clear that this is a merely intuitive anticipation. Then the swan appears. What is the swan?

Dr. Reichstein: It is again a kind of natural spirit.

Dr. Jung: Yes, being a bird it is a spirit, and white always denotes purity, innocence, so it might almost be a sort of dove, a Holy Ghost.

Mrs. Crowley: Was it not a symbol of Aphrodite?

Dr. Jung: That was the dove, but we have the scandalous story of Leda, and it is quite possible that this swan is connected with that because it is a bird that lives either in the water or on the firm ground. It seldom flies, it prefers swimming on the surface of the water; therefore it is a different kind of spirit. It does not belong to the air and to land only, which is consciousness; it lives between the water and the air, pushing a long neck up above the water into the air. So it is the symbol of the two elements, something between the water, the unconscious, and the air or the light, the conscious, and therefore it is more chthonic than the dove. Then in a basket she saw a newborn babe which the swan evidently brought. What is that?

Mrs. Crowley: A new birth.

Dr. Jung: Yes, a new attempt, it is as if she were a newborn babe. It is like Christ, who was raised up again, born anew, when the Voice said: "Thou art my Son; this day have I begotten thee."

Miss Wolff: Is not the swan bringing the child, a parallel to the Holy Ghost as a dove?

Dr. Jung: Yes, in medieval art the Holy Ghost is often represented as a dove bringing the infant Christ. There are a number of early paintings of a thing like a fire-escape tube by which people slide down from upper-story windows, and the baby is depicted gliding down that tube and so under the skirts of Mary; or sometimes the dove flies down from heaven in the tube.

Now I hope the main idea of this vision is clear because it is of principle importance. It is really the logical continuation of the idea of Protestantism. As you know, the Protestant church, as an institution of intercession between man and God, is disintegrating slowly but most decidedly. It is already split up into more than four hundred denominations, and finally each person will be his own church. So that leaves only a religion in which man is alone with God. Christ was alone with God, and anybody who lives his life like Christ is with his own God, he is his own church.

Mr. Baumann: What does the stream in the vision mean?

Dr. Jung: A stream always means natural life, the waters of life, and crossing the stream of life is a very important motif. In dreams of modern people one often finds that motif expressed by other symbols; instead of the stream of life it might be a high-tension electric wire, for instance. I saw a dream recently where the great enterprise, the crossing to the other side, was symbolized by a street in a town, which was dug up and a high-tension cable laid across the ditch they made. The dreamer had to stop his car, he could not get across. That is the stream of life, the place of the ford, fording the great river in modern form. There is a legend in the Koran that Moses came to the stream of life in the desert but did not recognize it, so he had to return to it because something important happened there: a fish he was carrying in his basket was touched by a drop of the water of life and thus came to life, and then it slipped into the river and on down into the sea. When Moses wanted to eat the fish there was no fish—so Moses understood that there was the water of life.

Mrs. Crowley: I would like to ask whether, if one has assimilated that natural power—or the unconscious—to a certain point, and gets to the state of consciousness, which is a stage or another point of development, you would say that one was then one with the god?

Dr. Jung: No, alone with the god.

Mrs. Crowley: But does that not really mean that one has only reached another stage of consciousness, at which there will be exactly the same amount of unconsciousness beyond so that one really cannot assimilate it? I mean, one cannot be fully conscious?

Dr. Jung: To be fully conscious is quite possible.

Mrs. Crowley: But then is one still attached to the unconscious natural power?

Dr. Jung: The mistake is to project that consciousness into human institutions, human relations, into all sorts of substitutes. You are attached through the projection.

Mrs. Crowley: But what I do not understand is the idea of that complete self-identity, identity just with yourself, because it seems to me that you are simply in another layer where you are completely surrounded by another stream—only on another level—so that you cannot but disidentify. You are still an instrument or part of the stream, you are still part of a vast layer of nonunderstanding.

Dr. Jung: Naturally. You must always be, otherwise you would be God himself. The point is that you should assimilate yourself and not project half of yourself into other people or institutions. Of course you are far

from being perfect, or perfectly conscious. When you are integrated you are perhaps as unconscious as you ever were, only you no longer project yourself; that is the difference. One should never think that man can reach perfection, he can only aim at completion—not to be perfect but to be complete. That would be the necessity and the indispensable condition if there were any question of perfection at all. For how can you perfect a thing if it is not complete? Make it complete first and see what it is then. But to make it complete is already a mountain of a task, and by the time you arrive at absolute completion, you find that you are already dead, so you never even reach that preliminary condition for perfecting yourself. Completion is not perfection; to make a building perfect one must first construct it, and a thing which is not even half finished cannot be perfected. First make it complete; then polish it up if you have time and breath left. But usually one's whole life is eaten up in the effort at completion. Now we will go on to the next series of visions. She says:

I stood on the edge of a volcano. I looked into the crater and saw a sea of boiling fire. Dead bodies were cast up and fell back again. A great cross of smoke with the Egyptian symbol of life above it arose, hovered in the air, and vanished.

She had been near the stream of life, where the babe was brought by the swan, the Holy Ghost in a natural form, but suddenly she is on the edge of a volcano. Now that the babe is born, now that she is entering upon a new life, one would expect a sort of redeemed condition. But instead of that she is on the edge of a volcano just about to erupt; it is obviously a very dangerous place, and this is a most critical moment. But this rapid *enantiodromia* takes place according to a profound truth, which one finds indicated in many places in many different forms. In the Hindu cosmogonic myth, for instance, part of the creation of the world consists of Indra pulling up the big serpent that is deep down in the sea, and with it he pulls up the seven great treasures, enumerated as seven gods, among whom is Mâni, which means the jewel in Sanskrit. Mâni is a title of Buddha in Mahayana Buddhism, and the famous Tibetan prayer formula: *Om mani padme hūm*, means: Oh, the jewel in the Lotus. But the jewel Mâni of the cosmogonic legend is Vedic, it is of most venerable age. Now when these treasures are brought to the surface, one would assume that things would be all right, but a most destructive poison wells up from the sea, which threatens to destroy the whole world. That is an example of this rapid *enantiodromia*. Then in the life of Christ, one would have assumed that his death would bring about immediate redemption. But no, the contrary; Jerusalem was immediately destroyed, disaster followed di-

saster. His disciples and his followers were persecuted and killed by hundreds and thousands for another two hundred years. When the helpful thing is found, then follows immediately the impact of everything that is against it. It is as if the main pillar under a huge building were suddenly removed and the whole building were tumbling down upon you.

So after this woman's rebirth, when things should be all right, they are apparently all wrong. You see, she removed herself from her collective world and she left a vacuum there, and that empty space is sucking everything in. It is a catastrophe like an explosion. Just where she should be in her former world there is a hole—as if she had evaporated to another world and left a hole—and then instantly it is as if a sort of compensatory process were taking place. And when one has succeeded in extracting the jewel, even more has one created a tremendous vacuum; therefore it means destruction, everything is sucked in again, or at least threatened by it. So after the birth of Apollo the terrible dragon Python pursued him in order to swallow him. And as soon as Christ was born, he narrowly escaped being killed by the Herodean mass murder of boys. Then when the woman in Revelations brought forth a man child who was to rule all nations, a dragon was waiting to devour the child, and he cast a river of water out of his mouth so that she might be submerged and carried away. As soon as the redeemer appears, all the devils crowd together to suppress him. So our patient gets immediately into the most dangerous situation, a volcano, the danger from below, fire, and so on, and one might say that this crater was caused by the birth. You see the earth has brought forth, the Son of God has come out of the earth, and now the earth is trying to suck the whole thing back again.

Dr. Reichstein: Is it not also that she has to give way to this power of the earth before she can be redeemed? She must always be destroyed before she can be redeemed.

Dr. Jung: You will see how she appeases the earth. It is as if something had happened here which was very much against the law of the earth; that anyone should be reborn seems perfectly impossible. That is the doubt of Nicodemus in the New Testament when he asked how a man could enter his mother's womb a second time.³ It is impossible, so that rebirth must have been against nature, and therefore nature takes her revenge. That is the danger, and the question is how to combat the evil result. For the birth of the redeemer means an awful catastrophe to the world because it is against nature. He has created a hole in the universe, and the whole thing crashes into it.

³ John 3:4.

Dr. Curtius: Is it like the Yang and the Yin, when the Yang sign is coming into the Yin?

Dr. Jung: Yes, Chinese philosophy has expressed it; the order of the *I Ching* follows the same scheme. The first sign consists of unbroken lines: ☰ It is called *Khien*, the Heaven, the Father. The second sign has broken lines and is called *Kun*, the earth, receiving or conceiving; ☷ So far it is positive and strong, but it is just the opposite in the next move; then one sign or several change but always in enantiodromic order. For instance, this sign: ☰ in the next move would be this: ☷ Thus the Yang always has a tendency to increase to such an extent that it suddenly bursts apart, and then it is Yin.

So the creation of the redeemer, or rebirth, is such an extraordinary accomplishment, such an unnatural or supernatural fact, that it really is as if something were bursting, and then the contrary fact occurs. Instead of extreme synthesis and construction, destruction and dissociation take place. After a great feat of physical force, there is extreme exhaustion; or when one has an outburst of joy, the next move is tears, as one sees with children so often. So after the rebirth comes the void, the emptiness, the disappointment, destruction, and the question is how to deal with it. That is the content of this next vision. Dead bodies were cast up and fell back again; that is destruction, people have been killed already. And then a cross appears. The Christian cross has the meaning of sacrifice, but this is the *crux ansata*, the cross with the loop, the Egyptian symbol of life. That symbol appearing in the smoke above the crater means that this is the crater of life; it does not mean destruction only, because the *crux ansata* always denotes life given by the gods, or life given by the pharaohs to the gods. There are representations where the gods bestow life upon the pharaohs by offering them the *crux ansata*, or where life is offered thus by the pharaohs to the gods. So here it also means the crater of life. Now she says:



The fire in the crater died down and instead of fire I beheld a beautiful green oasis.

A complete transformation suddenly, again an *enantiodromia*. The most destructive thing is now a lovely fertile piece of land, the very symbol of life. This was already indicated by the *crux ansata*.

Mrs. Crowley: It indicates that if she surmounts that danger, there is life for her just out of the eruption of the volcano.

Dr. Jung: Yes, but how does she reach that point? Something must have

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happened in the meantime that the crater suddenly turns into an oasis. The only thing we can see is that smoke cross, the *crux ansata*, but there must be some secret key which would unlock the mystery of the *enantiodromia*.

Miss Hannah: It is because she did not identify with it.

Dr. Jung: That is one point, for the crater was most likely to swallow her. As a rule when someone has had a very positive experience, the next thing will be despondency, complete despair, a moral collapse, and if they identify with it they are swallowed up. First jubilant joy at their accomplishment—they identified with what they brought about naturally—and then they are in the crater. But this woman is detached, she can now look upon the whole process in a detached way, which is again a sign of maturity. She can say: So *that* is the way in which things happen; there is the babe, which means rebirth; and there is the crater which means destruction; and they had to be, things are so. But *au fond* it does not change, instantly destruction becomes life again, it is simply an enantiodromic process; that smoke, yes, it is smoke, yet it is also symbolic, it forms the symbol of life. She is standing outside looking at it. If you can see a situation, not only as it seems to be, but also as a sort of symbol, you have won. You may find yourself quite overcome by an awkward situation and unable to see that it is symbolic, but if you can get outside of it, a bit above it, you say: "Is it not funny that such a thing has to happen to me? Now I am in a nice mess! Does that fit into my psychology? What does it mean to me? Why do I find myself in such a position?" And then you are above it, you have won the battle; then the most disastrous situation can instantly change into a life-giving situation. So it happens here. What has been a scene of destruction is now a beautiful life-giving oasis, and the terrors of the crater have disappeared.

LECTURE VI

24 February 1932

Dr. Jung:

We were speaking last time of the crater of boiling fire, which turned into a green oasis. Do you remember the reason for that? Why did the scene change?

Miss Hannah: Because she did not identify with it, she kept above it.

Dr. Jung: If she had been identical with it, what would have happened?

Miss Hannah: She would have been destroyed.

Dr. Jung: Yes, but how would she be destroyed? Would she be blasted, or cooked alive?

Dr. Reichstein: She would go back to the unconscious.

Dr. Jung: In what specific form? One can go back to the unconscious in many forms. For instance, in the form of a regression which might be symbolized by drowning in the ocean, or losing one's way in the mist, or in a dark forest, or by being eaten by a monster, or buried under an avalanche, or locked in a dark room. All these are symbols for getting into the unconscious, but each time it is a specific situation which has meaning. So falling into the boiling lava of a crater would be what kind of condition? It would not be drowning, for instance.

Mrs. Baynes: It would be going crazy, I should think. Usually when a thing goes up in flames it is a symbol for insanity.

Dr. Jung: Yes, any case of insanity is due to the fact that one is overcome by the unconscious, and it might be such an outburst, when suddenly the mountain explodes and covers one with ashes and lava.

Miss Taylor: It is that latent fire in her.

Dr. Jung: Exactly, that is the way a psychosis might very well be described. In a case of *dementia praecox* the first outburst of the disease may be linked up with cosmic visions of tremendous earthquakes and such things, and these correspond to phenomena which can also be observed in a crater. The patient might fall into a tremendous emotional upheaval; these volcanic forces might be the flames of passion bursting forth, a sort of chaotic, boiling, fiery lava, as if the bowels of the earth

were welling up; and in psychological terms that would be insanity, an outburst of madness.

Mrs. Sawyer: Could it not also be the melting pot where things are changed? Or is it on too gigantic a scale for that?

Dr. Jung: That is very possible. If we only know that she is standing on the edge of a volcano, with nothing else said, we are of course left in doubt whether it leads to destruction. She is not actually in the fire, but so close that she might be reached. It has frequently happened on Vesuvius that a tourist was caught by a fiery flake of lava because he visited it when it was active. Or a cloud of gas might envelope and suffocate him. So it is dangerous, it might mean destruction if we had not signs of another possibility. The hopeful feature is that she is standing on the edge and not in the crater. As Miss Hannah says, she has not identified with the crater, she is not the crater itself nor is the crater in her, she is standing outside and looking at it. That she is so detached is a sign of maturity in her, as we said last week. And another hopeful sign is that the smoke forms the sign of an *ankh*, or the *crux ansata*, the Egyptian sign of life. The smoke rising from a volcano actually does make such a figure, it is seen very frequently in fine weather. The hot air rises until it cools off, and then it expands into a sort of mushroom shape; it bubbles up in the center and finally makes something like an umbrella. Thus far it is a real occurrence, and by making the form a little more abstract, it becomes the *crux ansata*. So there is something hopeful about this crater. That sign shows that it does not mean extinction, it means a crater in the old mystical sense of the word, like a baptismal font, namely, the vessel in which the different elements or constituents are mixed, thereby producing something new, a new being is created. In former seminars I have quoted the letter written by Zosimus, an early alchemist, to a woman friend, advising her to go to the *kratēr*.¹ The *kratēr* was either an actual initiation rite, or it was the name of a society. Since he was an alchemist, one may assume that the *kratēr* was the mixing bowl in which the constituents were brought together so that a new being resulted from it; so the positive meaning of the crater is the mixing bowl.

Dr. Reichstein: You told us about a man who really threw himself into the fire of a volcano to be reborn.

Dr. Jung: That was Empedocles.² There is a Latin verse about him which says that he threw himself into the fire of Aetna because he wanted to become immortal. He was one of the very early Greek philoso-

¹ See above, 6 May 1931, n. 1.

² See above, 2 Dec. 1931, n. 5.

phers and a sort of savior. He had a tremendous following; it is said that when he traveled from town to town about ten thousand people accompanied him, so he was a very famous man of those days. And when he was old he climbed Mount Aetna and threw himself down into the crater in order to be reborn. There we see the double meaning of the crater again in Greek legend.

Then the fact that our patient is able to look on gives her a chance to see the destruction as really positive. We may lament over destruction and see nothing positive in it, but if we look at it in a detached way, not allowing our emotions to participate in the destruction, we can see that it has a positive side, that something new might come out of the destruction. That is why the scene suddenly changes and becomes a beautiful green oasis, a symbol of fertility. The vision continues:

I descended into the crater and walked through verdant grass. I beheld a woman drawing water from a well. On her head she wore the Cybele jewel. She looked at me and said: "You are a stranger here." I answered: "Yes, will you teach me?" She asked: "Have you strength to descend to the very bottom of this well from which I draw water?" I saw that there were steps leading into the well and I began to descend, down and down. At length I reached the bottom.

The funnel of the crater, where the fire and smoke and lava poured out, is now the shaft of a well into which she can descend, it is now a place where one draws up water. Now who is the woman whom she meets down there with the Cybele jewel? You know Cybele is another form of Astarte or Ishtar, the goddess of love, a goddess of Asia Minor. And what jewel is it?

Miss Hannah: The jewel in the ice, a red jewel.

Dr. Jung: Yes, and it was a heart, so it is presumably the same here, because the heart is the symbol of love, and it is the jewel of Cybele, the goddess of love. But who is the woman? Be naive about it.

Mr. Allemann: She might be Cybele herself.

Dr. Jung: Yes, or perhaps a high priestess of Cybele. The fact that she is down in the crater puts her into a really remarkable position, because at other times it is a volcano where no ordinary mortal could live. So we must assume that the woman wearing the Cybele jewel is either the goddess herself or the high priestess, who by magic is allowed to dwell in such a place. We have an analogy for this symbolism in *She*, who descended into the crater of life and became the high priestess of Isis (Ayesha). The life-giving miracle which occurred down in the crater was that she achieved relative immortality by allowing the pillar of life to pass

through her body. And here it is obviously the crater of life, the *ankh* shows it also. That the Egyptian symbol of life turns up here points to the probability that the patient was unconsciously reminded of the symbolism in *She*, but it is not a direct and conscious influence, it is a hidden influence through the meaning. This analogy indicates that the descent into the volcano is really the mystery of rebirth with the connotation of obtaining immortality; it is not only a psychological rebirth, there is something more to it, because relative immortality is already divine. You remember that "She" often appears as a divine person, despite very mortal traits of character. The Greek deities usually had many traits of mortal imperfection, so according to Rider Haggard's conception, "She" was something like a Greek goddess.

There was a man in Greece named Euhemerus,³ not a very great mind, yet his name has become immortal because he was the first to invent the theory of reduction. His theory was that all gods had once been merely famous people, that Zeus and all the Greek gods had been ordinary human beings, perhaps famous kings, and that only through legend had they become gods. You see, he was a very critical man. Since then one speaks of euhemeristic interpretations. It was a very rational idea, but it showed that his own mind was characteristically Greek in that he was capable of uniting the idea of a deity with the imperfections of a human being. Their deities could be explained from either side, and therefore they were so peculiarly divine and at the same time so peculiarly human. This conception is rather strange to us but it was not at all strange to antiquity; there is even a suggestion of it in the idea of Christ. Christ was in a way an ordinary human being who should have had all the imperfections of a human being, and he probably had, yet on the other side he was a god. Of course the church has done its utmost to wipe out any trace of human imperfection from the figure of Christ, as well as from the Gospels. Some rather thick lumps were overlooked, however, but parsons never preach about those; one of the biggest was the parable of the unjust steward. You see, we encounter here the same curious euhemeristic mentality, the gods being both human and divine. The woman she meets is a goddess, or a figure like "She." This is due to the fact that the whole series of these visions, as I said, moves in a sort of antique atmosphere, the atmosphere out of which early Christianity emerged, so they are on the one hand Christian and on the other hand

³ Euhemerus of Messene (fourth century B.C.), explorer, writer, and skeptic whose nine volume *Sacred History* deconstructed religious beliefs in the gods into elements derived from historical hero worship and exaggeration. Jung refers to him in CW 9 i, par. 121.

pagan. It is as if through this process of visions that layer of the antique mind, from about 100 B.C. to 100 A.D. had been brought up to the surface again; we find many strange instances here of a typically antique mode of thought or conception of things.

Mr. Baumann: You said this going down into the volcano was more than the psychological going down. If this were the picture of being swallowed by a whale, would it be more than psychological?

Dr. Jung: Not in one sense. Being swallowed by a whale, or submerged in the water, both express psychological processes naturally, and going down into the volcano likewise. But here we get into a peculiar atmosphere indicated by the presence of that goddess, an atmosphere which would not be found in the bowels of the whale or at the bottom of the ocean. Our patient is getting into a different frame of mind. It is not merely the extinction of light, being enveloped by darkness, or swallowed by a very primitive unconscious; it is a process which is much higher up in the scale, it is not exactly primitive. The mentality that fits the character of these visions would belong more to that time just before and after Christ's birth. You see, the fact that this woman at the bottom of the crater is a goddess, or at all events a person of competence and authority, is proved by the patient's attitude. She asks the woman to teach her, showing that she at once recognizes her superiority; and the woman answers with the question whether she would have the strength to descend to the very bottom of the well. So she is again going down into the unconscious, but deeper still. At length she reaches the bottom and she says:

There upon the ground I saw a man and a woman lying as if in the womb and about them was coiled a snake.

I will show you her picture of it [plate 21]. Notice the embryonic position of the bodies. What do you think about this strange discovery at the bottom of the well? Who are these people?

Mr. Allemann: It is a rebirth but a completer one; until now it was either a boy or a girl reborn. Now it is the whole man.

Dr. Jung: That is possible, but what about the serpent which is coiled about them?

Mr. Allemann: It might be the Kundalini serpent before it stirs.

Dr. Jung: Yes, so that canal or shaft she comes down would be the *sushumna*, the canal through which the Kundalini rises. And here we have the remarkable fact that she is coming down. Here we see the tremendous difference between India and the West. You see, if she tried to go up the *sushumna*, it would be perfectly unnatural, a merely imaginary

enterprise. The point is that she is already up above, and what she must establish is below she must come down. While the East is already below and has to establish a connection with the thing above, because clearness of consciousness does not exist with them, their consciousness is blurred. Therefore the great mistake which Western people make is imitating the Eastern yoga practices, for they serve a need which is not ours; it is the worst mistake for us to try to get higher and higher. What we should do is to establish the *connection* between above and below. But we take eagerly to the practice of yoga, which of course does not work; it has very bad effects because our need is just the contrary one. Therefore I always warn people not to use this Eastern method, for I have never seen a case which was not applied with the wrong purpose of getting still more on top, of acquiring more power or more control, either of their own body, or of other people, or of the world. People use it to strengthen their willpower in order to have a hypnotic influence, but that is a dangerous thing to do. The temptation is very great, but happily enough in the majority of cases it has no effect. Our patient is now at the bottom of the well. That would be *muladhara* in the terminology of the Kundalini yoga system, the root support. And who is dormant there?

Mrs. Crowley: It might be Shiva and Shakti.

Dr. Jung: Shiva and Shakti still together in the intrauterine condition, in the condition of the beginning. In that system the god is represented by the fertilizing lingam, encoiled by Shakti in the form of the Kundalini serpent. Here it is simply a man and a woman encoiled by a snake, and we are uncertain whether they are really Shiva and Shakti. We shall see how the snake functions. She says:

When I appeared the serpent came toward me and said: "You too will I coil about." I said: "But I am all alone." Then the snake coiled itself about my body and put its head close to my face. I saw that it had a crown upon its head and rings of gold around its body. I looked into the eyes of the snake and, putting my arms about it, I said: "Serpent you are beautiful to me." Then the serpent fell away. I ascended from the well.

This shows that the active element down there is the serpent, and the man and woman apparently don't function at all, they are just there dormant. That the serpent is divine is evident from the gold rings and the crown. Such decorations give a particular emphasis to a symbol, so it must be a very unusual serpent. Therefore we may assume that it is the chief divinity, and the man and woman have not that quality. If we were in India they would be Shiva and Shakti, but since this is a Western

mind, they are not; the emphasis is on the serpent, and it is doing to her exactly what it did to the couple. What is the meaning of this? Why does the serpent coil around her?

Mrs. Fierz: Are they not just an example? Is it a glimpse of what will happen to her?

Dr. Jung: Well, the patient says, "But I am alone," as if the serpent would then reply, "Oh well, in that case I won't coil about you because I am only coiling about couples." But lo and behold, the serpent coils about her as if she were a couple.

Mr. Allemann: The serpent takes the place of the man.

Dr. Jung: But the man and woman are in the same situation. If it had been only a woman and a serpent, we could say the serpent was the man.

Mr. Baumann: Is it that the serpent encoils the male and female parts in herself? In every beginning there are always these two parts, and they are still in her now.

Dr. Jung: Well, we may assume that that pair has been there since eternity, a sort of eternal symbol of what the serpent coiling about the image of the male and the female really means. So it would be just a suggestion that she is made whole by that embrace, the compression by the coils of the snake, that the male and the female are thus united into one. It is only obvious symbolically. You see the essential function of the crater, its life-giving magic quality, consists in that serpent lying dormant at the bottom of it, and whoever is encoiled by the snake is made into a whole, the male and the female there come together. Something like that is hinted at in *She*, when "She" tries to make Leo enter the pillar of life with her. But he doesn't trust the thing, chiefly because she wants to acquire personal power by that means; she wants to be immortal and to bestow immortal life upon him, but in order to rule the world. That is a similar idea of the union of the male and female, but here there is no idea of power connected with the situation, it is simply a mysterious procedure. It reminds one a little, also, of the rite in the Eleusinian mysteries, in which the initiate had to kiss a snake, which meant a sort of union. Or there was another rite where the union was represented by passing a golden snake down through the collar under the garments of the initiate and taking it out again below, symbolizing the complete penetration of the initiate by the divine serpent. It was assumed that he was then begotten or generated as a twice-born man, having thus obtained immortal life. Exactly as baptism in the primitive church was assumed to be a second birth, through which one was made over into an immortal being. Therefore in the Catholic rite the priest gives a lighted candle to the godfather and says: *Dono tibi lucem eternam*, meaning, I give thee eternal light.

So this ceremony down at the bottom of the well is the union of the divine principle, represented by the serpent, with the patient. And one could say that the divine serpent functions here as if it were Shiva himself, for the Kundalini serpent is merely the active emanation of the phallus that represents Shiva. Shakti is at first entirely identical with Shiva, and then the activity, or power, of Shiva becomes manifest in the form of Shakti; this snake is Shakti or the divine power of Shiva. Our patient is for a moment in the god's possession, she is the lingam encoiled by the serpent. In his novel, *The Golden Ass*,⁴ Apuleius mentions such a moment during his initiation into the Isis mysteries. It is only a slight allusion because he was not allowed to betray the mysteries, but we learn that at the end of the ceremonial the initiate was decorated with a crown, the celestial robe, etc., and placed upon a pedestal, and there he was worshipped as Helios. So here this woman is in a position as if at the eternal origin of things, she is Shiva himself encoiled by the Shakti, again the male and the female in one.

Mr. Allemann: Then that going down would be the right way only for rational people?

Dr. Jung: It is the Western way in general, not only for rational people, because irrational sensation or intuitive types are just as much above in the conscious sphere as rational people, just as much detached from the soil, as it were. That is in accord with all that I have found in practical analysis; in every case, without exception, it must be a descent because it is typical of the Western mind that it moves in a conscious world.

Dr. Reichstein: Was it not also a point in the Christian idea that Christ should first descend?

Dr. Jung: It is possible, though I never thought of that parallel; after his death he is supposed to have descended into Hell, so it was a very thorough descent. But one does not find that in the East, there it is always the ascent of man. It is quite possible that this would be anticipatory symbolism. Now do you understand the value or meaning of being encoiled by the serpent? Are you clear about the logical sequence of the events?

Mrs. Baynes: I thought I was until you raised the question. I thought it was just an acceptance of the chthonic principle which she descended to meet.

Dr. Jung: It was not that alone, because she has accepted that already. Being coiled about by the serpent is a particular situation. You see, the setting is very unusual. Before, it was the visit to the earth mother, or the

⁴ See above, 21 May 1931, n. 4.

ritual drinking of the blood of the bull, or the worship of Pan, etc. She was more active herself, but here something is done to her.

Dr. Ott: Has it not to do with individuality if it is making her a whole and uniting the opposites within?

Dr. Jung: Quite so, it is making her a whole, but the meaning of this symbolism is also indicated by the fact that she is doing nothing herself. Usually she is active, but here she is quite passive, and the serpent is the active one.

Mrs. Sawyer: Has it not to do with accepting the divine principle? That part about being asleep in the womb might be connected with faith in the divine principle. Can you connect the snake with the river of life?

Dr. Jung: There you are on the right track. The particular point of this symbolism is her passive attitude. She is equivalent to that couple, dormant as if in the womb, meaning that she surrenders herself completely to that strange milieu down below. And when she is absolutely inactive, the unconscious assumes the activity—acting for her or to her—and that is represented by the serpent coiling itself about her. Here she is quietly undergoing the effect of the unconscious. Don't forget that this series of visions began with the danger of a psychosis, the volcano, and here she trusts herself completely to the volcano's activities. This is emphasized by her gesture, she puts her arms about the serpent and says: "You are beautiful to me," not horrid or terrifying, but beautiful. She accepts the serpent, which shows that she is making friends with the element which threatened her before with complete destruction. When she is capable of doing that, she will receive a very peculiar effect. Therefore I made that parallel with the Eleusinian mysteries where the initiate had to kiss the snake, which is loathesome and terrifying. Yet it was done because it was supposed to be the union with the serpent, and that meant the entrance of the god. The god entered the body of the initiate who was then called *entheos*, meaning the god within. One of the titles of Dionysus was *Enkolpios*, meaning in the vagina; that is, Dionysus entered the initiates as if he were the phallus and each initiate were a vagina; he was then contained in the initiates, his followers, and as such he was called *Enkolpios*. It represented the complete union of the divine with the human.

From this sequence we see that the madness which threatened our patient in the beginning was really a panic caused by the immediate vicinity of the god. So one could understand the madness as a misfiring of the *conubium* of the god in the divine cohabitation. It would be a sort of mistake. It might take the form of a neurosis also, or a terrible emotional upset, inasmuch as one emotionally participates in such an out-

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burst. In other words, if one is identified with the emotion, one is simply blasted to bits, and the connection with the god does not come off. But if one can detach oneself from this panic, if one can stand it, one can go down into it, and then the god enters the initiate. Then the emotional power becomes the Kundalini serpent, and one has control over the emotion. That is the origin of the idea of the power to be got through yoga. One might consider doing such a thing in order to learn self-control, but that aim is much too human, much too personal, too small. And it would not enable one to cope with the tremendous power of such an emotion; it is overwhelming, and whoever has touched upon it knows that no personal aim or pretext would make one capable of dealing properly with it.

Therefore our patient is shown here in a passive attitude, surrendering completely and accepting the activity of the unconscious that coils about her like a serpent. This in itself is really a terrible moment, nothing could be more terrible than to be attacked by a python, one might die of fear. And she has to endure that supreme moment when the fear itself, the serpent, coils about her, without her lifting a finger against it. Now if she is capable of doing that, she will be able to stand fear, and thereby she will gain a good many advantages. For to stand the onslaught of such a mad panic is really a supreme moment, and it is the way in which she might overcome the danger which was threatening her in the beginning. Is that clear? You see, if she were capable of realizing this vision, she would acquire a sort of magic protection; everybody else might be upset but she would be as if coiled about by the serpent so that nothing could upset her again profoundly. Things could still get at her, sure enough, but she would be still deeper than the deepest depth of an emotion. Now after this she says:

I ascended from the well. The sky became dark with heavy clouds. Skeletons on horseback galloped by. (Again a sort of mad vision suggesting panic.) The clouds turned to smoke and streams of boiling water began to flow past me. I knew that the eruption had again begun. I sought to escape from the crater but could find no way to the rim. Then I called out that I was lost and would be burned alive. The crescent moon swung down low to me. I caught it with my hands and it lifted me out. I walked down the side of the volcano and came to a village in the valley. I said to the people: "What do you call the mountain?" They answered: "The Great Mother." I said: "But your Great Mother is a destroyer." They answered: "She only smokes." I said: "See my clothes are charred and torn with the fire."

They answered: "You went too near. We only behold our Great Mother from our valley here below."

Here we have an interpretation of the volcano. It is called the Great Mother, and if one doesn't go too near, one won't be burned. Our patient went too near. So that emotional world of panics, of ferment and tumult and profound passion, is called the Great Mother. And that region is located in the abdomen according to the Kundalini system; the third center, corresponding to the *plexus solaris*, is the fire center, the crater. Still deeper than the fire center is the water region, and down below that is *muladhara*. She has been through the three lower centers; the deepest, *muladhara*, would be the place where that couple was encircled by the serpent; then in coming up, she passed through the water region again, where she noticed that the water was beginning to boil; and then up through the crater where she was again in the fire zone and therefore in great perturbation, almost overcome, but the moon was very helpful in that case. Here you see what she has gained through her experience with the snake; she is now apparently on very good terms with the moon, it helps her out of the embarrassing situation of being at the bottom of a volcano in action. But where did she get her connection with the crescent moon?

Mrs. Crowley: From the goddess in the well?

Dr. Jung: Yes, Cybele is the moon, the crescent is her emblem. So she received divine help down below, she made friends with the gods. Therefore when she is almost a prey to panic, something happens that pulls her out. That Luna herself descends to take her out of danger is very fantastic symbolism, but psychologically it means that through her complete surrender to the unconscious powers she made them into friends; the unconscious then develops a helpful function and produces a miracle in her favor. The Western mind can never accept the possibility that the unconscious can do anything but cause a stomach neurosis, or a heart neurosis, or bad dreams, or some other nuisance. People think that anything entrusted to the unconscious is either nonsense or a terrible nuisance. They never assume that the unconscious might behave intelligently. And the East is convinced that the unconscious consists of nothing but sense, which is going a bit too far in the other direction. Therefore they have to work for consciousness, while with us it is just the reverse. For it is really true that if one creates a better relation to the unconscious, it proves to be a helpful power, it then has an activity of its own, it produces helpful dreams, and at times it really produces little miracles. It is funny to see how people, when they start their analysis, are

terribly intelligent and know all about the world, and there is no help for anything, no loophole for any god to perform a miracle; and then after analysis they are as superstitious as witches. They say they have not yet dreamed about any matter in question, they must wait until they have a suitable dream about it. Now who are the people who live in the village at the foot of the mountain?

Miss Taylor: Those who repress their emotions.

Dr. Jung: I don't think they repress their emotions particularly. They are very hopeful people, you know; they never go too near the fire, they are just the ordinary people to whom the world means nothing in particular. To them that mountain is entirely harmless. It is called the Great Mother only because it is rather bulky in form; and the volcanic activity counts for nothing, it is the old grandmother smoking her pipe; naturally one gets burnt if one goes too close, "*we* never go there." You see, they are the ordinary people to whom the world is nothing to marvel at, the history of the whole world is a "just so" story to them. This patient was astonished that there were such people, that they were allowed to exist without getting neurotic, and I remember saying to her: "But you should not be astonished, in a way you are a crank, you are different from other people; you are outside the usual order of the world, so you will have certain peculiar experiences; therefore you must know a bit more about the inside of that mountain." Other people don't know it because they encounter nothing in their lives which would force them to know it; they are within an everyday world where nothing extraordinary happens. Naturally there is the other danger that one says: "Oh yes, I admit that I am a crank, but I am a very divine crank." That is a great mistake, for we are living in these villages of normal people, and to be even a divine crank doesn't go at all in one's ordinary existence. There is absolutely no reason for any inflation, and one had better keep it all away from the so-called normal people, because it is at all events something which is not understood. Now we come to the next series of visions:

I stood on the shore of the water. A fish cast itself out of the water at my feet. I picked it up, put my hand in its mouth and drew forth from its mouth a black rough stone. I rubbed the stone against my breast and it turned to amber. Within the amber I saw a face of suffering. I put the amber in my robe against my breast and walked away.

What is this? One must always keep in mind the end of the vision before to give one the clue for deciphering the next one. She has come down into the village of the normal people, where the world is a "just so" story,

and after that experience she is probably quite bewildered and doesn't know whether they are crazy or she is crazy. For after a while she has to admit that when one looks at the volcano from the outside, it is indeed only a big mountain which smokes, and if one doesn't go too near, one won't be burned, so one can just leave the thing alone. That is the situation in which the new fantasy begins. She is now standing "on the shore of the water."

Dr. Reichstein: The fish brings her the stone, and that will again be a jewel, so she realizes the fact that she herself has not been one of the ordinary people, she has indeed won something.

Miss Wolff: She is able to work a sort of magic apparently; by rubbing the stone she can see something in it.

Dr. Jung: But why does the fish bring the stone?

Remark: It is like the ring of Polycrates⁵ that was brought back by the fishes.

Dr. Jung: But it must have been lost since the fish brings it back. How was it lost?

Miss Taylor: When she had been with the ordinary people a while she lost her belief in those experiences.

Dr. Jung: Exactly, that is what happens. You see, people may have most extraordinary experiences in the course of analysis, but when they go out into the world they forget all about them. The further they get away from that mountain the less impressive it seems, it just smokes, so they forget the experience. What they have gained is lost in the ocean, like the ring of Polycrates, which would have been lost had the fish not brought it back. Under the influence of these village people, this woman has lost that precious experience, which really forms a treasure if duly kept in consciousness as such. So she is rather forlornly standing on the shore of the great waters, and the fish brings her the jewel again, but this time it is a black rough stone, not like a jewel at all. It looks like any stone, one would never notice it. Apparently the blackness comes from the volcano, and she doesn't see that it is a jewel until she has rubbed it against her breast, so filling it with her own libido again; when she begins to realize what it is, she puts it against her heart, and the jewel is the heart. So it turns to a precious substance, amber. And how does the amber differ from the black rough stone?

⁵ Greek tyrant of Samos renowned for his luck. According to Herodotus, he was advised to throw away something he valued so as not to excite the jealousy of the gods. Having thrown his seal-ring into the ocean, Polycrates retrieved it a few days later in the belly of a fish.

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Mr. Allemann: It is transparent.

Dr. Jung: Yes, suddenly the stone clears and becomes transparent. And what can one see inside of amber occasionally?

Remark: Plants and little insects, as if floating about in the water.

Dr. Jung: Yes, amber is a most preservative substance; even the most tender algae, or the organs of the most microscopic insects can be preserved in it. So it means that a sort of reminiscence of millions of years ago is marvellously preserved inside. And there she sees the suffering face. What is that?

Mrs. Sawyer: Her own.

Dr. Jung: It might be her own, the memory of her own suffering. We shall see. She says:

Then I felt the amber beating with a strong pulse and I felt tired and lay down on the ground. There it beat like a great heart and soon the ground and the trees about me beat also. I began to feel the pulsation everywhere.

You see it is very much a heart, and a very peculiar heart in that it is beating not only in herself but also outside, it fills the surroundings with its pulsation.

LECTURE VII

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Dr. Jung:

We stopped where the patient put the piece of amber on the ground and heard it beating like a heart, and she said: "Soon the ground and the trees about me beat also. I began to feel the pulsation everywhere." Did you come to any conclusion concerning the meaning of that symbolism?

Mr. Baumann: I think all of nature must have changed in the Great Mother. She is back in the Great Mother where she feels in possession of blood and of life.

Dr. Jung: But the pulsation does not start outside, it starts with the amber. The idea is that this amber symbolizes the red jewel or the heart which was shown in the ice. That has now transformed into the transparent amber, which is like a magic stone, with the quality or the magic meaning of the heart. And when she becomes aware that the pulsation is everywhere, it is as if the heart were a part of nature, so that it is indistinguishable whether the heart or all of nature is pulsating. It is a sort of synchronistic phenomenon. But your idea is quite right in principle.

Mrs. Sawyer: Is it not the Chinese concept of Tao, the life force, the life energy?

Dr. Jung: Yes, the realization of Tao has this quality of being in a sort of synchronistic relation with everything else, as if the same stream of events, or the same stream of life went through everything, so that everything has, as it were, the same rhythm, the same meaning.

Mrs. Crowley: Another analogy might be what the mystical Mohammedans describe in Sufism, a sort of transcendental essence, a feeling of the heart really, in which is reflected all the outer reality.

Dr. Jung: Yes, that is the general mystical experience, the coincidence of the individual condition with the universe, so that the two become indistinguishable. This moment in the vision is such a realization of Tao. It is most unusual symbolization, I have never seen it couched in such terms, but it is a very excellent way of putting it. As you must realize, it is

an indescribable experience, it cannot be defined. Tao is incomprehensible. With the greatest effort of our minds we cannot imagine a condition which would be a complete coincidence or harmony between two incommensurable things. Our subjective condition seems to be just the contrary to an objective condition. That incomprehensibility is allied with the fact that the mind cannot understand, nor our consciousness grasp, a thing which is not disparate, made distinct. Only by means of discrimination can one be conscious, whereas Tao might be formulated as the condition of things before consciousness. So the expression, the consciousness of Tao, is paradoxical. Tao is a sort of semiconsciousness—almost unconsciousness. Therefore Tao is the beginning of things, the mother of everything, and also the crowning effect of everything; it is the beginning and the end. But that is what we call the unconscious, where the ego consciousness simply comes to an end. We cannot go further into the meaning of such an experience here, we simply have to take it for what it is. However, we can discuss how such a psychological experience is connected with the flow of the visions. Why has the patient such a realization of Tao at this moment? How did it come about causally? It would be most valuable to know how such a very central experience could be brought about.

Dr. Reichstein: It might be because the inhabitants of this village made her feel quite alone. That she is now connected with the universe might be a compensation for the feeling of loneliness.

Dr. Jung: That is true. She was first threatened with immediate destruction by the volcano and was rescued in a very miraculous way. But then she discovered the rest of humanity who lived in the village, to whom the volcano was simply something that smoked, they were more or less indifferent to it. The world at which she arrived depreciated her experience. Of course, she did not plan to go to that village, that would be foolish; she found herself there, she was caught, which was just bad luck. She had had a tremendous experience, and then the whole thing was blotted out by the subsequent village mentality. She got out of the heat and into the cold, and there was absolutely nothing in between, no mediation. But here she rescues something from the experience—the amber. It is so small that she can conceal it in her bosom and carry it with her, but when she contemplates it, she gets into Tao. The amber is the middle condition, this stone symbolizes Tao.

Mrs. Sawyer: Is it not the same where the man and woman are surrounded by the snake? Are they not in Tao?

Dr. Jung: One could say that that was an anticipation of the making of this stone in the cauldron, which is an alchemistic procedure; the crater

is really a sort of retort in which heterogeneous elements are blended, thus making the *Lapis Philosophorum*.¹ The other was not yet the thing itself; that was too one-sided, on the other side of the world, at the back of the beyond. But this amber is on this side as well as the other side, it is just in between; on this side it is a piece of amber, and on that side it is the great mystery.

Such miraculous stones or talismans are nothing but stones in the ordinary daylight. The argument of the Christian missionaries about idols, for instance, was that they were only stone or wood that could be chopped up, so there was nothing divine about them; they could not defend themselves, nothing happened when one cut them down. That was the obvious fact, which is true in the daytime, but in the night it is different. Then the idol assumes a life of its own; it is filled with its own meaning as a symbol of the nocturnal experience. So this talisman or *Lapis* is a sort of token of understandable commonsense material, and thus it represents the everyday world. She can wear it as a jewel, and people will say: "You have a nice thing there," and she will say: "Yes," though as a matter of fact, it is quite cheap, it is just a piece of amber. It is perhaps a bit carved, or there may be an insect inside, it is a curiosity, and everybody will let it go at that. Yet there is something about it which is only known to herself, and that will have a certain magic effect upon her.

Jewels have always had that magic quality, and medieval science tried to find out their individual secret virtues. Amethyst, for instance, was good to wear against getting drunk; and the opal is still not welcome because it is supposed to bring bad luck; and one must not give pearls because they bring tears. There are certain stones, famous heirlooms, which have bloody histories attached to them, and the fact that their owners always had bad luck was assumed to be due to their possession of that particular jewel. Naturally in the daylight one sees that it is merely a piece of glass or a diamond that is carved, and nothing else, and one is quite satisfied that nothing like magic could dwell in such a stone. Yet to the unconscious it has magic meaning, often due to the quality or the form. Brooches often have a mandala form, and one certainly prefers rings that have a symbolic meaning; nobody is free from such superstitions. For instance, this ring of mine with the snake engraved on it is two thousand years old;² it is the *agathodaimon*, and it is also the Kundalini

¹ The philosophers' stone: one of the goals of the alchemical process. Jung uses it as a symbol for the Self.

² A Gnostic ring; Jung discusses it in a talk with M. Serrano in *C. G. Jung Speaking*, p. 468.

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serpent, and it gives me special satisfaction to wear such a historical ring, it conveys a particular meaning to me. Of course it has artistic quality and that is very interesting, but it appeals to my nocturnal side particularly, it expresses something unconscious, and so it is thoroughly alive and full of mana. It is a mistake to deprecate this effect because it is not scientific, for science is just a corner of the world in comparison to the real world. You know what love is long before you find out the science of love; it has its magic, its spell, despite the fact that there is no such thing in science as feeling.

Now concerning the face of suffering that appeared in the amber, our patient says: "I felt that I must free the face inside the amber but I could not." Where does that face come from?

Mrs. Baynes: Somebody said last time that it was herself.

Mrs. Sawyer: You said that it was a sort of remembrance.

Dr. Jung: Yes, but that interpretation was not quite satisfactory.

Dr. Reichstein: The making of such a stone is always connected with great suffering, there is the idea of sacrifice.

Dr. Jung: That is really the idea; she cannot come into the possession of the *Lapis* without suffering. It also means individuation, which can only be attained through sacrifice. The memory of suffering makes a stone particularly precious. A jewel which does not remind one of much suffering, many fears, hardly has a value, because good things soon lose their glamour, while the memory of suffering has a much stronger grip on our minds. Then there is still the fact that this face is really caught in the amber and she felt the necessity of freeing it. That it is her own suffering face would explain how the stone came into existence, but it would not explain why the idea of imprisonment is connected with it. Why should she be imprisoned in the stone? So whether she or someone else is proprietor of that face, we don't know for the moment. We must be satisfied for the time being with the fact that it means something which ought to be liberated. Now she continues:

Many snakes appeared, looked at the amber and glided away. A bull came and licked the amber, but it remained the same. Then I knew that only my blood spilled on it would break the amber. So I cut my breast and blood fell upon the amber which vanished. In its place there stood a man bound with thongs and pierced with many arrows. I drew the arrows forth as gently as I could and freed him of his fetters.

So this is the face of suffering which has been imprisoned in the stone, and through the usual performance—she had to melt the ice with the

warmth of her body before, and she is here spilling her own blood upon the amber, which means a self-sacrifice—she is liberating this unknown man from the inside of the stone. You see in the making of the stone a man has been included in it. And you remember the man and woman who were encoiled by the snake, so this is her masculine counterpart that has been locked in the stone.

Mrs. Sawyer: It is the animus.

Dr. Jung: And obviously the positive animus because he appears here as the absolute masculine counterpart. That also explains the great suffering—the fettering of her masculinity has caused her suffering. But how did it happen that her animus was fettered and caught in the stone?

Mrs. Crowley: Because the other side of her nature had come up probably, the Yin side.

Dr. Jung: The Yin side came up, which means the undoing of the animus. But at first it was what we ordinarily understand by the animus, and we must make a difference between the two aspects. The animus in his real form is a hero, there is something divine about him, but usually we have had to deal with a very unreal animus, an opinionating substitute. For this woman was beset with many animus devils, and then through the whole procedure of these visions, the process of transformation, her mind—what she called her mind—became imprisoned in the earth, in the upcoming Yin material, in the female, the mother, and slowly her animus was suppressed. She no longer had opinions about things as she assumed they should be, but gave the material a chance to speak its own mind. So things began to happen to her, thoughts came to her, and she stopped having opinions about things which *ought* to come to her, not seeing what actually was happening. That unreal negative animus prevents the accurate perception of psychological facts, always putting an opinion in the place of the actual perception. As soon as a woman perceives a thing, the animus steps in and says it is something quite different, and thus the actual experience is secretly falsified. Instead of a real experience a mere empty opinion is substituted about what it ought to be, or what it possibly might be. Now, however, she has learned to experience objectively, to see what really happens, and that has imprisoned her animus.

The motif of the imprisonment of the animus has its counterpart in masculine psychology in the imprisonment of the anima, but that is naturally different in that it is concerned with emotions and moods. When a man is able to make a difference between the objective situation and his mood, when he no longer allows his mood to blindfold his mind, when he can set it apart, acknowledge that he has a peculiar mood, that

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is the beginning of the imprisonment of the anima. After a while he will be able to say to his mood: "You have no right to exist, I will put you into a test tube and you shall be analyzed." Of course that means a great sacrifice, it can only be done with blood, it requires a superhuman effort to bottle up the anima. So I quite recognize what an extraordinary accomplishment it is for a woman to put the animus aside, to say: "I will put you into a test tube for later analysis."

Now putting the thing into a test tube, or into a cauldron, is the beginning of the alchemistic procedure; the imprisonment of the animus or of the anima is for the purpose of transformation. This is a real process of sublimation; there is no sublimation of sex, that is imagination. This is a transformation, not of sex, but of forms, of experiences. Through imprisonment, the animus becomes peculiarly changed, he is stripped of his world, for when a thing is in a test tube with a piece of cotton wool as a stopper, external influences are excluded and the thing is undisturbed inside. And so it does not disturb one's surroundings; in that way the most dangerous microbes can be kept in one's room without infection, because nothing can get into the test tube and nothing can get out. So when the animus cannot get out into the external atmosphere, he has no object, and then he has time to transform.

You see, the main point in this transformation is that you take objects away from those animus or anima devils. They are only concerned with objects if you allow yourself to indulge in something. *Concupiscentia* is the term for that in the church, it was particularly stressed by St. Augustine; or *convoitise* in French; or desire in English; or *Begehrlichkeit* in German. It is the point at which all the great religions come together. The fire of desirousness is the element that must be fought against in Buddhism, in Brahmanism, in Tantrism, in Manichaeism, in Christianity, and it is a term in psychology also. You see, when you indulge in desirousness, whether your desire is toward heaven or toward hell, you are giving the animus or anima an object; they are then turned out into the world instead of staying in their place within, so what should be of the night is of the day, and what should be under your feet is on top of you. But when you can say: "Yes, I desire it, yet I do not indulge in it; if I make up my mind to have it, I shall try to get it, or if I make up my mind to renounce it, I shall renounce it." If your conscious attitude is such, then there is no chance for the animus or the anima. But if you are governed by your desires you are naturally possessed. A woman may be possessed by a real man, but that is only because there is an animus projection, as a man may be possessed by a real woman through an anima projection. So it boils down to the subjective condition in yourself; it is due to your

indulgence in your desires. If you have put your anima or your animus into a bottle you are free from possession, though there is of course a bad time inside and you feel it because when your devil is having a bad time, you have a bad time. You must know whether it is your good spirit or your bad spirit, for if the negative animus is having a bad time, you can enjoy it. Of course, he will rumble in your entrails, but you can always see that it is right after a while. You slowly get quiet and transform, and you will discover that in that bottle grows the stone, the amber or the *Lapis*. In other words, that solidification or crystallization means that the situation has become habitual, and inasmuch as the self-control, or nonindulgence, has become a habit, it is a stone. The more it has become a habit, the harder, the stronger, that stone will be, and when it has become a *fait accompli* it is a diamond. Then you are no longer conscious of your *concupiscentia*.

Miss Taylor: Have you ever seen a diamond? Has any patient ever got to such a point that she reached the diamond?

Dr. Jung: Oh well, I am talking of most idealistic fantasies, and you must never ask such questions—whether we have ever seen a savior or a holy virgin. It is absolutely certain that we have not. We always talk of things we don't possess. If it were normal to possess a diamond, it would be very uninteresting to talk of it at all; it is interesting because we don't possess it. We always make mistakes on the way—everybody—but perhaps one day somebody will possess a diamond. When one talks of such things one does not possess them; and when one possesses them, why talk?

Well then, the man who comes out of the stone is a different kind of animus. The wrong animus has been a substitute for the real one. The real animus should *not* be bottled up. The conservation of the animus inside a test tube is transitory. It must be so until one is absolutely safe, because if one opens the bottle when there is anything still left of the old *concupiscentia*, out comes the evil spirit and takes possession of one, and down one goes again. But if the situation is fairly safe, if the stone has been made, one can open it and the new animus appears. Then one can see how he behaves and what he does. In this case, out comes that man bound with thongs and pierced with arrows; that he is bound with thongs is quite comprehensible, it is the result of what she has already done. She *had* to fetter the animus, to suppress his opinionating about things, in order to take things for what they really are. She learned to make sure what things were.

Women usually do not understand the animus at all, it is as if they were completely blind. It is really true that there is a mental function in

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woman that prevents her from looking things in the face. One hears about that again and again in analyzing men. "Oh, it is quite impossible to discuss such a matter with my wife." "But why not? You are not living in the womb as an embryo." "My wife cannot stand such things, she doesn't know about them." And it is true, the majority of women simply won't face realities. I remember, not dozens but hundreds of cases to whom I said: "But why did you assume that things were so? Who told you? Why did you not ask?" And they reply: "I *thought* it was so." The whole universe might collapse at their feet, and they would never look into it.

Our patient attacked the animus, catching him and tying him down, until she arrived at an immediate experience. The animus is a sort of film between reality and a woman's mind, she always talks about things as they should be, so when she says a thing is really so, it is really not so at all. She never realizes how difficult it is to establish the truth about things, she thinks truth is established by saying something. She assumes that when I *say* a thing, something will happen in the world. "Why don't you tell that to my husband?" And if I tell it to the husband he simply laughs in my face and I make a fool of myself. The animus is like a mist before her eyes and it needs a careful systematic self-education to penetrate that illusive mist. Therefore we have the man pierced by arrows as well as bound by thongs. Arrows move swiftly and penetrate; they are like thoughts, shafts of light or of insight that pierce the veil of the animus. A woman must make an enormous effort to pierce and penetrate because she is always held in mid-air by that mirage between herself and reality. Our patient has in this case succeeded in piercing the mist, for this is the real animus. She says: "I drew the arrows forth as gently as I could and freed him of his fetters." Now why should she draw out the arrows?

Mrs. Crowley: She can take them now if they are assimilated, she can make use of them, they are her own. Would that not be it?

Dr. Jung: That is not quite the idea. It is, rather, that she should make him whole. He has been wounded, for one has to be thorough with the animus, to use violence. Don't forget that to be possessed by the animus or the anima was the original condition of man. We were all possessed, we were slaves, and we are not entirely free from slavery, the main reason being that we are making efforts all the time to get back into slavery. We don't know to what extent we are possessed; it is probable that our liberation is very relative. So the suppression of the anima or the animus is an act of extreme violence and cruelty; only by being hard and cruel can one suppress these powers even to that relative degree. And naturally the animus through such a process gets quite sore and has to be made

whole afterwards. All those attempts at tying him down have caused specific wounds which must be relieved. It is as if one had to make the animus conscious of the fact that he is now different, he is now healed, after the very harsh treatment he has received. Now when she had freed him of his fetters, she said:

He ran with great fleetness away from me until he came to a great precipice. Then he called like Icarus: "I will fly." I answered: "And like Icarus you will be killed." Slowly and with great sorrow he walked back toward me and knelt down beside me.

So the animus tries to resume his former position in the world of objects. He wants to jump out into space and again fill space with his illusions. And he wants to reach the impossible, the sun. But she tells him: "No chance for you to fly about and create more illusions, no opinionating here." So he obediently lies down beside her. Now we begin the new series of visions:

I was descending many steps into the black earth until I came at last to a catacomb where lay many dead.

We are again on a voyage into Hades apparently. How does this new situation arise from the former one?

Mrs. Fierz: Is it not connected with the precipice in the end of the former vision?

Dr. Jung: The precipice suggests a drop, a descent. The animus wanted to leap the precipice and fly up to the sky, which was a mistake. Here it is a situation of catacombs and caves, it is under the earth. What is the logical connection with the liberation of the animus?

Mrs. Crowley: It is again an *enantiodromia*.

Dr. Jung: But why the catacombs where many dead are lying?

Miss Taylor: Is it her many animi down there dead as in *She*?

Dr. Jung: The graves mean Hades or the underworld, the place of shadows. The Hermes Psychopompos, the leader of souls, is leading her into the Land of the Hereafter, to the dwelling place of the dead. "She," the anima, dwelt among the tombs, surrounded by mummies, in order to be near the corpse of her former Greek lover Callicrates. And there is a similar idea in Benoît's *Atlantide*;³ Antinea the queen had in her abode a huge mausoleum of all her former lovers. So Miss Taylor's idea that

³ Pierre Benoît, *L'Atlantide* (Paris, 1919), a book to which Jung often referred when discussing the anima concept (see letter quoted in *C. G. Jung: Word and Image*, p. 151). In the 1925 seminar, *Analytical Psychology*, Jung assigned it to the group for study.

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"She" was held down in those tombs by a form of animus, or animi, is quite probable. But in this case it is a living woman and her animus, so we must look out for a certain difference. The next sentence is:

I passed them by until I came to a dead man whose flesh was red.
He was very beautiful and I thought he was an Indian.

In the beginning of these visions, an Indian functioned as a sort of Hermes. It seems to be a law that the red Indian should be an American animus, because the animus is a natural phenomenon.

Mr. Baumann: It is connected with the earth.

Dr. Jung: Yes, as a semi-unconscious figure the animus is always strongly influenced by the chthonic factor, the earth upon which one lives. If an American woman lived for a considerable time in Switzerland, she might acquire a Swiss animus, as a Swiss living in South America would acquire a South American anima. That is no joke, it is a most astonishing fact; a man's anima is his vulnerable sensitive side, and that is where a new continent or a strange country touches him first. A man who has been twenty years in India or Africa invariably possesses a colored anima; such a presence explains his many difficulties; it is as if he were married to a colored woman, and that may cause no end of trouble. And a woman living in Africa for any length of time will have a colored animus, or several.

Dr. Reichstein: How is it with children who are born in India and come to Europe?

Dr. Jung: They already have the local chthonic unconscious, whatever it may be, Indian or Chinese or Negro. That explains the inferiority that is felt by the colonial. They are always snubbed, and there is a certain reason for it. Something has gotten into them, there is a subtle difference between a man born in Australia and one born in England; even in the same family there is a difference. For instance, I know an Englishman with a very distinguished name, who was born in the colonies, but at a very early age he was sent to England and educated at Eton and Oxford; he was properly brought up in every respect, yet he was a man with a secret grudge, a secret feeling of inferiority, because he was a colonial. This was so marked—he was a very sensitive man—that he could hardly stand living in England on account of that little twist.

In Africa, they asked me why I came there to study the natives; they said if I studied the white man I would learn very much more. Subsequently, that idea was absolutely confirmed. It is amazing what happens, yet it is so subtle that only the clever people who live there or imaginative writers grasp it. There is a new novel about this problem by an English-

man: a young American goes to Africa in charge of an old Africander who was to take him hunting; he looked at the boy and said: "I wonder what *She* will do to you"—*She* with a capital. You see that is it exactly, it is the twist. I knew such a man in Africa, a man who had already been forty years in the wilds, and when he spoke of it, it was with a sort of awe, as if he were speaking of the great "She." Quite solemnly he said to me: "You know this is not man's country, this is God's country." He hit the nail on the head, man is not paramount there, at best he comes in *entre autres*. It is as if something other than man were ruling that country, which comes from the fact that those people feel the great influence of the soil or the climate, whatever it is. The anima is tainted; one cannot get away from it, she is always secretly getting at one. I carefully observed myself, my dreams and fantasies, and I had to admit that things may happen to one there which one would hate to admit under civilized circumstances. It is very disagreeable when one knows too much about it. Of course the majority of people do not notice it.

I have seen many women and can judge a woman's character more or less, and there I saw women who had been in that country for a very long time, say ten or twenty years; and they were always either suffering saints, or they were drunk, or just plum crazy. I remember one woman, the proprietress of a so-called hotel—an adobe hut with a thatched roof eaten by termites—who walked about in a marvellous robe of lace with a lace sunshade, looking as if she were taking a walk in Hyde Park on a beautiful Sunday morning in the nineties. The first time I saw her, she was jumping over hedges, waving her parasol at an escaping turkey, swearing like a nigger and then getting into a terrible fit of rage, foaming at the mouth and talking like a mad woman; she was indeed mad. And I saw women with an extraordinary emptiness in their eyes, yet they were paragons of African society, with the conventionality that is typical of such places. They were just hollowed out within, which comes from the fact that the animus goes black and disappears into the ground, and they are left high and dry and flimsy. When those people return home, something has gone out of them, it is as if all the sap had been drained out of them. They call it the Indian or the African sun, but it has nothing to do with the sun, it is the soil that has affected them.

So it is almost unavoidable that the animus of an American woman should be a red Indian, because he really demonstrates the American soil; he is the older man on the soil, and as the soil has fashioned him, so that fashion conquers the soil. A more superficial animus in the American woman is often a Negro. And the third form of their animus is the Chinaman. That is either a very terrifying figure, or something very pro-

found. You see the Chinaman is behind the red Indian, because the red Indian originally came across the Bering straits from Asia, so they are of Mongolian origin and related to China—unless there were Scandinavians there, which is very questionable. Certain Indian languages resemble Chinese. So the Chinese animus is on the one hand a superficial, terrifying creature, the uncanny Chinaman of Chinatown, or a very remote Indian of Asiatic origin. Moreover, the American is placed between the West—Europe—and the Far East, which gives them a very peculiar quality, particularly to the western American. The farther one goes west, the more one finds that indescribable something, and when one comes across a Chinaman, or anything Chinese in that setting, one has a feeling that it fits, that it clicks somehow.

I really wonder what will happen there in the future, for the conditions of life in California are so very peculiar that one might expect, in the course of thousands and thousands of years, an entirely new species of man to be shaped there, and I should not wonder if the influence of the Far East would be very evident. If there were no immigration laws, the western coast of America would become Mongoloid to a very great extent because the Japanese would pour into the country. They are prevented from doing that at present, but if America should decay, that whole side of the country would certainly become Mongoloid, or if not actually Mongoloid in blood, it would become so through the spirit of the Far East. This would be a most logical compensation for the particular temperament and mentality of the Californian, and really for the American mentality in general, which is characterized by incredible extraversion. That can only be compensated by the earthlike passivity, the apathy almost, of the Eastern attitude of mind. The American is really calling for it, so I should not wonder at all if it happened.

Mr. Baumann: I always had the idea that the anima was the sort of thing which happened to the ancestors in their lifetime.

Dr. Jung: You mean that the anima is a concentration of ancestral figures?

Mr. Baumann: I mean the things that happened to my male ancestors must be in my blood, I must have a Swiss anima. But if I go to America, what happens?

Dr. Jung: Of course you have a Swiss anima, but if you go to America, after a while your Swiss anima will take on a different aspect. If I had stayed a number of years in Africa, my anima would have become brown. I was there fully three months before I discovered the black taint, and then it was in a dream. The first indication was an attempt to do something to my natural mind, which is typical of the anima. I dreamed that a

Negro barber was trying to curl my hair with curling tongs; you see, that would make my hair kinky. I was afraid because the tongs were long iron bars, very thick and glowing hot—that black blue heat—and I felt that if he only approached my head, I would be lost. So I said: “No, you must not do that, I don’t want to have a curled head.” Hair is of course an emanation of the head, so it meant that my natural emanation was going to get kinky, by the Negro. And to remind me how such things happen, that nigger was not an African barber, he was the barber to whom I usually went when I was in Chattanooga.⁴ So the Negro influence happened to me as it would happen to Americans, it was an attempt at my mind. The anima becomes evident as a peculiar mental nuance, and the more she prevails the more a man’s mind gets twisted; and it would become more and more so, till finally she would be black. “Going black” is the technical term. I saw plenty of such people because one recognizes at once that the expression of the soul in the eye has changed. There is no steadiness nor serenity in the gaze, they have shifting eyes and are possessed by a strange restlessness.

I remember a visit I paid to a D.C. in a remote part of Uganda. He had a beautiful place, and it was still quite tidy. Usually everything gets untidy; I stayed another time with a fellow where everything was terribly untidy, he was quite gone. But this man kept the outer form rigidly, yet he behaved very queerly, he hardly looked at me, he turned his eyes away like a Negro who is afraid of the evil eye. You know no Negro can bear to be stared at, all primitives instantly look away, because one might cast the evil eye on them. The Pueblo Indians always turn their eyes away, and Negroes are particularly shifty. One gets shifty eyes oneself, but that also comes from the instinctive necessity of being on one’s guard; one is in primitive country, there is no police, and at any moment one might be in danger. So before I realized it, my eyes began to shift. I thought I had some disturbance in the eyes, but it was merely a disturbance of the instincts. The unconscious was telling me to look out because anything might happen. This man had that look in his eyes and the peculiar restlessness of the Negro. Negroes are very lazy⁵ but they are at the same time extremely restless. In the night, for instance, they get up and sit a while by the fire, or talk a little, and then go to sleep again; they sleep nearly as much in the day as in the night. And it is the

⁴ See above, 22 Oct. 1930, n. 3.

⁵ Or perhaps they adapted themselves to the demands of the climate and a life in harmony with the environment. (See Introduction in reference to Jung’s prejudices, so clearly problematic in this lecture.)

same with many Europeans who have been there a long time, it is a real "going black."

Mrs. Crowley: To go on with the analogy between the United States and the European, the whole of America is people with another culture. How would you explain that extraversion which is so different from the Indian?

Dr. Jung: It is a compensation, the same thing that one finds in Africa in the form of extreme conventionality. For instance, we had to carry, not only our dinner suits, but swallow tails and white ducks, and when we wore the white ducks it must be a black *cummerbund*, not a crimson one, because crimson would mean Nigeria and in Uganda one wears black. There is a very rigid etiquette as a compensation for the extreme looseness of the Negro. We found that out ourselves; as soon as we were in the wilds we became very particular that our boys should be clean. We could not dress, we did not take dinner suits when we went into the bush, but we were very strict about the cleanliness of the boys. They liked to be as dirty as possible but when serving at table, they had to wear white turbans and white *shokas*, we made it a ceremonial. And you felt that if you did not shave for one day you would never shave again. You would get out of your own hands, you would practically lose yourself, and that is the beginning of the going black of the anima.

Now we see here that our patient has found among the dead a former Indian animus, and it is very interesting that he should resuscitate just as she had discovered a positive animus. You see the other animus—the man bound with thongs—disappeared, and it is taken up in a very different figure. It is as if she were returning to the very beginning of her visions, where a red Indian on horseback led her away to initiatory adventures. She now discovers the Indian again but as a sort of beautiful corpse; yet the flesh is red, which means that he is alive though dormant. So the Indian is a positive animus, one that would not be injurious but that would make her adapted to the American soil. The realization of the Indian values by an American is an asset, not a depreciation. The red Indian has very great qualities despite the fact that he is primitive. To be primitive is no argument against having fine values. At all events it is the character that fits the soil. Now she continues: "From his neck I took a necklace of teeth and walked on, carrying it in my hand." What would this mean?

Mrs. Baynes: With that she took his mana perhaps.

Dr. Jung: Yes, teeth are usually amulets, a protection against the evil eye or other perils of the soul. This is another variation of the jewel theme. She continues:

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A dwarf followed me and tried to snatch the necklace away but I held it firmly. I came to a fire of blue flame and I held the teeth in the fire. The teeth changed to blood-red jewels which burned my hand.

The dwarf is a figure we have already encountered several times. It is a sort of animus of impish form; here it is probably a dwarfed abortive attempt of the animus to turn negative and to take the talisman away from her. The teeth are the equivalent of the jewel, out of them she produces new blood-red jewels, which refers to the heart again; it is the same idea, this time connected with the animus.

Mrs. Sawyer: In one of the earlier visions, red Indians pulled the entrails out of sheep and they changed into jewels.

Dr. Jung: Ah, that was long ago, that was in the country of the Great Mother, the earth initiation. But now she is producing the red jewel herself. Before it was the animus, but here, though associated with the Indian, it is her own activity.

LECTURE VIII

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Dr. Jung:

We spoke last time of the dead in the catacomb into which our patient was descending, and among them was one whose flesh was still red, one of the dead was still alive. And that living dead man referred to the Indian in the beginning of these visions, where, as the animus, he was an important figure. So we are quite safe in assuming that the Indian who appears here among the dead is really that original Indian who still contains a certain amount of life, and the fact that we are meeting him again suggests that he is playing the same role as in the beginning. Why did he appear then?

Miss Taylor: Because she had not the courage to do things herself.

Dr. Jung: Yes, he was her enterprise, what she could not do he did for her. So we must conclude that she is again in a difficulty where she does not trust herself. What is her difficulty now? There was a very remarkable moment in the vision, most noticeable.

Mrs. Crowley: When he was at her feet.

Dr. Jung: Exactly, when he knelt beside her. He was like a dog crouching at her feet. It was as if she had whistled to him and said: "No flying into abysses, come here!" It is a very grand moment, you must realize, when she can say to the animus, "*couche-toi*," it is an enormous achievement. And what happens in the moment of a great achievement?

Miss Taylor: Inflation.

Dr. Jung: That is the usual thing, for in a moment of great achievement you cannot help admiring yourself; you think you are such a hell of a fellow that you stumble over yourself and down you come with a crash. So the hardest thing to stand is not suffering but success, that is the worst thing that can happen to you; success usually creates a really dangerous inflation. This woman succeeded in reaching a frame of mind that allowed her to call the animus to order, and we assume that she has not yet stumbled over the fact, and that the animus is still sitting obediently at her feet. Then what is the situation of a woman to whom the animus is obedient? Or of a man who is in control of his anima?

Miss Hannah: One has to take the entire responsibility.

Dr. Jung: Exactly, and it is a most awkward and loathesome situation when one is forced to assume the responsibility for oneself. That is what one is afraid of, and the reason why one doesn't want to see things. It is much better not to know what is happening in the next room, for one is then not responsible; at least one can deceive oneself and say one doesn't know the reason for it. Of course it is all monkey tricks, but it is so much in the human grain that one can hardly escape it; it is always the same, again and again. People say, "I did not know what he was going to do, how could I be responsible?" Of course anybody could know it if they only wanted to. Things are so much easier apparently when one doesn't see through them; then everything runs more or less smoothly, and one can always say it was just by chance that such and such a thing happened. But when one sees, it is altogether too clear how one prearranged the whole show. So the moment the animus is obedient, this woman has to assume responsibility. Then she has to live with seeing eyes. We don't know exactly what the trouble will be, but we may be quite sure that if she controls her animus, she will get into an exceedingly difficult situation because she will be put to a test.

That is always so in reality. It is like a challenge. You see, when a man controls his anima, or a woman her animus, they are doing a thing which nobody would dream of doing, because since the world began, mankind has been possessed. And when you dare to dispossess yourself you get into a different order of things, which means a challenge to the old order. No sooner do you get rid of one devil than all the devils are against you. If a man makes a modest attempt at controlling his anima, he will at once be faced with a situation where he is tested to the limit; all the devils of the world will try to get into his anima in order to bring him back into the fold of Mother Nature. For he gets out of the ordinary level of the flock if he even makes such an attempt. And it is the same with a woman; every available devil circulating within hundreds of miles will do his best to get at her animus. Controlling the animus or anima is like creating a vacuum; if you lift yourself out of a certain volume of space, it leaves a vacuum and everything rushes in to fill it. Therefore people who make an attempt to control these figures meet other conditions which almost force them back to their former state; it works quite automatically. So there is the possibility of a trying situation here, caused essentially by the fact that she made that attempt, a situation that is perhaps too difficult for her, a thing she cannot carry, it is too much.

One should always realize that one risks an unusual loneliness through the control of the animus or the anima. A *participation mystique*

is created through not controlling them, because one allows a piece of one's own self to wander about, to be projected into other people, which gives one a feeling of being connected. Most connections in the world are not relationships, they are *participation mystique*. One is then apparently connected, but of course it is never a real connection, it is never a relationship; but it gives the feeling of being one sheep in the flock at least, which is something. While if you disqualify yourself as a sheep you are necessarily out of the flock and will suffer from a certain loneliness, despite the fact that you then have a chance to reestablish a relationship, and this time a conscious relationship, which is far more satisfactory. *Participation mystique* gives one a peculiar unconsciousness, which is in a way a function of the mother; one is carried in unconsciousness. Sometimes it is nice and sometimes it is not nice at all, but as a rule people prefer it because the average man gets awfully frightened when he has to do something which he cannot share with his world; he is afraid to be alone, to think something which other people don't think, or to feel something which other people don't feel. One is up against man's gregarious instinct as soon as one tries to transcend the ordinary consciousness.

It is because of some such difficulty that an Indian turns up here, but the Indian is not quite alive. Yet he has the potentiality of life, and if he assumes a leading role, we shall know that she has given up her responsibility and is submitting again to the animus; therefore the next important thing is to see who is taking the lead in the action. She now takes from his neck a necklace of teeth and walks on. That shows that she does not make a regression here, she does not submit to the animus. On the contrary she takes a talisman from him. Now why just teeth? What kind of teeth do Indians wear?

Mr. Allemann: The teeth of ferocious beasts.

Dr. Jung: Yes, animals of prey, and chiefly the canine teeth, the long aggressive teeth which are really the weapons of animals. And why should such teeth be worn?

Mrs. Schlegel: To get power.

Dr. Jung: Yes, the lion's teeth or the lion's claws give one the lion's power. I met a queen in Africa who had a wonderful ornament consisting of two lions' claws. It denoted royal power. There was a middle piece of bead embroidery, and on both sides were fastened the lions' claws. It formed a sort of moon symbol, and she wore it round her neck with a string. She was a very nice and respectable lady, the wife of a respectable king who had only one queen at a time, but every year he had a new one. This woman's year was drawing to an end, and she was already looking



for new friends. That is supposed to be respectability in Uganda. So this necklace of teeth denotes the power of the animus; that is, he can put his teeth into a thing. It is a fearful weapon, but if she tries to be responsible for herself, she needs it to give her the aggressiveness and courage of the animus. Then she said, you remember, that a dwarf followed her and tried to snatch the necklace away but she held it firmly. What about this dwarf?

Mrs. Baynes: He would be one of the devils that you spoke of.

Dr. Jung: Yes, one of the elementals; he comes from the ground, from the surrounding unconscious. That she was able to take the secret of power from the animus was an achievement, so instantly up comes one of the devils to snatch it away. One often encounters that motif in fairy tales. And at the end of the Gilgamesh epic, after Gilgamesh had acquired the herb of immortality, he fell asleep and a snake came and stole it. The dwarf is always a subordinate creative power in the unconscious that may either be helpful and bring things up from the unconscious, or it may steal things away. It is then like a sort of momentary eclipse of consciousness, in which the decision or the power suddenly disappears. That often happens. For instance, after long deliberation and struggles you make up your mind about something and think, now you have got it, the thing is now settled; then there is a moment of unconsciousness and the whole thing is gone, suddenly it has disappeared as if snatched away by an evil power. Or you may have had disagreeable dealings with someone, and you say to yourself that you will go and speak your mind to him; so you go there, and on the way upstairs you find that you have completely forgotten what you were planning to say. Sometimes a patient simply submerges me with waves of talk, and I am quite impressed and think, what amazing material; then at the end of the hour she says: "But I forgot what I wanted to say to you, and my time is gone!" So I tell her to carry a little book in her pocket for all her items, and never to speak until she has consulted it. For it occurs again and again; the dwarf snatches the thing away.

Then our patient went on to say that she came to a fire of blue flame and held the teeth in the fire, whereupon the teeth changed to blood-red jewels which burned her hand. Why does she hold them in the fire?

Mrs. Sigg: She is spiritualizing them.

Dr. Jung: The blue flame would be good for that purpose, blue is the color ordinarily used to express the spirit, but why should the teeth be spiritualized?

Mrs. Sawyer: I should think it would be refining them to get out the true essence.

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Dr. Jung: What is their true essence?

Mrs. Sawyer: In the beginning the Indian was leading her, he had her feeling, she was not in control of it, and that gave him the power.

Dr. Jung: Quite so, but he is no longer in control of her feeling. She holds his power, the teeth.

Mrs. Sawyer: And that is a spiritual thing, not something she has had before.

Dr. Jung: It has always been in the possession of the animus; those teeth are his secret power.

Mrs. Sawyer: But why do they turn into red jewels?

Dr. Jung: That is the question, that is what I ask you.

Miss Hannah: Isn't it that they were first hatred, the destructive side, in the animus, and then the fire transformed them into the other side, feeling, positive love?

Dr. Jung: At all events you are quite certain that the teeth mean rather a negative feeling, hatred or hostility rather than love; while the red of the jewel—the red jewel always refers to the heart—would mean love. So it would be a pair of opposites. You might say that the aggressiveness or hostility of the teeth is transformed into a feeling of love. But does it not seem a peculiar transition?—that the teeth of the animus transform into a red jewel, meaning the heart?

Mrs. Baynes: It happens all the time if you can hold on long enough.

Dr. Jung: And often if you do not hold on it happens, it already means that! When a woman makes an animus attack on a man, one knows that it means that the animus is terribly busy, using all the negative arguments he can lay hands on against that man, just because the man has become extremely important to her feeling. So turn the thing round, and up comes the red jewel, the positive feeling, the heart. An animus attack is usually a substitute for a positive feeling. You see, the power of the animus consists, as a rule, in the possession of a woman's feeling; that is, when she is not responsible for her feeling, when she does not look out for it consciously, the animus eats it; and then he becomes powerful and may devour her or any other innocent prey. But here that feeling is symbolized by a red jewel, so there is something more in it than could be expressed by a warm living heart. To what does that point?

Mrs. Sigg: It is more durable.

Mrs. Stutz-Meyer: It is something that is more valuable than the usual feeling.

Dr. Jung: And what is more valuable than the usual feeling? Well, it is difficult to say—that is very relative. You see, it is a sort of red crystal.

Mrs. Dick: It is perhaps not so changeable.

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Dr. Jung: It is not fickle, it remains the same; that is the nature of the stone. But stonelike feeling is not particularly nice.

Mrs. Crowley: It is like the diamond center in all Eastern mandalas.

Dr. Jung: It has to do with the center of the mandala, it is again the idea of the crystal, and this time it happens to be red. You see it is something that is really immutable, one could say almost eternal. It is starlike in its character; the precious stone is the equivalent of the star, and it points to the center of the mandala. So it would point to the Self which appears in the feeling, and naturally when the animus possesses that, he has an almost mystical power. That is also the reason why the animus is so utterly intangible or inaccessible. There are certain women who just despair because they cannot tackle the animus anywhere, he is so utterly elusive, he is surrounded by the taboo of a thing that is almost divine. As a man is often mercilessly subjugated by his anima, because she is equally elusive and divine; he simply cannot tackle her, for since the beginning of time he has had a system of taboos against feelings in himself. He easily collapses with a superstitious fear against anything that comes anywhere near his anima. Of course he is quite unconscious of it, he is like a primitive who believes in his taboo. If you induce a primitive to break his taboo, he will die of it—he gets so lonely, so utterly outcast in his world, that he would rather die. It is the same with the animus and the anima, they are living taboos, and if you violate them, you might find yourself in the devil's kitchen; it needs tremendous strength to control them. Therefore that strength is usually symbolized by the possession of a precious talisman, an apotropaic charm to ward off the evil which comes from the violation of a taboo. Then our patient said that the blood-red jewels burned her hand. Why are they so hot?

Mrs. Sigg: There is so much libido in them.

Dr. Jung: But it is hardly possible that her libido would be sufficient to heat the jewels to the point of burning her hand. The body could not produce more warmth than that of the blood.

Mrs. Sawyer: Is it not like the stones in the white city which hurt her feet?

Dr. Jung: It is just that. In that white city there was such a glare that she could not stand it, and now she is in a like situation. This red jewel is not of such an insupportable brightness, but it is so unnaturally hot that it is almost more than she can deal with.

Mrs. Schlegel: She was not prepared for it.

Dr. Jung: Yes, in the white city her eyes could not endure the glare, she was not able to grasp that light, and here her intensity is hardly great enough to put up with this heat. But mind you, she keeps the jewel; it is

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disagreeable but this time she can hold onto it. But why is it so hot—I mean objectively. Or why is the white city so glaring?

Mrs. Dick: A human being cannot stand it, it is no longer human.

Dr. Jung: Exactly. It is not human in itself, therefore human beings cannot stand it. That accounts for the taboo; such taboos exist because there are things in us which we just cannot endure, it is too much. I know people who simply cannot see certain things because they are unable to stand them; such cases cannot and shall not see them, there are things which shall not happen. A thing you cannot tackle in yourself ought not to be tackled. If you have unsurmountable resistances, don't even make an attempt to break them down; you might violate a taboo and you would not be able to stand that realization. Therefore remain with the feasible things. So this woman should not force herself to stay in the white city, it is much better to return, and then after a while she will be led to another test. This time it is the test of the red jewel. If she can stand that, we shall know she can break the taboo of the animus. She will be able to hold her own jewel. Hitherto the animus had to carry it because she could not stand the burning pain. Now is that clear, or is it too symbolic?

Miss Taylor: It is difficult to know when to go on and when to withdraw.

Dr. Jung: No, that is not at all difficult. I tell you, when you come anywhere near that heat, you simply beat it. You cannot touch it, instinctively you withdraw the tail. When you are up against the inaccessible thing, you know it. In anyone there are things which cannot be touched immediately. Of course people are often so blissfully unconscious that they assume that they have never encountered such a thing, but that is merely animus mist; if they open their eyes a bit, they know they have touched upon things in their lives which were just untouchable, where they had to be burned, where it was too much. Whether it was an insight or an understanding, it was impossible; or it might be a feeling, an emotion, or an adventure which was untouchable, where they encountered the living taboo.

Mrs. Baynes: I suppose the patient did not realize that she was up against the test in this case.

Dr. Jung: I cannot tell what her conscious situation was, I would not know.

Mrs. Baynes: But if she had realized that this was a test, would she then have had to go back to the unconscious to get up more power to meet it?

Dr. Jung: If she were conscious of the meaning of this test, she would surely try her level best to hold on, she would guard all her strength.

Mrs. Baynes: But where would she get reinforcements to help her to hold on?

Dr. Jung: Well, the question is, do you put out your whole strength, or do you not? If you are hanging on for life, you will exert yourself more than when you are just holding onto your umbrella; when you are hanging onto the edge of a roof, with a drop of six stories, you will find additional strength to hold on. So it is often a question as to whether people have a realization of the situation or not; if they realize its importance they will put all their reserves of strength into it. You see, such a realization of their conscious situation is the only reinforcement they get. There might be a miracle, the intervention of divine grace might give them divine strength, we don't know, but that is quite out of consideration. You can never launch an enterprise with the hope of divine intervention, the hope that in the right moment some grace would fall from heaven and give you the additional strength.

Mrs. Crowley: It would appear that her conscious had progressed.

Dr. Jung: Decidedly. Even if she does not consciously know what is happening in this vision, the vision shows that she as a person has acquired more strength, more consciousness, because she can carry the thing through, she can hold onto the stone. As you realize, these things are very subtle but, practically, of very great importance. These are the symbols of the fundamental decisions that take place inside of human beings, and they are the important decisions. Now she is continuing on her way and she says:

Soon I came upon an ancient blind man who barred the way. Upon his robe were Chinese dragons. He put a ring on the finger of my right hand. I looked at the ring and saw written thereon the words: "This way is for those who know. If you violate it then you will know death." The old man stood aside for me to pass.

What is happening now? Who is the old man?

Mrs. Baynes: She is going to be allowed to take another step forward, and this old man is another form of the *psychopompos*.

Dr. Jung: Yes, this old man with the Chinese dragons on his robe is obviously the old wise man. He would be, presumably, a positive animus. The ancient blind seer is mythological; he is physically blind and therefore he has the inner sight. So this must be the legendary seer who knows the truth, who has a superhuman knowledge and understanding of life. Now why does he bar the way?

Mrs. Crowley: He realizes that she is probably not ready. He sees beyond the present situation.

Mrs. Baynes: He wants to tell her that it is a critical moment and make her realize that she can't get through without a test.

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Dr. Jung: Well, it is that in holding the jewel, she breaks a taboo. She is advancing now into a new sphere of experience without the necessary understanding and insight, and therefore the old wise man comes up. It is a new way of experiencing life, a way hitherto absolutely unexplored, because she herself has always been possessed by the animus. This is the sphere that the animus has explored or lived, and where the human being has not yet been. She is like an explorer setting out on an adventure to the Antarctic continent, or to the jungles of Africa, so she would need advice; she cannot go on without realizing what she is doing, and for that the old sage, the seer, is the classical symbol. The Chinese dragons would point to the East which means here the unconscious; that ancient seer barring her way would mean that she cannot go on as hitherto without using the age-old wisdom of the unconscious. She needs the mind, but this time not the ordinary intellectual science, but the wisdom of the ages, which is quite different. Of course, science is a part of wisdom, there is no wisdom without real knowledge; science is really conscientious understanding and that is part of wisdom. But the old man is indispensable, he is the guardian of the threshold across which she is now stepping. Then he puts a ring on her finger. What does that mean?

Mrs. Baynes: A relationship with her, a sort of pledge that he will stand by her if she does the proper thing.

Dr. Jung: Yes, a ring always means a union, so she is pledging herself by wearing the ring, and he is bestowing wisdom upon her in that form. You know from fairy tales that wisdom or secret knowledge is often bestowed in the form of a magic ring. There is a story about the Bey of Tunis: One day he asked his Grand Vizier to tell him the word which changes pleasure into pain and pain into pleasure. He gave him three days and three nights and if he had not found the word in that time he would have his head cut off. The Grand Vizier was in a terrible quandary. He went to the Academy in the next mosque to ask whether it was known there but they all shook their heads, that word was absolutely unknown. Then he went to the courtyard and asked a Marabout, a saintly man who had come into town, and he didn't know the word either, but he said there was another Marabout who lived near the desert who would know it if anybody did, but that was three days' journey away from Tunis. So the Grand Vizier sent messengers out to the desert on the fastest meharis—those great swift camels—and they rode day and night till they came to the Marabout sitting before his hut. He said to them at once: "I know why you come, you want the word for the Bey, that is quite easy," and taking a ring from his finger he gave it to the

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messengers saying: "Take this ring to the Grand Vizier, who shall give it to the Bey. This is the word." So they took the ring back to the Grand Vizier, who woke up the Bey after midnight of the third day and said: "I have found the word: '*Tout passe*,'—everything passes by, everything changes." Everything is in transition. That is the story of such a ring, a ring containing the wisdom or the magic quality which produces the effect one needs.

Now Mr. Allemann has just called my attention to Aphorism No. 20 in the *Tao-teh-king*. I am using the most recent translation by Mrs. Sawyer.¹ The aphorism is called: "Away from the crowd."

Give up your erudition, so become free from care!
Between Yes and Yes—indeed where is the difference?
Between Good and Bad where is the difference?
What all revere one may not set aside unpunished.
Oh Desert, have I not yet reached thy center?
The men of the crowd are beaming
As if celebrating a great feast,
As if ascending towers in springtime.
I alone am wavering, and still without a sign for my actions.
Like an infant who cannot yet laugh!
A weary wanderer who has no home!
The men of the crowd all live in abundance.
I alone am as if forsaken!
In truth, I have the heart of a fool!
Chaos! Oh Chaos!
The men of the world are clear, so clear,
I alone am as if troubled!
The men of the world are so greedy of knowledge,
I alone am sad, so sad!
Restless, alas, like the sea!
Driven about, alas, like one who tarries nowhere!
The men of the crowd all have something to do.
I alone am idle like a good-for-nothing!
I alone am different from other men
For I value the all-giving mother.

That is the confession of one who broke through taboos, who saw behind the veil.

¹ Carol F. Sawyer, a member of the Seminar, later married Hans Baumann. There is no record of publication of her translation.

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Well now, the message of the ring the ancient seer bestows upon this woman is: "This way is for those who know." What does that mean really?

Mrs. Schlegel: It is the way of consciousness.

Dr. Jung: Yes, and an interesting fact—which the patient does not know—is that Tao is the way of consciousness. Tao is written in hieroglyphs from which the meaning must be deciphered; the writing is but a sign, the meaning lies in its interpretation. The Chinese hieroglyphic signs have no absolutely definite meanings; the meaning is always created in the reading; those are the real symbolic pictures. So the sign for Tao is written with the sign of the head and the sign for going—going with the head. The head in Tantric yoga is the seat of supreme consciousness. As you know, they believe that there are different localizations for consciousness, that one form of consciousness is in the abdomen, another one in the heart, and the highest *chakra* is up in the head. That is the heart of heaven which is valued so highly because it is the most recent acquisition, the supreme acquisition of the East. With us it has not the same value; one always values that which one does not possess. But there the head means clearness, consciousness, seeing, so Tao means to be conscious of the way, the going, to be consciously going. "This is the way for those who know" would simply mean Tao.

Then the interpretation of this sentence, "if you violate it then you will know death" is beautifully given by Lao-tze in the last line: "For I value the all-giving mother." The all-giving mother is Tao, and if you violate the way of which you know, the way of consciousness, you are sinning against the all-giving mother. He says: "I alone am different from other men, for I value the all-giving mother." That makes him different, because other people can do for themselves, they have their personal aims, but his aim is Tao, which is not to be violated. Having broken through taboos he goes by his own way, and if he violates his own way he kills the one thing by which he can live. Do you understand that? He cannot live by any other taboo. You see taboos are ways of living. People who are under a taboo can live along the lines that are prescribed by the taboo, but if they once break through, they can only live by the way of their consciousness. And if they violate that way they are completely lost, for they have then violated the unconscious, the all-giving mother, and there is nothing for them any longer.

For instance, I have frequently observed a symptom in people who are living by the way of which they are conscious—by the unconscious, that is—that they fall into a panic when the unconscious ceases to produce anything; fear seizes them that they have violated Tao and are therefore forsaken by the unconscious. That is an illusion. The unconscious may

be perfectly silent, yet one is still contained in it. One doesn't need the visible presence of the mother all the time. Only a spoiled child wants to see and hear the mother constantly, to feel her hand; the child should be conscious enough of the mother to know that she is ever present. So it is a mistake, but it shows their appreciation of the danger. If one violates the way of Tao, it leads to instantaneous destruction, as it were, for people have then lost their last value, their last taboo. You see, the all-giving mother was Lao-tze's taboo. Now how could this woman violate her own way?

Mr. Allemann: By again going with the crowd, trying to get into the flock.

Dr. Jung: Yes, the most usual thing is that one feels more or less in the desert, in absolute desolation, and then one goes back to the crowd, losing the understanding of Tao. That is fatal and the thing one shall not do. For then one loses the great value which one has once touched, and if one loses that, something quite evil happens. It is most destructive. It often has most destructive effects upon the health also.

Without speaking of cases which I have seen in my experience, there is the famous historical example of Angelus Silesius, the mystical poet of the seventeenth century.² He was a Protestant, and as a Protestant he conceived his very marvellous book: *Der Cherubinische Wandersmann*, a series of mystical poems from which I have quoted certain examples in *Psychological Types*.³ In that book he broke through the taboos of his time, he created an entirely new understanding of the relation to God, which was quite beyond the church or even the Protestant conception; he went beyond Protestantism into an almost psychological understanding of the mystical experience. But that was far beyond his time, and naturally enough he got into the heart of the desert and found himself completely alone. There his courage failed him; he found himself alone in the wilderness and naturally, seeking companionship through a very human feeling, he sought it in the past. In the future we can see nothing, we cannot see our friends in the future, or our spiritual mates; we can only see them in the past, in back of us. So he was converted from Protestantism to Catholicism, and then had the most terrible neurosis and lost his poetic gift completely. He wrote fifty-two poisonous polemics against Protestantism and died most miserably in a monastery. You see, that was a man who turned away from Tao. Under all conditions he should have had the courage to stand his isolation; having touched upon such a

² See above, 3 June 1931, n. 4.

³ CW 6, par. 432.

precious thing he should have seen the value of it and should have stood the loneliness that was meant for him. For anybody who touches upon such a treasure is forced to a certain isolation, it is inevitable.

That explains the words on the ring: "then you will know death." Having understood its meaning, this woman passes on, and the old man stands aside. She must have such an understanding within in order to go on with her individual task. The old man in the Chinese garment is perhaps a sage like Lao-tze. Now she continues:

I entered a room. In the center of the room there shot up a great fire which reached high into the sky and melted many stars which fell into the fire.

Do you see any connection here?

Mrs. Sigg: The melting of the stars and the melting of the jewel.

Dr. Jung: Well, the jewel was not melted, but she held the teeth in the fire and out came the blood-red jewels. Now the jewel is, as I said, in symbolic connection with the star; the idea of a precious stone is the idea of a star. Here the fire is melting the stars so that they fall down to the earth. Why is that?

Mrs. Crowley: It suggests that she is no longer in *participation mystique* with the star, the cosmic thing, but that it is closer to her notwithstanding.

Dr. Jung: You mean she is no longer unconscious of her cosmic relationship, she loses her unconsciousness there? It is, then, as if she were getting back what she has projected into the stars. I will read you the next thing in the text: "I passed through the fire and emerged into a garden. I walked along the path until I came to a pool." What is this?

Mr. Allemann: A mandala.

Dr. Jung: Yes, and it has a rim of fire apparently, through which she passes and enters the garden. It is like the Eastern mandala. In the center is a pool, which would be the disk of gold, or the great void, or the germinal vesicle, or the place of rebirth, or the fountain. So this fire that melts the stars and makes them fall is really the fire round the mandala, round the Self. You see, the red jewel comes up from the earth, out of the body, as it were. At first it was even the entrails of sheep; in that sacrificial feast of the red Indians, they smeared themselves with the blood and drew out the entrails which transformed into jewels. So the origin of the jewels is in the entrails, it comes from the earth, from below, and the stars are above; the fire that purifies the jewel also melts the stars and brings them down as if they also belonged to that mixture.

I once saw such a mandala. The figure of the patient was in the center, and stars were falling into the center too, meaning that even the stars

form constituents of that body which is called the Self. This idea is very difficult because it has something to do with man's cosmic correspondences, an entirely unscientific idea out of the unconscious which is a very hot and angry thing to hold; the whole thing is very fantastic, yet it is a strange psychological fact. The idea of souls becoming stars, or descending from the stars, is very old. The star of Bethlehem was the soul of Christ that descended upon the earth. And there was that well-known idea, to us almost childish, that after death souls traveled up to the stars and were then like stars. As the old Romans thought that their emperors after death transformed into stars. Or the Manichaeans thought that the souls of dying people who had light enough in their essence, were sucked up by the waxing moon; then when it was quite full of souls, the moon approached the sun and there gradually discharged its contents; so all the souls that contained enough light went over to the sun, thus forming the so-called Pillar of Light in which they were taken up to the highest heaven. I have not yet investigated this idea sufficiently—the story is in only one Persian manuscript—but the point is that the soul of man has something to do with the stars, and of course that has to do with astrology.

It is as if the human soul consisted of qualities coming from the stars; apparently the stars have qualities that fit in with our psychology. This is because of the original fact that astrology is a projection of man's unconscious psychology into the stars. There is an amazing knowledge of unconscious functioning there, which we consciously do not possess, and it appeared first in the remotest stars, the stars of the zodiacal constellations. What we possess, as the most intimate and secret knowledge of ourselves, is apparently written in the heavens. In order to know my individual and true character, I have to search the heavens, I cannot see it directly in myself. When I discover that my sun is in Leo and my moon in Taurus, for instance, something has been explained to me; and when I find that I have a particular touch with modern times, and the rising sign in my horizon is Aquarius, it is as if I had learned something more than I already knew of myself. The projection still holds good. This has nothing to do with the stars, yet my most unconscious laws are written there.

There must, therefore, be some connection in the unconscious of man with—well, one might say—with the universe. Something in man must be universal, otherwise he could not make such a projection, he could not read himself in the most remote constellations. One cannot project something which one does not possess; whatever one projects into someone else is within oneself even if it is the devil himself. So the

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fact that we project something into the stars means that we must possess something of the stars. You see, we really are part of the universe. We must never forget that we are living on a planet, and a planet is a satellite of the sun, it is just a body moving about in space, and we are a kind of living slime on the surface of that body flying through the eternal heavens. So we are cosmic in every particle of our bodies, we are the dust of eternity and of limitless space. All that is within us, and that is why we can project it, why we can perceive space at all, and why we have such ideas as infinite space or infinite time. It is because we have it in ourselves, we are parts of the cosmos.

And so the symbol of stars falling down has the eternal meaning of the soul of man descending. The star that appeared at the birth of Christ announced a cosmic phenomenon, a cosmic soul had descended. In other words, a man who was conscious of his cosmic fate, of the absolute regularity of his fate; that is, one could say, a man with the understanding that his life was law abiding, that it was an expression of the ordinances of heaven. The Chinese would call it a complete expression of Tao, for Tao is the condition which is in tune with the ordinances of heaven, a complete expression of the order that rules heaven and earth. So when one creates something which is right, one should be conscious of the fact that it is imbued with the stars. That explains the idea of the choice of days, why people study the stars to find out whether a certain time is favorable to their psychological condition, in tune with them or not. It is because they instinctively realize that whatever one does should be the expression of the universe; since one is part of the cosmos everything one does should be in accordance with the laws of the cosmos. That is the idea here, the coming down of the stars means the coming into consciousness of the cosmic laws, that one's life evolves like the revolution of planets, or like the rising and setting of the sun. You see, that brings in what is called the eternal aspect, the envisaging of things *sub specie eternitatis*; one then sees human life not in the ordinary personal perspective but in the impersonal objective perspective of a cosmic procedure. I hope I have made myself clear. I admit it is almost impossible to see all that from this little hint, but this hint is worth more than all the rest.

Mrs. Baynes: I should like to ask about the flames surrounding the mandala and meaning *concupiscentia*. Why is it that these flames can reach the stars and bring them down? The stars should be out of reach of *concupiscentia*.

Dr. Jung: That is true, they are above our *concupiscentia*. But they are a fulfillment of that fire. That this red jewel is so hot is an indication that

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we shall encounter fire, as we have encountered it already in the crater. That was by anticipation. She must go through fire as a purification; the fire means a great outburst of passion, of which she has been afraid. But when she can go through it, she will be purified. Dante had to go through fire to burn away the last remnant of earthly love; then only could he enter heaven.⁴ So this is an outburst of passion, the wildest *concupiscentia*, and that will bring the eternal law down upon her. Then she will meet her fate, then she will be in her own place, she will be exactly what she is meant to be. *Concupiscentia* is the expression of the Self as long as you are in the ego-consciousness. But when you have conquered your fear, you brave the fire. It is the hero who goes through the fire, not the ordinary coward.

⁴ Canticle III of "Paradise" in Dante's *The Divine Comedy*.

LECTURE IX

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Dr. Jung:

We are in the middle of the vision about the red jewel; you remember we stopped where the stars were melted by the fire into which they fell. Our patient then passed through the fire and emerged in a garden within. This is like the ring of fire in the Eastern mandala, fire having always the quality of *concupiscentia* or passion. But she must pass through the fire in order to become purified. One has a great fear of passion because of its burning fiery quality, one is afraid of the possibility of destruction, and therefore one avoids such situations. But when the ordeal by fire comes, she walks through it and enters the garden; inside the flaming circle is a beautiful and quiet place where plants grow.

The fire of passion belongs to the animal nature, it has a mutable quality. Therefore one always uses fire as a metaphorical term to characterize something with spirit. One speaks of a fiery horse for instance, or a fiery temperament which easily flares up like a flame; or we say that a thing quickly done is done like lightning, which is also a sort of fire; anything with the quality of animal intensity, or of quickness, impulsiveness, is expressed metaphorically by fire. So this fire is the essence that animates animal nature, and passing through the fire is the symbol of overcoming it; one doesn't put the fire out because it cannot be put out, but one can stand the ordeal. Therefore in certain Hindu secret societies it is a particular art to walk on glowing coals without getting burned, a concrete application of this particular symbolism. This woman does not suppress the fire, it still exists, but rather she forces her nature to adapt to the nature of fire so that she can endure it.

Then a different principle lives in the garden; instead of the mutable nature of the fire, there is the quiet growth of the plant, the spiritual principle in contrast to the fiery principle of animal nature. The animal can leap as flames leap, it can change its position and move from one object to another, but a plant is rooted to the spot where it grows.

Our patient is now walking along a path in the garden, and she comes

to a pool. In a mandala, there is always another circle inside the garden symbolizing the center. This receives many different interpretations, varying according to the conditions. Here it is the pool, which symbolizes the maternal side of the unconscious, it is the mother, a symbol of rebirth—like the baptismal font, or the washing-house in the center of the mosque, which is the place of rebirth. Now up to this moment everything is according to the rules and one might expect a very satisfactory situation to ensue. She has passed through the fire, she has entered the garden, and she is now coming to the central pool, which seems like a most ideal and law-abiding procedure. What would you assume might happen there?

Dr. Reichstein: She might enter the water to be reborn.

Dr. Jung: That she might descend to the mother to be reborn is the most natural expectation. Or it might be a variation of this particular symbolism.

Mr. Allemann: She might drink the water.

Dr. Jung: Yes, or there are often substitute rites; instead of bathing in the water, one can drink the water, or sprinkle it upon oneself.

Mr. Allemann: Or the animus may go into the water.

Dr. Jung: Yes, that sort of thing has already occurred, the animus once fell into the chasm and disappeared, you remember, and he plunged into the water several other times, showing what she had to do. But the substitution may go further, she can substitute the pool by an essential part of herself. How could that be done?

Mrs. Schlegel: By putting the jewels into the water.

Dr. Jung: Yes, the jewel being the center of her individuality could be sacrificed to the pool; that would be a perfect substitution, a germ of herself given to the pool for the purpose of transformation. This is all under the assumption that things take a regular course. You will now hear what actually happens at the pool:

Here I pulled a red jewel off the necklace hoping that the water in the pool would cool the jewel which still burned my hand. I threw the single stone into the pool. Instantly hands reached up from the water and sought to pull me in.

Is that as it should be? What would you criticize?

Miss Taylor: She should not throw in one stone only.

Dr. Jung: That is the trouble, she does not sacrifice the whole necklace, which is expressive of her essence.

Mr. Allemann: She ought to stand the heat, but she tries to cool the jewel.

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Dr. Jung: Yes, she tries to avoid the issue. The jewel is filled with the same fiery essence inside as well as outside, she should be burned through and through, but she tries to cheat by cooling it, which is decidedly wrong. Also, that she only sacrifices one stone and not the whole necklace shows a certain hesitation or doubt, a reservation; it is not a complete surrender, there are cautious restrictions. Her relation to the pool is not an indubitable and complete self-sacrifice, she makes conditions. Then instantly hands reach out from the water. How does that impress you?

Mrs. Sigg: It is uncanny.

Dr. Jung: Suppose hands emerged from a pool and sought to pull you in. It is more than uncanny, it is demoniacal; at all events it is something most unnatural. But what is the meaning of that fact?

Dr. Reichstein: It is the unconscious that wants her. She had earlier the vision of a pool of gold which had a fire underneath, so perhaps she does not trust this pool.

Dr. Jung: This is in contrast to that golden disk. Here it is just the opposite, water; but it is the equivalent. The fact that hands reach out from the pool really means, as Dr. Reichstein points out, that the unconscious wants her completely and unconditionally just because she prefers to make conditions. That is, of course, due to her fear—she is afraid of the pool, and moreover, she cannot stand that fire burning her from within. Her attitude to this mystery is very incomplete, so naturally the unconscious takes on a dangerous quality. If one begins to make prescriptions as to how things ought to be, the unconscious becomes dangerous if it is really constellated. As long as it is only slightly aroused, one seems to have one's freedom, but when it is entirely constellated one is up against it. If one decides that a thing is all right and goes to it, the danger is much less; it is still uncanny but not so bad. But when one hesitates, it is very dangerous because the unconscious then possesses the activity which one ought to possess oneself. So things are now going wrong. She continues:

In great fear I ran, my garments torn by their hands. I ran until I came to the ocean. Into the water of the ocean I threw my necklace.

Here comes an entirely new point of view. What is the ocean?

Mrs. Sigg: *Unendlichkeit*.¹

Dr. Jung: Well yes, it is pretty big. And what is the difference between the pool and the ocean?

¹ "infinity."

Mrs. Schlegel: The pool is the individual, and the ocean is the collective unconscious.

Dr. Jung: Exactly. I have repeatedly seen dreams of the sea, where there was also a small inlet, a sort of lagoon or bay, the ocean outside stormy, and inside very quiet water, a sort of harbor. I remember a dream where a high wall had been built between a bay and the open sea. These are symbols for the beginning of individuation, when the individual begins to detach from the collective unconscious as a separate entity, assuming the quality of a safe place, a harbor, where ships are protected against the ocean storms. So the pool is a part of the unconscious which is separated from the whole, one could say; it is essentially of the same nature but much smaller, only a particle in comparison—as an atom is a particle of space, for instance. It would be like the relation between the atom and space. Here, you see, she runs away from the individual atom to space, from the infinitely small to the infinitely great, from the individual to the collective. And then she throws her necklace into the water of the ocean.

Mrs. Crowley: Would there not be an analogy between the single jewel which she threw into the pool and the whole necklace which she threw into the sea?

Dr. Jung: Yes, there is no restriction here; she is doing what she should have done at the pool, it seems to be possible now. How is that? This is again a very subtle psychological problem, but it is very frequent and very fundamental.

Dr. Curtius: It is the same situation as in the white city.

Dr. Jung: Yes, she could not stand that, and then she could not bear the pool—meaning the burning jewel. The white city is the equivalent of the pool. It is also a mandala. She simply cannot stand the mandala. I once showed you a picture in which there was a five-pointed star and something like an inflammation. That was the same case, the idea of inflammation was associated with the center of the mandala. But why does she sacrifice the necklace now to the ocean? What does that mean practically?

Mrs. Crowley: That she gives herself unreservedly to the collective unconscious.

Dr. Jung: But what does that mean practically?

Dr. Reichstein: It would be a kind of regression, for it would be lost in the ocean.

Dr. Jung: One might assume that, but you must always remember the magic connection between the jewel and herself. Like the ring of Poly-crates, which was thrown into the sea and brought back by the fish.

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Mr. Allemann: In the ocean she is like all the other people. She cannot stand individuation.

Dr. Jung: Exactly.

Mrs. Crowley: It would be dangerous for her to go into the ocean.

Dr. Jung: And the moment one is afraid there is danger. Nietzsche says: "*Verloren bist Du, glaubst Du an Gefahr.*" Thou art lost when thou believest in peril. So perhaps she had better not enter either the white city or the pool in the garden. It is less dangerous to leave it. But naturally if she leaves the mandala and gets into the collective unconscious, she sacrifices her central value, which would be a regression. This regression is a particular problem; a regression may be "*reculer pour mieux sauter*,"* but it may also be a *reculée* forever, one might simply lose one's way and suffer from a loss. Now we shall see what happens. You see, it is like the ring of Polycrates. She says:

The waves cast it up again upon the sand. I picked it up and found that it was cooler. I walked away and as I walked trees swayed down towards the necklace and animals followed me. I beheld a great Chinese statue. Taking the necklace from my neck I placed it before the statue. Then I lay down to sleep for I was very weary.

How would you interpret this? What advantage has she gained?

Mrs. Fierz: She got assistance from those animals and the trees.

Dr. Jung: Well, things behave pretty nicely afterwards, I must say, but I don't see exactly how it would assist her. Would you feel it to be an assistance if Barnum and Bailey followed after you?

Dr. Reichstein: The jewels are cooler.

Dr. Jung: Yes, she can wear them now. The fiery torment has subsided, which is a decided asset. And how has she reached that result?

Mr. Allemann: By throwing herself back into the collective, by not being alone any longer.

Dr. Jung: She is now somewhat dissolved in the collective, but do you think this is an enviable situation? You see, she can now wear the jewels, and, as Mrs. Fierz says, things begin to behave very nicely; trees are swaying over the jewels, and a menagerie is walking along behind her, it is like a *cortège royal*.

Mrs. Fierz: There was a similar situation in the visions before, where she was completely in the collective unconscious, and the animals came and licked her face. It was an awfully nice scene, and I think this one is rather analogous.

* "retreat in order to advance."

Dr. Jung: But what does it mean that the animals are following her—and even the trees apparently? She has a tremendous following.

Mr. Baumann: The jewels are a sign of her individuality; she threw it into the collective unconscious, and now the collective things try to pull it away from her.

Dr. Jung: Yes, but don't forget that the necklace comes from the primitive teeth; the animus had it first, and then it was transformed into the jewel, and now she is wearing it. But she has not yet earned it because she could not stand the heat. It was cooled down by the collective unconscious, and if one goes into the collective unconscious one cannot help being dissolved. Where have we the proof that she is dissolved?

Mrs. Sawyer: In the way the animals and trees behave.

Dr. Jung: Exactly, it is *participation mystique* again. The trees want her jewels, they bow down before them in order to get them. There is a *participation mystique* between the jewel and nature which she has not fully accepted; she has not fully accepted the torment of those jewels so nature tries to get them back. Also the animals are with her as if she were an animal herself. Perhaps the animals are seeking their own teeth; like the trees, they want the jewel. So she is in a peculiar *participation mystique* as soon as she throws the jewels in the ocean. Then what does it mean that she puts her jewels in front of the great Chinese statue?

Mrs. Sigg: She gives them back to a kind of animus.

Dr. Jung: A petrified animus. But why a Chinese statue?

Dr. Curtius: It is a *psychopompos*.

Dr. Jung: Well, it might be a sort of Hermes, a saint or a god that symbolized a petrified historical animus. But a Chinese statue would stand for Chinese philosophy in her case. You remember she has already made use of that to express herself. She is now on the collective road where, when one doesn't know what to do, one studies yoga perhaps—one does breathing exercises, with particular ways of seating oneself, etc.—imitating it with a secret hope that it may be a trick which somehow works. She probably shields herself behind the *Tao-teh-king*, taking the wisdom of the East to substitute for her own foolishness or incapability. This is again a sort of mitigated concession to the medieval standpoint: don't carry your own burden, throw it on the church, they will take care of the whole business; confess and repent and let them bother with your sins. Or: Christ has done something for me already and he will do more, so I can afford to commit more sins, it will be looked after in proper time. You see, that is the medieval point of view, a declaration of utter moral impotence, and this is somewhat the same, only it is expressed in a rather mitigated and more modern form. She could not

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use the Presbyterian form because that wouldn't work at all, but she falls back on Chinese philosophy as she has done more than once before—a Chinese sage turned up in a moment when she was missing the point. Well, in the end she lies down to sleep, which means that after the whole development she is fading away, getting unconscious. This is a pretty negative end to the vision which began in a more or less hopeful way. So what would one expect next?

Mrs. Crowley: An *enantiodromia*.

Dr. Jung: Yes, or at least an attempt in that line, an attempt to build up again, or to try the same thing once more, under different conditions. The next vision begins:

I stood before a white temple. Through the door I could see into the temple which was lit up by the red light of the sacrificial fire.

Do you see a connection here already?

Miss Taylor: The red fire.

Dr. Jung: And mark the fact that it is a sacrificial fire. She did not speak of sacrifice because that term was to be avoided. She did not understand it in any way as a sacrificial situation; that the situation wanted her unconditioned self-sacrifice was just what she avoided seeing. And what is the white temple?

Mr. Allemann: The white city again.

Dr. Jung: Yes, the whole city is the temple, or the temple is the center of it. And the temple is very often built like a mandala, like the famous Borobodur in Java, for instance; all the circular temples in antiquity and in early Christianity have the mandala quality. So it is the white city, or the pool, but this time that red light in the temple obviously comes from the sacrificial fire. She continues:

A priest came out. He stood on the temple steps and called in a loud voice: "Hail to you, the word shall be uttered by tongues of fire."

What is this?

Mrs. Sigg: It is the revival of the animus.

Dr. Jung: The priest is the animus, which shows that the jewel has gone back to the collective unconscious where the animus receives it. There it has been before and there it will always be when lost to the conscious. When the center of the soul that is expressed in the mandala is lost to the conscious, then it is with the animus, and then the animus has power again. So here the priest that comes out of the temple plays an impor-

tant role. He calls out: "Hail to you, the word shall be uttered by tongues of fire." It is an announcement. To what does it refer?

Mrs. Schlegel: Pentecost.

Dr. Jung: Yes, it is like the descent of the Holy Ghost in tongues of fire. And what "word shall be uttered"?

Mrs. Schlegel: Redemption.

Dr. Jung: It means redemption, but the "word" is the Logos. This is Christian symbolism, which comes from the fact that she got into the collective unconscious, and there she goes back into history, back to the general religious assumptions and opinions. So her animus priest uses the Christian terminology. And he performs as he has before, having become powerful again through the possession of the treasure which fell back into the collective unconscious. For the treasure is power, the power of the animal. That is, the Self consists, also, of the animal energies of the unconscious, it expresses the whole; the treasure is power in the sense that it represents the instinctual driving-force of the collective unconscious. The text continues:

He descended the steps and turned so that he faced the temple. Then from out the temple walked many beautiful and strong young men. (A horde of animi!—naturally with the erotic cast.) Each man led by his hand a small lame dwarf. The priest said: "Let the dead return unto the dead."

This is a most cryptic situation. What has happened? You see, the animus is in great form in the role of the high priest.

Mr. Baumann: The animus is connected with the natural mind.

Dr. Jung: You mean the natural mind is the lame dwarf? No, the lame dwarf is quite harmless in comparison with the natural mind. That the animus is in the role of the high priest shows the power of the animus first of all: he is really the mediator here. That is not altogether unfavorable or negative, the result is rather good. You see, he is all on the inner side, which seems propitious; he is here mediating between the collective unconscious—one might call the temple that—and the patient. The temple is the mandala, so he is as if negotiating new connections with the mandala; perhaps he is going to teach this woman what she should do, what the situation should be, in order to begin again the game which she lost before. So he is really not at all negative here. He is standing facing the temple, facing the mandala, that is, and out of the temple comes that group of young men, all beautiful "Paragonians,"³ but each leading a lame dwarf by the hand. What about that?

³ See above, 10 Feb. 1932, n. 3.

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Mrs. Crowley: Dwarfs are chthonic.

Dr. Jung: Yes, and being lame is rather awful. They have no power, none whatever, they lead most lamentable existences, they form a tremendous contrast to the Paragonian animi. Such a contrast must mean a pair of opposites.

Mr. Allemann: She is again all up in the sky, she has lost the earth by going back to the collective.

Dr. Jung: But how does that show in this contrast?

Mr. Allemann: It is always by an *enantiodromia* that things are shown.

Dr. Jung: Well, it is less an *enantiodromia* here than coexistent pairs of opposites. And when pairs of opposites appear together it is like fire and water; it either means an immediate crash, a tremendous catastrophe, or that they merely counteract each other. Here it is clear that these Paragonians are, one and all, obstructed by the lame dwarfs, the opposites of these beautiful young men; they are very wonderful heroes, I suppose, but impeded by the fact that to each is given a lame dwarf. It is a sort of criticism, it means that that form of animus is checked. You see, in the former visions, the groups of men—like the marching soldiers—were Paragonians too, but they were all by themselves and unhampered. There were beautiful young men in the vision of the underground temple of the Great Mother, for instance, and the Great Mother behaved rather erotically with them, but there were no dwarfs. So it means that those hero animi were then quite valid, they did exist; while here they are checked by their opposites, meaning that that is an inefficient kind of animus which won't work any longer. But these young men came out of the temple, so they must have to do with the question of individuation. It is possible that the animus has invaded the temple, as he would when he has possession of the jewel. We must see how the thing develops. The vision continues:

When the men heard this they threw the dwarfs into a pit in the ground and covered them with earth.

You remember the priest said: "Let the dead return unto the dead," which obviously refers to the dwarfs, because immediately afterwards the young men bury the dwarfs alive. So the pairs of opposites that were together are separated, the part that would lame the heroic youths is buried. Their style would be entirely crippled otherwise. Now why were they together? It is not usual for pairs of opposites to be together, but in the temple they were united. I think that is again a reference to the Chinese statue at the end of the last vision. You see, the patient knows that the main idea in Chinese philosophy is the union of the pairs of opposites. Here she has united the opposites, she has invaded the

temple; therefore the animi must come out of the temple so that she can take possession of her jewel; otherwise the animus possesses the central place. Now the animus also consists of pairs of opposites, of course. The Paragonians are always checked by the Vauriens, for instance, according to our textbook of film psychology. So the high priest animus is here advising the young men and the dwarfs to separate, and we must assume that since this animus has hitherto played a very important part as the *psychopompos*, he is advising them for their good, he is not misleading them; we may proceed on that hypothesis.

Mrs. Schlegel: They are separated so that there will be a new activity.

Dr. Jung: Yes, that they may work again. That they were united was, as I said, in consequence of the application of Chinese philosophy. Our patient said to herself: "Well, high is built upon low, right is as good as left, night is day and day is night." She took that standpoint, and it proved to be an animus point of view because it was merely adopted. To have such a standpoint, it must be acquired by her own experience, which means fire and pain. There can be no fire, no suffering, if the pairs of opposites are united. You see, when one legitimately succeeds in bringing the opposites together, one is at once brought to a level where there is no day and no night, where everything is relative, neither this nor that, the state that the Hindus call *ananda*, being conscious in bliss, the condition of Brahman. But she has not earned it, she has funkied it as a matter of fact; therefore the pairs of opposites must be torn asunder so that the battle may begin again. And that is what the Hermes animus is suggesting. The next thing is:

The men wounded themselves with knives and let the blood fall upon the earth. When they had done this the earth parted and a great green scarab appeared over the grave of the dwarfs.

Why are they wounding themselves with knives?

Miss Taylor: They show her again what she has to do.

Dr. Jung: Yes, the animus is performing, as if in a sort of ceremonial dance, a *rite d'entrée*, what she ought to do. Here again the sacrificial blood is wanted; she has not been willing yet to sacrifice herself. She should turn the knife against herself till the blood appears, she should press the thorn into her own flesh, expose herself to the burning pain and to the sacrifice of blood. The blood falling to the earth is more than just a loss, it is also a charm—then something grows. And what is the scarab that comes up from the graves of the dwarfs?

Mrs. Fierz: A rebirth symbol.

Dr. Jung: The scarab, the *kheper-rā*, has always symbolized the rebirth of

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the sun, as our patient knows. Green means verdant or vegetation, spring is a spiritual rebirth. Moreover, rebirth symbolism always means a new uniting of opposites in the process of transformation. But to bring pairs of opposites together in a static condition is a sort of compromise. One says sadly: "Alas, yes, black is white and white is black," and that causes a sort of indifferent mixture, an apathetic standstill. The union is only correct when the opposites grow together in a living progress. You see, the young men nearly ruin themselves here, wounding themselves till the blood pours into the earth. They are also sacrificed in a way, as the dwarfs are buried alive; the pairs of opposites are injured, they lose their power, and then they unite. Through the sacrificial blood from above, flowing down upon the corpses of the dwarfs below, the scarab is created. The scarab is a symbol of the union of the opposites, and it is here a rebirth symbol brought about by the activity of the animus. This is like a mystery play, it is an anticipation of what should happen; it is as if the unconscious were saying to this woman: "The meaning of what I am showing you is *really* a mystery of rebirth, it means life, but not as you understand it; the vision says you ran away from the mystery of rebirth because you misunderstood it, you thought that pain should not be, or that fire should not be, and so you cheated yourself; what is being performed before your eyes is what *should* be."

The situation, then, is that a symbol of rebirth, which is at the same time a reconciling symbol, has been created, and by that the animus shows her how the situation should be understood. It is like the situation one often meets with in analysis: the interpretation of a dream is not quite satisfactory, the meaning is not fully realized; then an abortive attempt is made to put the problem into life, and that leads to a corresponding disappointment; so one naturally concludes that the whole thing was wrong, that one is on the wrong track. Then one regresses, dissolves again into unconsciousness, which means into collectivity. And then the animus begins to perform, to show by what way one should go back, or the meaning of the situation one has missed. Our patient has missed the bath of rebirth, she should have behaved quite differently with that pool, and now the animus shows her what her attitude ought to be, provided it should occur again, or in order to make the best of it, at least. Sure enough, when you are ready psychologically, the opportunity is there. For it is a psychological situation and when you are up to it, it happens quite naturally. Now this fantasy ends with the scarab. What might we expect after this?

Miss Taylor: That she herself will take the lead again.

Dr. Jung: Yes, it is almost incumbent upon her to take the lead. We

expected before we came to this fantasy that there would be a sort of *enantiodromia*, that instead of running away she would tackle the thing herself. But nothing of the kind happened, she stood aside and the animus went ahead. And now he has had his time, he has created the symbol of rebirth, and we shall see what she is going to do, how far she is able to grasp the meaning of the scarab. You see, the scarab is the stone in the state of transformation. Actually, the scarab is a black beetle living on the earth and rolling up the ball in which the egg is said to be buried; the egg is the sun really, and as an egg the sun does not shine, it is cold; but it appears in the activity of the *kheper-rā* rolling the ball. The sun then in the condition of its own father, or its own mother, it is outside of itself. When the sun does not shine, it is brooding over itself as if it were its own father or mother, regenerating itself, rekindling the fire inside itself, like the phoenix that burns itself in its own nest and then rises from the ashes again. Or, as another version says, the phoenix burns up his father's body; he is his own father and he burns up his father as if it were himself and reappears as his own son. That is the renewal of the libido, and the question is what her attitude will be towards it, whether the libido will take its own way as an animus performance, or whether she herself will again enter the scene to continue her adventure. The next vision begins: "I was walking along a road paved with black stones." What would this show in the light of what I have just said?

Dr. Reichstein: She is alone, without the animus.

Dr. Jung: Yes, she has taken the road herself. Presumably she has accepted that renewed libido, she has been able to establish a connection with it. One does not know for how far, but she is again on her road. The vision continues: "Beside me ran a stream of molten metal." What does that indicate?

Mrs. Crowley: That a fire has taken place. It looks as if the metal had been through the fire.

Dr. Jung: The fact that this stream of molten metal is parallel to her road means that she is now close to a stream which might be the stream of life. But in this case it is something dangerously hot. So she is again close to that fire which she shirked before. She has really taken up her problem again with the new libido, embodied in the stream of molten metal, which might have flowed out of a cosmic body of tremendously high temperature; a fire has been kindled, and her way runs parallel to that river. Then she says: "All the houses were black. I saw a large black house with many flags flying from it." What would that point to?

Miss Taylor: It is just the opposite of the white city, it is the black city.

Mrs. Crowley: It sounds like inferno.

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Dr. Jung: Yes, it is the opposite of the white city, it is down below in the darkness, in infernal heat, an uncanny place. One might call it the shadow of the individual monad. For the individual could not be a reality without casting a shadow, and this casts a tremendous one. It is the shadow of the white city, which can only exist if there is a city underneath as black as the other city is white. She says: "I approached it" (the large black house with the many flags flying) "and knocked upon the door." What would be your idea about such a house?

Miss Taylor: That the people have returned.

Dr. Jung: That people are at home and receiving!

Miss Taylor: In England they always fly a flag when people are at home.

Dr. Jung: But what kind of building would it be? For instance, when I am at home I never fly a flag.

Mr. Baumann: I think there will be a special ceremony in that house.

Dr. Jung: Something public? There might be a particular feast or celebration, or it is perhaps a temple with temple flags, we don't know. She approaches the house and knocks upon the door. Who is living there? What would you assume?

Mrs. Schlegel: The devil.

Dr. Jung: She says "A strange creature with two animal heads opened the door to me." A creature with a human body and two animal heads obviously suggests the devil. "I passed through the house into the garden beyond." Where are we now?

Remark: In hell.

Dr. Jung: But we are now passing into the garden.

Mr. Baumann: The garden is Paradise.

Dr. Jung: Again the idea of Paradise, so that hell might be the rim of fire through which one must pass in order to get into the garden. She says: "In the center of the garden stood a tall white column." Instead of a pool, there is now a column. Why a column?

Mrs. Schlegel: It is a masculine symbol.

Dr. Jung: A phallic symbol instead of the pool, the mother symbol. Also one might say the pool meant a descent, a hole in the ground, and the column would be an ascent. But why should it rise up just now?

Mrs. Sawyer: Because she is at the bottom.

Dr. Jung: At the bottom of hell, so she can only rise. She was pretty high before, and in order to be renewed she had to go down, but, assuming that she is now in hell, there is no going deeper, the only possibility is to rise. Why is the column white?

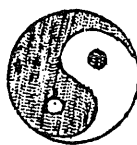
Remark: It is a contrast to the black.

Mrs. Schlegel: Because it leads to light.

Dr. Jung: It is the light in hell, the opposite principle against the blackness. That gives us a clue to the structure of the inside condition. There was a white city with a black pool, and now a black city with a white column.

Mrs. Piers: Like the Chinese sign.

Dr. Jung: Yes, the *Tai-gi-tu*, the two fishes; one is white with a black center, and the other is black with a white center.⁴ She simply drops from the condition on one side into the condition on the other side, so everything is reversed, and the creature who opened the door seems to be a sort of devil, the chthonic element.



Miss Wolff: Is it not a Gnostic figure, with the two heads?

Dr. Jung: That is quite possible, but I am rather doubtful whether she has seen those figures. They are chiefly on Gnostic amulets. There is a large collection of them in the British Museum, some of which are described in a book by King: *The Gnostics and Their Remains*.⁵ But I don't know enough about this monster, how she feels about it, so I won't emphasize it. Now she beheld that white column [plate 22] and she said:

Suddenly a small man appeared. He wore a crown on his head. In one hand he carried a trident, in the other a long piece of seaweed.

Where does this fellow come from and what is he?

Mrs. Fierz: He is a miniature Poseidon.

Dr. Jung: Yes, a minor sort of Neptune. A demon or a god who comes from the sea carrying a trident and seaweed, is obviously a water deity or a water demon, but how did he get into hell? What has he to do there?

Mrs. Sawyer: She must be at the bottom of the sea.

Dr. Jung: Well, it is terribly hot in hell, and where there is such a tremendous fire there would hardly be water. So she must have been below the bottom of the sea. Then she sees the column which gives her the idea of rising, so up she goes. And then naturally Poseidon appears because she reaches the water again, the level from which she originally dropped.

Mrs. Fierz: But why is he so small?

Dr. Jung: That might be the dwarfish element. Probably there is more about him.

⁴ See above, 21 May 1931, n. 3.

⁵ Charles William King, *The Gnostics and Their Remains, Ancient and Medieval* (London, 1864), along with Mead's *Fragments of a Faith Forgotten*, were Jung's major sources on Gnosticism. Jung used many illustrations from these texts (which the authors obtained from the British Museum) to illustrate *Psychology and Alchemy*, CW 12.

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"Who are you?" I asked him. He answered: "I am he who lives in the green silence of the deep sea." "What is the tall column standing here in this dark and quiet garden?" I asked him. "By that column you shall lose yourself," he answered. He disappeared. I left the garden and went down into a cave by the sea.

It is obviously an animus again, a *psychopompos*, but of what quality? He does not come from the fire, like the one before who emerged from the temple where the sacrificial fire was burning; he comes from the water sphere. She has accepted the fire sphere, and therefore the representative of the water sphere appears on the other side—he says that he lives in the green silence of the deep sea. We understand this white column as simply the idea of rising. It is the Yang in the Yin; she is now in Yin, and the column is the Yang, the masculine celestial power in contrast to the darkness of the depths. She obviously does not understand this, so she asks the animus, and his interpretation is that, whatever the column may be, she shall lose herself by it.

Mrs. Crowley: Will she be absorbed in the Yang principle?

Dr. Jung: That is quite possible, but how would you explain his saying: "you shall lose yourself"?

Mr. Allemann: She has to give herself up to find herself, as she should have done in the pool.

Dr. Jung: Exactly, it is the same situation again. She ran away from the task and went to the ocean, she simply funk'd the whole situation, and now, when she is prepared again, she has to take up the whole thing once more, the fight begins all over again. And she is not beginning in the water zone, she has to begin in hell, which is a bit worse. The problem is simply put before her again, the question whether she is able to give herself up unconditionally. And her *psychopompos* says: "By that column—or by that principle—you shall lose yourself." It is not voluntary, he doesn't say that she can avoid it under such and such conditions; it is like a prophecy, because she is now under a different principle. You see, she was dealing before with the feminine principle, the pool, the mother principle, she was meant to take that form. But this is Yang, it is not receiving or conceiving, it is not a hollow form; the active principle will now lead her. That is because she refused the dark principle. There was the possibility that she could have accepted it, but she denied it; and then comes the Yang, and then she gets into trouble. I can give you a very good example of the way that works practically.

Not long ago I was consulted by a very nice woman, evidently very gifted, very artistic, of whom I knew nothing at all. She appeared to be

extremely extraverted, and she told me she had had a nervous breakdown, that she had tried analysis but got stuck in it, and she was in despair, she was afraid she would have another breakdown. She said she had a very nice husband but no children. Apparently she had led a tremendously energetic life, she had a great palatial home, with all sorts of social activities going on, so there was every reason for a breakdown. I suggested living more quietly, but she said she must have a certain activity or she became too restless. I asked whether her marriage was satisfactory, and she said: "Oh yes, we have been married for twelve years and everybody says how happy we must be." "Then you are quite unique—perfectly married. I must enquire about your marriage, it is a miracle." "My husband is a most wonderful man, everybody says it is an ideal marriage."

Usually I say, "but?" when a woman has glorified her marriage for half an hour; when everything white has appeared, then comes the black stuff. This time, however, I agreed that everything seemed really marvelous, and I didn't see why she should be so nervous.

"You see, I have adopted a very nice boy, he is sixteen and we love each other very much." Then I said, "but?" "Well, he looks like his uncle." "Why should he not look like his uncle?" "The uncle is an awfully good friend of mine, and it makes me very nervous." "I don't see at all! You should be glad that the boy looks like his uncle." "But that is the man I love, I have been in love with him for a long time." "Ah ha! *That* is the marriage!" "I have known him for seven years, and four years ago he said we ought to go a bit further and proposed a more intimate relation than hitherto." And she would not, because she is highly respectable and such a thing does not happen in such a setting.

There was a long pause, till I said, "And then?" "Well Doctor, after I had said no, I thought yes, but then *he* would not!" So she has been desperate for four years, and the boy reminds her day and night of the uncle. One could say it was just tragic, but she has never seen that aspect and believes there is nothing wrong with her marriage. Now what is the parallel between her case and our case here?

Mr. Baumann: Our patient also did not accept the real situation, the proposition of the man, she did not face it in the right way.

Dr. Jung: The situation was that that woman was more or less in love with the man, and he behaved like a man and tried to go a bit further, because life always wants to amplify itself. And then she could have received that proposition in the sign Kun, in Yin.⁶ But she said no. That

⁶ Kun: ☷ ☷ Symbol for the receptive earth, yielding, dark, and primal in the *I Ching*.

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was the pool which she did not enter, where she did not receive when she should have received. She was bright enough, liberal enough, modern enough, she could have done it; but she said no when it came to her, and then came the drop into hell. Now she is in the dark with the white Yang column, she is in the power of the Yang, and Yang is torturing her. She is now playing the man herself, she persecutes that man, woos him, in order to persuade him that she really loves him. She really should not behave like that, she should not run after that man whom she has refused. For she did not say yes in the right moment, she did not receive it when it came to her; she was not a woman, she was an opinionated animus, she became a woman too late. And now to play the role of a persecuted man makes her neurotic; it is too much, it accounts for the breakdown. You see, that is also the situation of our patient here. Do you understand? That is a practical application of this principle.

VISIONS

NOTES OF THE SEMINAR

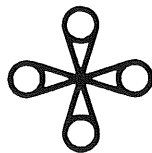
GIVEN IN 1930-1934 BY

C. G. JUNG

EDITED BY CLAIRE DOUGLAS

IN TWO VOLUMES

2



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SPRING TERM

May / June 1932

LECTURE I

4 May 1932

Dr. Jung:

Ladies and Gentlemen: We shall continue to work at this long series of visions. Do you remember with what particular motif we were concerned at the end of our last seminar?

Mr. Allemann: It was the mandala motif.

Dr. Jung: In what form was that motif represented?

Mrs. Sawyer: The white city and the black city.

Dr. Jung: Yes, we had some time ago the symbol of the white city on top of the mountain, and here we have the black city that is below. This, we said, was according to the two recurring principles of Yang and Yin, which—I must explain to the new members—are terms in classical Chinese philosophy. They are simply contrasts, they represent the paradoxical nature of everything in existence. Also they represent the source of living energy; without these opposites nothing lives, nothing moves; contrast is the source of energy.

We have seen how the unconscious of our patient has moved from the Yang principle down into the Yin principle, from above to below, and this whole series of visions is chiefly concerned with the extraordinary difficulty of the transition from one leading principle to another. Always the leading idea of the conscious, or the leading religious or philosophical conviction, is the Yang, because it is light; it shines, it is differentiated, it appears on the surface of the earth, in the minds of men. And it is always contrasted—and counteracted—by the opposite, the shadow, darkness.

There is a clear demonstration of this fact in the Christian religion, which is much concerned with that tremendous difference between the light and the darkness; St. John, for instance, speaks of the light that shineth in darkness. The Persian Zoroastrian religion is based upon the opposition between the powers of light and the powers of darkness. And the same fundamental idea, the conflict between the light and the darkness, was taken up again in Manichaeism. We know very little of Mani-

chaeism as yet, but it was once a very powerful religion in the East, and it also reached far into the West. It was founded by Mani, a Persian, in the third century A.D. Recent German expeditions, the Turfan expedition in particular, have unearthed a number of Manichaeian remains in India; and a translation of a Manichaeian book into Chinese has been discovered, showing that those ideas were known as far East as China. In Central Asia Manichaeism was extirpated by Mohammedanism in about the ninth century. In the West it figured in the history of the church as an arch heresy, the height of everything evil and devilish, although it was a religion very much like Christianity. It even penetrated into France. The Albigenses, a Catharistic sect that flourished in southern France from the eleventh century until they were exterminated by the Crusades and the Inquisition two centuries later, were much influenced by Manichaeism. And it is interesting that those Manichaeian emissaries coming from the East were Bulgarians. A trace of them remains even now in the modern French word *bougre*,¹ which is derived from *Bulgar*; it was probably first used as a sort of curse, and it is still a derogatory term.

Our own time is characterized by a fully developed religious idea or philosophy, and this conscious system, our *Weltanschauung*, has also to deal with the darkness, it casts a tremendous shadow. And the shadow is growing; it shows itself on every side in the extraordinary development of the darker powers. One sees it in art, in social conditions, in all sorts of forms; the powers from below are trying to rise, and what has been above is descending. That is so in our psychology; of course we resist it, we are afraid of it, yet it is occurring. This process is evident in the visions of our patient. She is constantly fighting against something overpowering that comes from below. At times she falls into it, at times she escapes from it, but then it is only to go back to it again; after futile attempts to cling to the heights, she drops to the depths, deeper down into the underworld. So we have seen lately that the symbol of the white city, which is the culminating vision of Revelations, the culminating vision of fulfillment and accomplishment in the Christian *Weltanschauung*, is counteracted, quite overbalanced, by the black city below; and the symbol of the accomplishment, the mandala, appears now in the colors and forms of the abysmal things. That means a complete reversal, and one might conclude that when such a vision was reached she would be more or less caught in that inescapable law, that she would be forced to make up her mind to a revision of her attitude, or to seek a new attitude

¹ *bougre*: the word in French (and, as bugger, in English) for a sodomite; in slang usage, a humorous or abusive word for another man.

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that would help her to adapt to this fall, this fact that could not be avoided. We come now to the next vision. She says:

I stood by the sea, looking toward the horizon. A ship appeared and came toward me.

The sea is always the symbol of the collective unconscious, and standing on the seashore is a symbolic situation which occurs often in dreams or visions, meaning that one is on the edge of the conscious world, as it were, looking into the limitless distance, or the uttermost depths of the ocean. The sea, the unconscious, looks like a mirror; one cannot penetrate into it, but one knows that its shining surface covers an immense depth containing all sorts of mysterious forms. And when standing there, she naturally expects something to happen or to appear; she is looking into the distance, or down into the sea, and that *looking*, psychologically, brings about the activation of the object. It is as if something were emanating from one's spiritual eye that evokes or activates the object of one's vision.

The English verb, to look at, does not convey this meaning, but the German *betrachten*, which is an equivalent, means also to make pregnant. *Trächtig* means to carry, to be big with young, pregnant, but it is used only for animals, not for human beings; a pregnant cow is a *trächtige Kuh*. So to look at or concentrate upon a thing, *betrachten*, gives the quality of being pregnant to the object. And if it is pregnant, then something is due to come out of it; it is alive, it produces, it multiplies. That is the case with any fantasy image; one concentrates upon it, and then finds that one has great difficulty in keeping the thing quiet. It gets restless, it shifts, something is added, or it multiplies itself; one fills it with living power, and it becomes pregnant.

Even human beings behave like that; if you stare hard at someone, he gets restless and begins to move. And you can *betrachten*, not by looking, but by putting your hands upon a thing, a table for instance, and if you have the quality of making things pregnant, the table moves. Or if you put your fingers on a glass, it moves away in circles, and the thing you have projected into it begins to talk; that is table-rapping, table-turning, the old trick. And if you put your hands on a human being—as if he were a table—he also begins to move. You can make people talk in a very strange way, or they move their legs and arms about. I have made such experiments and they are exceedingly funny. So if you want to know something from patients, you stare at them hard; then they assume that I know all about them, but I know nothing.

When our patient looks at the sea, then, something she has put into it

comes out of it. It is as if a sort of germ had been latent in the unconscious, which appears when she stares at it. Her conscious mind is an absolute blank, for the conscious things are done for, they are no longer particularly interesting. She simply looks into empty space—what is called the unconscious—and by staring at that void something begins to stir and out comes the ship. Now why just a ship? Why not an animal, a fish, or a sea serpent, or the old man from the bottom of the sea?

Mrs. Schlegel: The ship will bring something from another shore.

Dr. Jung: Yes, we must be quite naive about it. A ship is a hollow form that would naturally contain something. Therefore we may assume that it is here sent ashore to bring something. Now she says: "The sails of the ship were black and on each sail was a ring of gold." What dramatic moment does the black sail suggest?

Mrs. Baynes: Tristan waiting for Isolde.

Dr. Jung: Yes, and there the black sail was an evil portent: it meant death, Tristan's end, his waiting was in vain. It is the great love story; therefore "on each sail was a ring of gold"—a ring always means a union. We could go further and say it pointed to a mandala, but we must wait. She continues: "On the prow of the ship was a wooden image of a woman." Such a figurehead emphasizes the fact that the ship is female,—as a rule it is a woman's figure on the prow—and here it is a woman with dark sails. What does that point to?

Mrs. Baynes: The black anima, but she should not be having an anima.

Dr. Jung: In a man's case it would be a black anima; as a matter of fact that ship was bringing Isolde, Tristan's anima, only the black sails concealed her. But in this case, as a woman is not supposed to have an anima, it would be the shadow part of our patient. Now the ship would naturally come from the unconscious, because the black city in the vision before meant the black self in the depths, and no sooner does she look into the unconscious than she sees that ship looming up.

The ship grounded on the beach beside me and I climbed up into it. There was no one to be seen.

She is obviously in the situation of Tristan, and if Isolde had reached Tristan in time, she would have taken him with her in her ship. So this woman is almost in the place of the man, and since she is acting the part, her animus is not present. And that she climbs into the ship with the black sails means that she accepts the shadow form. She is like Kuan Yin, the goddess of kindness, who took on the form of an evil spirit herself in order not to frighten the devils when she went down to comfort them in hell. Now there is no one to be seen on that ship, it seems to be entirely

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empty, evidently she is the only content. She continues: "I descended into the ship and entered a room hung with blue." What does this descent mean?

Mrs. Fierz: She goes again into the lower parts of her body, so to speak.

Dr. Jung: Yes, she enters the heart of darkness. That is a speech metaphor in the *I Ching*, in the hexagram about overcoming the darkness; when the Yin has reached its greatest power, the *enantiodromia* begins and Yang appears again. Here she descends into the belly of the ship, and enters a room hung with blue. What would that indicate?

Mrs. Crowley: It would be the Yang, having to do with the sky.

Dr. Jung: It is on the Yang side, but it is not exactly the Yang, because the Yang would be a positive light, not a color. What is the reason for the blue color of the sky?

Mrs. Baynes: It comes from the thick layers of air.

Dr. Jung: Yes, layers of air are always blue like the water, so this blue refers to air or to water, and therefore it symbolizes intuition or mind or spirit, anything more-or-less mental as opposed to hard, heavy matter. All the lighter forms of matter, like gases or vapors or water, symbolize the more spiritual side of nature. Therefore in alchemy the volatile substance, the essence, that rises into the alembic from the heavy dense body heated in the retort, was called the *spiritus*. The original meaning of the word *spiritus* was breath, one that has spirit; the spirit was a subtle body, or a puff of wind, a breath of air. So the blue refers to something spiritual in the large sense of the original word. But descending into the heart of darkness would mean going down into blackness, matter, into everything that is a contrast to the light, where one would not expect to find anything particularly spiritual. How do you explain the presence of a blue room down there?

Mrs. Crowley: It would be like the Yang and the Yin again, in the *Tai-gi-tu*.

Dr. Jung: Yes, like that symbol of the two fishlike forms, the white fish with the black eye and the black fish with the white eye. In the center of the fully developed Yin is that one point which is the germ of the Yang. When the day is at its height, at full noon, the germ of darkness appears; as at midnight the germ of the new day is already underway. She enters that room, which is the germ of the new light, and she says: "In the center of the room was a white fur rug on which lay a snake coiled up." The center of the room means its very essence, and there is the white rug. Why not an ordinary carpet? And why just fur?

Mrs. Crowley: The fur belonged to an animal, and a carpet would have been made by man.

Dr. Jung: It is not a living animal, it is a prepared animal skin. What is your fantasy about it?

Mrs. Baynes: A polar bear!

Mrs. Fierz: One could say in German that it is *abgezogen*.

Dr. Jung: Yes, it is an abstract animal because the skin is pulled off, it is detached. *Abgezogen* means something pulled off, but it also means something distilled, or abstracted.

Mrs. Sawyer: Could it be the sacrificed animal?

Dr. Jung: Well, it is an animal that has been denaturalized, it has been flayed. But flaying was part of a famous sacrificial rite. You Americans should know that.

Mrs. Baynes: In Mexico?

Dr. Jung: In Mexico they flayed a criminal every year, and the priest then got into the skin of the flayed victim, thus representing the god. The symbolical meaning is that man must be denaturalized in order to attain to the god. In all religions there is the same idea of the denaturalization of man in favor of the god, that the god may be born in man, or in witness of his power, his light. One could say that monasteries were great flaying institutions, and the practices of the Christian hermits were efforts to get out of their old skins, as if they were caterpillars that by flaying themselves would become butterflies. It is like laying off the old Adam and putting on Christ, as St. Paul says. Or it is like the Negro idea of how death first appeared on earth. They thought that human beings were originally like snakes that shed their skins once a year and thereby got a new skin, a new life; but once an old woman became somewhat distracted and put on the old skin again, and so death came into the world. The idea of flaying is really archetypal, so the fur rug probably refers to the animal that has been flayed, meaning the animal consciousness that has been transformed into a detached consciousness. Now an animal consciousness is an instinctive consciousness, therefore compulsory, a consciousness which is always dependent, always in *participation mystique* with circumstances—like a person who cannot imagine anything which is not just under his nose, for instance, who cannot think hypothetically or make assumptions, cannot say what he would do “if.”

That someone was able to think, “how would it be *if*” was the beginning of all human invention. Even in Roman times they could not do that; the old Romans never discovered a steam engine, for instance, simply because they could not think “how it would be if”; they could not abstract their minds from the mere funny or beautiful aspect of things. They had a complete knowledge of everything which would have enabled them to construct a steam engine; as a matter of fact, they did

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have a sort of steam engine, a plaything that was called Heron's Ball, but they simply thought it was amusing, they stopped at that. It was built by Heron, a physicist from Alexandria;² he really invented a steam engine, yet it was only a curio, they played with it. So when Galvani³ saw the frogs' legs jumping, which the cook had hung up on wires that occasionally touched, he might have said, how funny, and everyone else would have thought it was funny, and repeated it forever. But Galvani was a man who had achieved an abstract consciousness, who said to himself, "What would it be *if*?" So he succeeded in constructing the first apparatus for generating electricity. But the Romans did not do that. And of course primitives could not do it, which accounts for the fact that all primitive civilizations are so exceedingly conservative. For a hundred thousand years nothing new happened, absolutely nothing. But the moment man reached the point where he asked himself, "how would it be *if*," in that moment his thoughts became detached, thus far he was liberated from *participation mystique*, and so he began to experiment. Civilization is the result of this process of detachment in the individual life, the development of consciousness, and that process is going on. All progress in human life, every improvement in insight and understanding, is a progress in conscious development: one is more conscious, more aware, one can imagine things which are not, one is detached from facts. One can invent *beyond* the actual possibilities because one can imagine "how it would be *if*."

For instance, suppose there were an epidemic of typhoid fever. After a while someone says, how strange that we have the epidemic always in this district and never in another. Then people go on saying that for three or four hundred years, until one fellow comes along and says there must be a reason for it. He realizes it, he becomes aware of it; he says, *if* it always starts in this particular district, there must be some reason. And then he discovers the fact that there is a particular pipeline that is infected. He is a being with a detached abstract consciousness, who can draw a conclusion in an empty space; he sees no other bank on the other side, but he knows that it must be there. Or perhaps there is a certain place in a town where a street accident occurs, and the next day again an accident, and in a week another, always on the same spot; then people begin to say it is odd that it always happens just there. But nobody yet thinks that there

² Heron (285–222 B.C.), Alexandrian mathematician and inventor who explained the functioning of steam engines, fountains, fire engines, and other devices driven by compressed water, steam, or air.

³ Luigi Galvani (1737–1798), Italian physician and professor of anatomy who conducted experiments on frogs and electricity in his laboratory at the University of Bologna.

must be a definite psychological reason. As a rule we are so much in *participation mystique* with things that we don't see the reason. Such things happen all the time in our psychology, but nobody draws a conclusion. The most we can do is to wonder. Nobody pays attention because nobody is aware that there is a principle behind the whole thing, so a very serious thing is perhaps taken for a long time very lightly.

Now here our patient is about to discover something which has hitherto operated entirely in the darkness, something which would explain a great deal. That is the snake on the fur rug. There is something quite new here. You see the center would naturally be the Yang principle, and here the Yang center is represented by the Yin; the snake seems quite obviously to be the Yin, yet it is now in the place of the Yang, the eye of darkness. How is that possible?

Mrs. Sawyer: The snake is also the two ways, going back and forth.

Dr. Jung: Well, the snake is the thing that is in the unconscious because the snake is quite cold-blooded; the localization of that symbol would be somewhere in the lower spine, and that is profoundly unconscious. Usually, on account of the fact that the snake personifies darkness, we assume that it always means Yin, but here we see that that is not necessarily so, the Yang can be Yin too. That is an absolutely new idea—not to our abstract and intellectual mind with which we can think anything; but as an experience, it is a new idea that philosophical thought, which to us is entirely bright and shining, could in the unconscious darkness be a snake. The Yang principle is perfectly known to us as the bright day where everything is clear and self-evident, and that in the darkness this very same thing could be a demon of the underworld is unheard of, but that is practically what is shown in this form.

I have seen many people who in the beginning of analysis took the unconscious, their dreams, for instance, as a sort of imagination that happened, but that *au fond* meant nothing. They admit that one can, of course, come to certain conclusions; a wish has been repressed from consciousness, for instance, but that is only a sort of negligence, something fell under the table and disappeared in the rubbish heap. But according to their point of view, it is quite excluded that the unconscious could produce anything serious, like a conscious thought. They are astonished when they discover that the unconscious can say something of its own, something very substantial which they didn't know and have never even heard of before. It may be a very small thing; whilst writing a fantasy, a picture may suddenly present itself, for instance, or a voice may break in saying something unexpected. That is usually the turning point, the experience that gets them; then they realize that the

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unconscious has really an activity of its own, that it is not just subjective activity, but something like an independent object standing against them and able to influence them. Until that happens they take psychological phenomena as a more or less subjective play of representations, all of conscious origin. But from such an experience they discover the Yang in the Yin, which is an extraordinary spiritual experience, one might say, because it demonstrates in an absolutely irrefutable way—of course not objectively but subjectively—the fact that something psychical within one is alive, and it is not “I,” but *it*.

Dr. Reichstein: I do not understand why you call this the discovery of the Yang in the Yin here. It seems to me that it is only that both are in the unconscious.

Dr. Jung: But the general prejudice is that all our thoughts start in consciousness, that they are made.

Dr. Reichstein: But it is quite evident that they are not.

Dr. Jung: To you!

Dr. Reichstein: As you explained it, it seems to mean that the whole unconscious would be identical with the Yin.

Dr. Jung: Yes, that is the assumption, that the Yin is a mere shadow of the conscious, that all psychological phenomena are just shadows cast by the light of consciousness which have no substance whatever. Therefore it is an amazing discovery when something in that shadow moves. It is as if I were looking at my shadow in the sun—the shadow walking along with me as usual—and then suddenly see that it is walking in the opposite direction. Or as if, when looking at myself in the mirror, my reflection should walk out of the mirror and away, so I can no longer see myself. I have lost my reflex, my shadow. Like that excellent movie story: *The Man Without a Shadow*, where the devil went off with his shadow. The shadow is one of the primitive symbols of the soul, so the man's soul was stolen.

Mr. Baumann: How is it in the case of men? Can they discover a Yin in the Yang? Is it different?

Dr. Jung: Oh no, it is absolutely the same, it has nothing to do with personal psychology. This is the psychology of our time, it is a matter here of something that is generally human. Therefore it is of a certain interest to interpret and analyze such visions, which otherwise, if they were only personal, would bore one to tears. When one first reads them, without elaboration, one is only impressed with the subjective character, which bores one beyond description. I cannot tell you how bored I was, they are terribly uninteresting, they got on my nerves and for a long time I could not touch them. And when I said to myself, now I must

really go into it, it was as if I had decided to get into a very cold bath at seven o'clock on an icy morning in January. Only when one sees behind the subjective and personal does one realize that these visions are an expression of a very general problem, that they are demonstrating different aspects of the unconscious development in order to bring it a step forward in consciousness, a step nearer the detachment of consciousness.

Mr. Baumann: There is a very interesting story in that book you referred to last term, *Holiday Omnibus*.⁴ Everybody was killed by a volcanic eruption excepting one man, and he tried to destroy everything that might still be left because he wanted to be the only one. Then into that dead black world came a girl, and she would be the one light spot.

Dr. Jung: I had not thought of it in that aspect, but that would be a parallel. In a black Yin world in which every light is dead, the one man alive would mean the Yang principle in utter suppression. I recommend that book. It is just a collection of stories like this; I mean, it is the same unconscious symbolism, which is born out of the spirit of the time, but it is therefore highly symbolical; it conveys a message, one could almost say.

Mrs. Sawyer: I would like to ask if that snake does not here mean something more than it meant before, because it has appeared in her visions so many times. And the sphinx also told her that the way was twofold. Does it mean something else this time? Or is it just a repetition?

Dr. Jung: It is not just a repetition, for everything else we have said about the snake comes in too; here it is summed up again. One always finds that each event, as in dreams, is a summing up of everything that has been felt and thought before. The snake is usually the incarnation of the Yin principle, cold, humid, dark and so on, but we find it now in the center of the Yang. So the snake here symbolizes that thing which is Yin as well as Yang. What is that?

Mrs. Baynes: The transcendent function in analytical psychology.

Dr. Jung: And in Chinese philosophy it is Tao, where yea and nay are the same, where they are one reconciling symbol. Here the reconciling symbol appears in the unconscious under the negative aspect of the serpent, which confirms once more the strange fact that things in the Yang are counteracted by a principle that seems negative, yet it is in reality the most important thing, for it brings about the union of the opposites, Tao.

Mr. Baumann: In *The Serpent Power*,⁵ two snakes are mentioned; one represents the Yang and the other the Yin principle.

⁴ See above, 10 Feb. 1932, n. 3.

⁵ By Arthur Avalon, pseudonym of Sir John Woodroffe (1865–1936). Jung relied on his

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Dr. Jung: Those are *Idā* and *Pingalā*, two serpentlike lines which run from *muladhara* up to the nostrils.

Mr. Baumann: But there is a distinct difference.

Dr. Jung: Yes, their way of moving is really a demonstration of the operation of the pair of opposites.

Dr. Curtius: The Chinese dragon is also a principle of Yang.

Dr. Jung: In China many things are just the reverse of what they are with us. The dragon to us would be the Yin, but in China it is positive, celestial, the symbol of Yang; while the symbol of Yin is the tiger.

Now when the snake represents Tao, it means a particular condition of Tao. In very early times the idea of Tao was derived from a legendary feminine principle, also from a sort of dragon or serpent, but later on that original idea was lost in the philosophical elaboration of the concept of Tao. Lao-tze, who lived in the sixth century B.C., spoke of the female nature of Tao—it was the mother; he also called it the spirit of the valley, and said that the nature of Tao was like water, comparing it with the meandering snakelike course of the river that flows at the bottom of the valley. And he said that Tao, like water, always sought the deepest place and with infallible certainty found it. That shows that the original image was still present in his mind. It belonged to a very remote time, and that particular idea of Tao disappeared, but here it appears again. Now in what condition must Tao be when it is represented by the snake?

Miss Hannah: Unconscious.

Dr. Jung: Yes, the snake always represents the unconscious condition; it is only a lower vertebrate, quite cold-blooded at that, and therefore it must be somewhere in the vicinity of the cold-blooded system of the *sympaticus*. In this patient, Tao is still in an unconscious form; it is discerned by a far-reaching intuition, but it is far from being part of her conscious psychology. So one can say that such visions are really anticipations of things that belong to a remote future perhaps. They are not yet real in the sense of being conscious, they would not influence her conscious life. These are visions of things which might come off, but it is not at all certain that they will come off. To have such a vision is as if one had seen the top of a mountain through a telescope, but still had to walk sixty kilometers to reach even the foot of the mountain.

She evidently did not realize that the snake had any special meaning, and she accordingly turned away. She says: "I tried to find someone, but

translation and editing of *The Serpent Power (Shat-chakra-nirupana and Paduka-panchaka, Tantric Texts*, 7 [London, 1919]) for information on Kundalini yoga; see especially CW 9 i, CW 12, and Jung's lectures on Kundalini yoga (see above, Introduction, n. 1).

all was silent and deserted." She pays no attention to the serpent, that most important central symbol; to her it is nothing but a snake coiled up on the fur rug. She is looking for a human being and having sought in vain, she says:

I approached the snake and kicked it. It glided away. (It would!) I pulled up the fur rug and I saw that it concealed an engraved tablet on the floor.

She takes this symbolism quite objectively, not knowing what a significant arrangement it is; she kicks the thing away and then discovers something behind it. Now that is usually so in life. If we could only open our eyes at the beginning of our lives and read the signs we first encountered, if we could stop and contemplate our first dreams, we would know about the whole course of our lifetime. But far from it; we kick that thing away, and we understand nothing. We may discover certain signs again later and try once more, slowly and carefully, and perhaps in the end of life we commence to understand the beginning, we see that if we had known this and that, our lives would have been quite different. When one has watched human lives from the beginning to the end, when one knows what has happened to those people and what they first encountered in the path of life, one realizes that they could have foreseen many things from those first experiences.

In the *Tibetan Book of the Dead*,⁶ the strange fact is told that immediately after death, the dead perceive the Clear Light, the Divine Body of Truth, the *Dharmakāya*. But the light is so blinding that the dead man usually turns his head away and makes for lesser, dimmer, more troubled lights, which are illusions. Yet each step contains the possibility of returning to the white light, if he is only able to recognize that they are illusions. Otherwise, at the end of the whole series of illusions, he encounters the fantasies of conception and birth once more, and then he disappears into a womb and is born again. You see, it is the same idea; if the dead could only cling to the perfect light which they encounter in the beginning, they would be saved from all the suffering involved in a new birth. And so one could say, if our patient could only understand the meaning of that snake, she would not need to read the tablet, nor would she need to search further. But since it is too much, too difficult, since she does not know at all what she is up against, she throws away that chance, and so she must follow the lesser truth.

That often happens with patients in the regular course of analysis: in the beginning they have most important dreams, and if they could real

⁶ See above, 3 March 1931, n. 4.

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ize what they meant they would know all that they are working for. But they cannot, so they must follow the path of illusion, make for lesser truths, tangible errors perhaps. On each stage the patient has a chance to see the illusion, but if he does not, he must go down and down the path of error until he meets that lesser truth, which can be circumvented. Then he can come up again. This law always holds true, that in the beginning is the greatest chance and in the end the least.

Now what would the engraved tablet be? Mind you, it is below the fur rug.

Dr. Gordon: It might be an important record.

Dr. Jung: Or it might also be an inscription or a symbolic picture. That would be a sort of message, like the inscriptions one sometimes encounters on such tablets: "On this spot died so-and-so," or "In this house so-and-so was born." But she says:

Upon the tablet were engraved a sphere, a compass and the head of a woman with a halo of many arrows.

The tablet is below the snake, the substitute of a lesser truth than Tao. She evidently realized that the tablet had something to do with the snake, or she would not have put the snake on top of it as a sign of the connection, yet she understands it as little as we do, so she says:

I pulled up the tablet (which served as a sort of trap-door apparently) and descended into the dark hold of the ship.

Still deeper down, from the heart to the belly. Now such inscriptions or pictures, in dreams or visions as well as in reality, often amount to explanations. You have read stories of the sixteenth, seventeenth and eighteenth centuries, symbolic stories of adventure, in which were mentioned certain sentimental inscriptions on rocks or in caves, like: "*O beata solitud, O sola beatitud*,"⁷ or perhaps: "Here I remember my lost love"—something of the sort. The American Mission at Crete discovered stones that had been placed there by knights inscribed: "Here I loved the boy So-and-So for the first time." Homosexuality was then supposed to be love, but heterosexuality was mere beastliness; moral views have changed a bit. So this tablet probably means an attempt at an interpretation of the snake. But she goes further, right down into the hold of the ship, thus following the way I have described: first the great truth, then the lesser truth, and then the darkness. If she could have stopped at the tablet, it might have told her enough. What does it mean?

Mrs. Baynes: Those are mathematical symbols.

⁷ "Oh blessed solitude, Oh solitary blessedness."

Dr. Jung: Yes, the compass and the sphere, the degrees of latitude and longitude.

Mrs. Sawyer: They have to do with navigation, and Tao is the way of navigation, it is the way of life.

Dr. Jung: You are right. Tao is the right way, and knowing the right way would be navigation, sure enough. The right way on unknown seas is found by calculating the longitude and latitude, and for that one needs a sphere and a compass, and one needs something more in order to find one's exact position.

Miss Hannah: Intelligence.

Dr. Jung: Exactly, the head. She made a picture, which I do not possess, of the head with the arrows pointing at it, not coming from it. That means, attention to the head, concentrate upon the head, which would be intense consciousness. In Chinese hieroglyphics Tao is written with the sign for the head and the sign for walking, so it means going with the head, with consciousness, or the conscious way. Tao can only be where there is consciousness. If you cannot think it, you cannot experience it, you cannot be aware of it; you can only be aware of a thing which you can distinguish, discriminate, by thinking. So the meaning of Tao is revealed in the symbolism on the tablet in a most remarkable way, as it is in the old Chinese hieroglyphics, only instead of the symbols that mean making your way while navigating, the Chinese used the land symbolism, walking on land. The Chinese are chiefly an agricultural people; of course, there has always been a certain amount of shipping and navigation, but the Chinese mind is really identified with the soil, so to them Tao is symbolized by walking, finding the way on the earth with the feet. Our patient, on the other hand, had seafaring ancestors, for all the Western nations are really pirates; Europe is a promontory almost surrounded by the ocean, and the people have to a great extent been seafaring, buccaneers, and therefore conquerors, the first brigands of the world. So no wonder that her unconscious expresses itself according to the age-old tendencies of the blood in terms of navigation.

That is the secret of this tablet, then, it represents the concept of Tao, as the snake did above; my idea that the snake meant Tao is confirmed. But if you don't understand the snake as the sign of Tao, then you find the lesser truth, the human explanation of Tao, and that is symbolized by writing. The Chinese mind would perhaps have discovered the word Tao written in hieroglyphics on that tablet, or if he could not read himself, he would ask an expert who would have told him what the sign meant. And so to this woman I would be the expert on hieroglyphics who tells her the snake means Tao, as her unconscious has already told

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her. Yet it would be a step away from the truth if understood through the formulation, the immediate experience is superior. When a secondary way of explanation is needed, like the hieroglyphics, it is probable that only the surface is reached and not the thing itself. People may nod their heads wisely, when they really do not know at all. Whoever knows Tao by intimate experience does not need an interpretation. As Faust says: "*Mit Worten lasst sich trefflich streiten.*"⁸

Well now, not even the tablet conveys a meaning to our patient, so she pulls it up, and then comes a drop into the darkness. One can expect further revelations; as the snake tried to reveal something to her, so also did the tablet; and now, when one drops below the human intellectual formulation of a truth, at what does one arrive? What is the darkness? We will take a very practical example: a patient asks me for advice, and instead of an answer I make a certain gesture. Now that should convey everything that is necessary, but she asks what it means. And then follows an explanation, words. The gesture was the real thing, the next thing is that I put part of the gesture into words, but that only hints at the real thing. If she is clever enough she may understand the gesture perhaps through the words, or it might possibly be that the words evoke that whole experience, but probably not. Then I explain the thing very definitely, and it means just nothing; it is as if I had talked into the air, and later on she says, "Why didn't you tell me?" "But I told you in so many words, I said so-and-so." "And you really meant that?" Of course I did!

Once a person wrote to me about my book, *Psychology of the Unconscious*, saying, "You could not possibly have known what you wrote there." Now I admit that it is possible to do something of which one is not fully conscious, but in this case she first read the book without giving it any thought, and then she read it again and suspected that there was perhaps something in it, and after ten years, she decided that there really was something in that book; therefore she invented the idea, probably to appease herself, that I could not possibly have known what I had written.

So after falling back upon the lesser truth, from the actual immediate experience itself to the intellectual formulation, if that also is not understood, then what follows necessarily?

Mrs. Fierz: The doing of it.

Dr. Jung: Yes, or better, the actual happening. Therefore I say: "If you cannot understand what I am saying, if you cannot realize it, then it will happen." And then the thing blindly happens. But you see, that is the

⁸ "Words can fool" or, more literally, "One can delude oneself with words."

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darkness, the pitch-black darkness of the happening. That may open people's eyes, there are people who have learned from experience, but usually they don't see it; they say, how peculiar, but they still don't draw a conclusion. We may assume, then, that going still further down will lead into some experience belonging to the sphere of action.

LECTURE II

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Dr. Jung:

You remember that we spoke last time of the fertilizing effect of contemplation, and I explained the etymology of the German words *trächtigmachen* or *betrachten*, as expressing the psychological effect of contemplation upon the contemplated object. Now I want to show you two pictures out of a series made by a woman who is not in analysis, but who, quite by herself, made drawings which demonstrate very clearly the effect of contemplation. You know there are certain characteristic moments in the development of the unconscious, when one has the impression of something like a dark wall, together with a sort of exhausted feeling; one is unable to climb the wall, or pierce a way through it, and one cannot possibly know what is behind the wall. That impression may be symbolized in many different forms; it may be just a blackness, or the surface of the sea, or locked doors—anything impeding or baffling. And it is at just that moment that one should *betrachten*, contemplate the thing, fertilize it, so that all the invisible germs of possibilities which are buried in such a situation are warmed up and brought to life, developed to the point that they reach visibility.

(The first picture was of a woman standing in front of a door which she was unable to open.) You see, that is such a blank wall, such a locked situation where nothing moves. But the mere looking at it causes the background to reflect her gaze, and then the door opens.

(In the second picture the door was open, and the conventional symbol of an eye was the most conspicuous thing in the background.) She beholds an eye, which is her own eye really, but the eye, as you know, is the place where things begin, the place of rebirth. I have told you about the Egyptian autumn festival, the day on which the left eye of the goddess is prepared for the god to enter in order to be reborn. And that the eye is the place of rebirth is the meaning of the eye of Horus, which plays such a mystical role in Egyptian mythology. So here we have an example of something dark, locked, inaccessible, suddenly becoming alive through contemplation.

I also want to show you the Chinese sign for Tao. The sign of the head is this radical sign, and connected with it is the sign of going, which was originally a foot. But we found that the sign for walking was substituted in our patient's vision by the symbols of navigation, the head that navigates.



Now here is a question from Mrs. Sawyer: "When the patient found the yellow piece of amber and it began to beat like a heart, and the earth and trees and all of nature joined in the rhythm, you said that was a moment of Tao. Was it an experience of Tao such as the 'first opportunity,' or was it a 'lesser truth,' or the *happening* such as we are coming to now?"

That was an experience of Tao, but one must always keep in mind that these experiences are anticipations of experiences. This is not real life, this is an anticipation of life. It is as if one were planning an excursion to the mountains and imagined oneself climbing a mountain and passing a glacier, and then suddenly coming to a crevasse and being thrilled by the danger in mere imagination. So that first experience with the beating amber would be already Tao in anticipation, and the experience we are speaking of now is also an anticipation of Tao, but it is a bit nearer the actual experience, it becomes more and more real, and it is quite possible that in the course of her development she may reach the moment when it is no longer anticipation or imagination, when it is real. But you may be sure that there will then be no picture and no text, nothing, and you will never know it; she will know it, but we shall not. Lao-tze says: "Who knows does not talk, who talks does not know."

We spoke of the last series of events in the vision as a descent from the first light which she was unable to realize. It was as if the first blinding light were substituted by something seen through a veil, where again the patient had an opportunity to understand. But if she does not understand, if she throws away that possibility too, she will come to another situation, which is still more veiled, dimmer. One could say it was less accessible looked at from the standpoint of the ultimate truth, but more accessible in that it contains more error. For to people who are incapable of seeing things as they really are, the lesser truth is more favorable because it is easier to understand, a greater admixture of error is needed to make them able to grasp it; one has to use examples or analogies which distort the truth in order to make the truth accessible.

So one sees that the many dogmatic forms of religions are manifold variations of the truth. Take the examples chosen by Christ to explain the Kingdom of Heaven. Each example is a sort of splitting, it is never

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the whole truth, only an aspect of it. When he says the Kingdom of Heaven is like a precious pearl, the word *pearl* associates ideas in the minds of his hearers which have nothing to do with the Kingdom of Heaven, as a matter of fact it might lead them astray. Or take the phrase in the Buddhistic teaching: *Om mani padme hūm*.¹ They then put the jewel upon the altar and worship the precious stone, which leads directly to idolatry, and that is, of course, contrary to everything the original teaching meant. Yet it contains a kernel of truth; whether one calls it a precious pearl, or the treasure in the field, or the grain of mustard does not matter, it is one and the same thing behind all these analogies, and if one understands that, one can use them without being misled. But the simple mind is caught by them; I see that again and again when I try to explain a psychological truth by many examples. One person is caught by one aspect and another by another aspect, naturally their own erroneous assumptions; otherwise they would have seen the essential thing which is the truth in every case.

Coming down from the original light, then, means the way into error, but the more one is in error, the greater is the chance to discover the truth. It is like providing people with stepping stones or a ladder. You see, when Christ speaks of precious pearls, everyone knows what they are, and if they are not absolutely blindfolded by their passion for money value, they may understand it as a symbol. Yet it is also an error to think that the Kingdom of Heaven is *the* thing of value, or that value is the truth; value is not the truth because it is at the same time something most indifferent, in a way it is also a mustard seed, which is nothing, which has no value at all. That seems an absolute contradiction, but if one understands Christ's concept of the Kingdom of Heaven, one knows that it is not a contradiction.

In this woman's case we see that the first light has been rejected, because she could not grasp it; the second, the tablet that explained Tao, is rejected too; and so she has to go further down, into the absolutely dark hold of the ship. We might expect to find there a further elucidation of the idea of Tao, but this time still more erroneous, yet just through its misleading character more accessible to interpretation. It is interesting to watch the unconscious at work, to see what it does in order to bring such ideas to the Western mind. She says:

¹ Literally: "the jewel of the body of all Buddhas in the lotus." Esoterically it is a Buddhist mantra packed with meaning and connecting the reciter with the Bodhisattva of complete compassion and radiant light, Chenrizig (Avalokiteshvara). Each syllable connects with one of the realms of life. See Bokar Rinpoche, *Chenrizig, Lord of Love* (San Francisco: Clear Mt. Press, 1991).

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There (in the darkness of the hold) I saw many negroes in chains. In their midst sat an old man with a beard reading from a great book. At his feet lay a cat.

Now what is this?

Dr. Reichstein: This is the medicine man.

Dr. Jung: And why does the medicine man follow the symbol of Tao?

Mrs. Baynes: He chains up nature, the black men.

Dr. Jung: We might assume that he was responsible for all these chains, though I am rather doubtful. But first, what does it mean that she comes upon these chained Negroes?

Dr. Ott: They are repressed instincts.

Dr. Jung: Yes, she comes into the region of her own chained primitive tendencies. And the old man is also a primitive; of course, the medicine man is a very primitive notion. Now how is he connected with Tao?

Dr. Reichstein: The medicine man is the person who transmits the truth.

Dr. Jung: So she now comes to this figure who is capable of telling her of Tao. The word Lao-tze means "old man," it is not his individual name, it is a title; so she comes from the *Tao-teh-king* to Lao-tze. When she does not understand, she would naturally under primitive circumstances go to the medicine man, the sage of the tribe, and he would tell her. This is a perfectly logical development, but of course it is an error. What would be the error involved in that movement?

Miss Hannah: She is going back to the animus instead of doing it herself.

Dr. Jung: One could say that, but we must be quite concrete in this case. Suppose she is a primitive woman and goes to the medicine man.

Mr. Allemann: She is only told of Tao, she does not experience it.

Dr. Jung: Exactly. It is the greatest error to think one can be *told* of Tao; one must experience it to understand. Yet that is the only possibility now; if she can ever come anywhere near it, it will be through Lao-tze. But why should she be reminded of the existence of chained Negroes?

Mrs. Baynes: Because she has not found the right relationship to the instincts, they have to remain in this chained form.

Mrs. Sawyer: If the Negroes were not chained she would not be having this experience. It is because they are chained that she has to go there.

Dr. Jung: I think you are right. She could not possibly experience Tao if the primordial instincts were around loose; a lot of free Negroes would be most distracting. To dream of a lot of Negroes would mean a very primitive animus all over the place, ten thousand opinions humming in

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the air around her ears and distracting her on all sides. So there could be no question of Tao, for Tao is absolutely the opposite; Lao-tze says: "It is so still, so still." To have that experience, the instincts must first be chained. That image means that the animus mind must be chained; otherwise she couldn't understand or even hear what the old man says. If that were not done, what would inevitably happen to her?

Mrs. Baynes: His voice would be completely drowned out by the activity of the others.

Dr. Jung: Exactly. Then *she* would know better—and the old man would be nowhere! Now what is the book the old man is reading?

Mrs. Crowley: It would be Lao-tze's *Tao-teh-king*.

Dr. Jung: Yes, the book of the five thousand words, which contains the essence of old Chinese wisdom. It symbolizes formulated wisdom, coined wisdom, the wisdom that can be transmitted. You know Lao-tze never wrote anything until very late in his life. The legend is that he withdrew from his public position and went to the western slope of the mountain with a dancer, there to spend the evening of his life. But when he felt death approaching, he left the mountain in order to disappear, and so had to pass through the western gate of the kingdom; and the officer at the gate would only let him pass under the condition that he would write a report of his wisdom to leave behind him. It is said that Lao-tze then wrote the book of five thousand words, the *Tao-teh-king*. Then he disappeared into the western land.

A book is a great symbol in the West as well as in the East; the sage always writes a book, all the secrets of life are contained in it. The writings of Hermes Trismegistus, for instance, was a book of lost wisdom which had to be rediscovered; that also contained the great secrets, an attempt at a formulation of the ultimate truth. There really are such ultimate truths in the so-called *tabula smaragdina*, the tablet of emerald, that legacy from Hermes Trismegistus. "As above, so below" is a quotation from it.²

Dr. Reichstein: I don't understand why the Negroes must be chained up if the hold is a symbol of Tao. These Negroes should be quiet, or die or something, they should not be chained up.

² In *Psychology of the Unconscious* (CW B, par. 97), Jung quotes "the sayings of the old mystic," referring to Hermes, to whom the Greeks attributed authorship of the same ancient books on metaphysics that the Egyptians attributed to their god Thoth. The source of the quotation is the *tabula smaragdina*, an alchemical text full of hidden meanings and used by seventeenth century French and English alchemists. Jung often cites it and this passage; see, especially, CW 5, par. 77n.; "The Psychology of the Transference," CW 16; and *Mysterium Coniunctionis*, CW 14.

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Dr. Jung: The hold is not the symbol of Tao, it only points to Tao. If she should begin at the bottom, she would first learn that the Negroes have to be chained in order to create a stillness in which she could hear the old man reading from the book of wisdom. From that she would get a certain knowledge which she would then follow; she would rise to the upper deck, where she would find the tablet and read those symbols which meant navigation with the head. And the way she would make would be the snake, the right way, Tao. In descending, she goes back to the truth of the beginning, but it is also error, for the farther it is from Tao, the more it is error. If she did not listen to the words of the old man, she would have to recede still farther and fall into more error, into a situation which was utterly unlike Tao. But if she could follow it up in the right way, she would arrive at Tao.

It is very difficult to explain Tao to a person who has no idea of it. If you can only be quiet and look at it, you know it is Tao. But it needs two thousand years of philosophical education for an ordinary man to see things in that way; to the Western mind it is absolutely excluded. And by explaining it, bringing it down into reality, one leads the Westerner more and more into error, because it is beyond this valid obvious world.

Now we come to a question by our patient:

I asked the old man: "Why don't you free those Negroes of their chains?" And he answered: "I am reading the illuminated book which shows the way." I asked: "Why do you read such a musty ancient volume?" He answered: "This is the book of illumination."

With that, this series of the visions ends, she has come to the culminating point, insight is reached. We must understand the psychology of this little dialogue. You see, your question was also on her mind, she naively asks why the old man doesn't set those Negroes free, showing that she evidently has not understood the picture of the chained Negroes and the old man. Of course, if they were free, there would be a great turmoil, and she would have no chance at all. Then the old man answers by saying that he is reading the illuminated book which shows the way. The wise man here is not concerned about the Negroes. What does that indicate?

Mrs. Schlegel: That he is not human.

Dr. Jung: In a way he is not human, and what more? You see, she is there in order to learn something from the old man. What would it be?

Mrs. Fierz: Something like cruelty.

Dr. Jung: Exactly. She should learn from him that she cannot attain Tao without having her Negroes chained, and she should not be so con-

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cerned about them. You see, he is absolutely untouched by the whole situation, he even ignores her question, showing that she should learn that attitude; she should be unconcerned about even such a lamentable fact as poor Negroes in chains. Naturally every human being is trying to do something about those chained Negroes; the general idea is that they must be liberated. But then they get into what condition?

Miss Hannah: The condition of the eleven thousand virgins.

Dr. Jung: And that is what?

Answer: Collectivity.

Dr. Jung: The special term *participation mystique* is better. When you spread your problem out over eleven thousand virgins, when you are concerned with what *they* ought to do to solve their problems, it is no longer your own problem. Solve your own problem and don't be concerned with theirs. Otherwise it becomes *participation mystique* which spreads out all over the world; you infect everybody with your own inferiority, your own defects, and it does no good whatever. You can do very little good to others. That you do people good by giving, for instance, is a delusion; by giving you spoil them, you are only pleasing yourself. You think you are marvellously generous, and you never think of the poor victims of your generosity. You are kind to people, never asking whether they deserve it or not. Certain people deserve that you shall *not* be kind. You are indulging your own autoerotic pleasure, warming yourself by the thought of your wonderful kindness, but you are wronging those people, you are leading them more into error. So you need a certain amount of cruelty. Those Negroes are murderous devils, who might kill other people as well as yourself, so why should they be free? They had far better be chained. And so it is with all the virtues you waste on other people; it is only to please yourself. Real kindness asks: "To whom am I giving a hundred dollars?" You can give a hundred dollars or a great deal more, but give it where it means something, where it is deserved. Otherwise it is indiscriminate love and kindness, which is just viciousness.

Our patient ought to learn a withdrawn attitude here. One may say that is quite inhuman, why should she be withdrawn? But why is that wise old man withdrawn? He is withdrawn for a certain purpose, not to treat other people kindly but in order to improve, to complete himself, or even to perfect himself. You don't know how grateful people will be if you remove yourself; numbers of people will thank God that you are not pestering them. And what a hope for the future! You will come back nice and complete, whilst before you were something awful, a leech, a pest. When somebody withdraws, one is glad, he will be cured. Or perhaps he is dying, vanishing, but better that he vanishes than that he goes on

pestering people. So if she learns withdrawal from the old man, she will come to herself; then she will understand herself and improve, then there is a chance that she will attain the way. The old man tells her this very clearly: "I am reading the illuminated book which shows the way." The book evidently contains illumination. What is that?

Dr. Reichstein: It is a kind of truth which does not come through the intellect, but out of the unconscious and out of nature.

Dr. Jung: Yes, and it also means images, illustration; that book contains pictures which demonstrate things in a simple way, speaking to the eyes, to the senses. Such pictures come up quite naturally from the unconscious, from the nature within as well as the nature without. They are not directed thoughts and abstractions constructed by a purposeful mind, they are revelations of nature. As this woman's pictures of her visions are also filled with the revelations of nature and not with purposeful conscious thoughts. This refers to her own book, you see, which she writes and illustrates from her own experiences. Then what is another meaning of the word illumination?

Mrs. Schlegel: To throw light on things.

Dr. Jung: Yes, it is also, as Dr. Reichstein says, a spiritual concept, the book contains spiritual light, enlightenment, so it is really a book of wisdom. But she asks why he reads such musty ancient stuff, showing that she takes it for something that is past, that has no actual living value. And he simply repeats that it is the book of illumination, again not answering her silly question, but insisting this time on the spiritual meaning of illumination; it means more than an illuminated book, it is the book of enlightenment. So the book he is reading is a parallel to this book she herself is writing. It is the old man within her that is writing the book of her own illumination, it is leading her up to the illumination of Tao.

Mr. Baumann: What does the cat mean?

Dr. Jung: Oh yes, I quite forgot about the cat. What are cats usually?

Answer: In such stories they are usually connected with witches.

Dr. Jung: If the old man were a witch, the cat would be in the right place, but it seems quite out of place here.

Answer: It is her own cat.

Dr. Jung: Yes, for cats are always female; cats are the wives of dogs, as cows are the wives of horses. The cat is within her. Of course, in itself it is an archetypal figure which belongs to the whole world, but the cat here is a hint of something like a witch belonging to her own conscious world. For if she should *not* realize the old man, if the same thing should happen again—and it almost happens—if she should pass the old man with-

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out understanding, what would be the next move? From that we might see what the cat portends. If a woman should acquire the old man, assimilate that figure unconsciously, so that he is merely a sort of *sous-entendu*³ within her, what would be the effect of it?

Mrs. Fierz: She would be possessed by a kind of natural snake.

Dr. Jung: Yes, by the natural mind, the wisdom of the serpent, and then she would descend to the animal world, she would be a witch. One could say the witch was like an intellectual woman. Of course, she is not really intellectual, it is nature's wisdom within her, it is not her property, it speaks through her. It speaks in the way of the serpent, in a doubtful, a most insinuating way, and helps things along which should not be helped along. It touches upon people's sore spots, it cleverly says things which should not be said. If she touches upon sore spots at all, it should never be without preamble; she should be very careful in introducing the whole matter, she should never mention them in a careless haphazard way. The whole field should be outlined first, premeditated, so that the person to whom she speaks may be aware that she is conscious of what she is doing. Only through consciousness can she limit the possible evil aftereffects; consciousness is a certain shield against them. If she simply blurts things out without knowing what she is doing, it means that she is in the state of the witch, and it has a most blinding and confusing effect; it is then like working black magic. For the archetype of the old man is exceedingly powerful, as wisdom is powerful. Knowledge means power, and if that knowledge remains unconscious, it operates in the way of nature, and nature is cruel, perfectly regardless of the human being. Nature simply seeks the shortest way, as water never considers whether its course is opportune; it chooses its own way just there whether one wants it or not. And so the serpent's wisdom takes its course, never asking whether it is suitable or not.

So if this woman had rejected the hint of Tao, in the next move she would have been in the position of a witch, or would have been confronted with a witch—a milder way. Then she would have been absolutely in the air, because the witch creates illusions, leading people on the wrong tracks; there seems to be no evil tendency, but it is as if the words were twisted in the air when spoken with the witchlike voice, or that one hears something else than what is said. Anyone in the witch state is like the two elves who attempted to learn the words of the Lord's Prayer. They were quite willing to repeat the words taught them by the priest, but they somehow always said: "Our Father which art *not* in

³ "hint; innuendo."

Heaven." They had the best of intentions, they meant to say the words correctly, yet each time they tried, the words were twisted in the air, so they never could acquire immortal souls—and ever since, elves are elves and have no immortal souls.

Dr. Reichstein: I think the cat means also a kind of instinct, but a domesticated part; the Negroes have to be chained up, but the cat need not be.

Dr. Jung: That is quite right. You see, the cat is female instinct, and it is not chained, it is free, meaning that the female instinct is absolutely at peace with the old man; while the Negroes have to be chained up, because they are wild masculine powers which would overwhelm the female if set free. They represent the mental power of the animus, while the cat is female instinct which accords with wisdom. Wisdom and the instincts are forever the same; every word of wisdom is the truth of the instincts, it simply reveals the image which is buried behind the instincts. Instinct is the dynamic side of the images.

Mrs. Crowley: But has not the cat symbolized thought in the past? In Egypt the cat was a symbol of great consciousness because it had the power of being able to look at the sun.

Dr. Jung: It symbolized more a divine quality. The cat was an incarnation of Bastet, the goddess of Bubastis.⁴ It was also sometimes regarded as a personification of the sun, because, like the eagle, it showed its divine quality in the fact that it could look straight at the sun. But consciousness did not come into consideration in old Egypt, there was only the consciousness of the pharaoh and of nobody else, because he was the only individual.

Mrs. Crowley: Yes, but I meant as we interpret the sun as consciousness, thinking of it symbolically.

Dr. Jung: The cat should never be taken as a symbol of consciousness. But the sun could be the symbol of infinite wisdom, and the cat as mirroring the sun, an eternal relation between the cat and the sun. For the sun was really the visible god; at the mental stage of sun worship there was nothing behind, the god was the actual sun.

Mrs. Sawyer: The cat is really the most undomesticated of the domestic animals. It is free in its nature and goes where it pleases. It simply cannot be chained, but it is at home both in the woods and in the household.

Dr. Jung: Yes, and that is absolutely in accordance with a woman's na-

⁴ The seat of the pharaohs from the Twenty-First through the Twenty-Fourth Dynasty (1070–712 B.C.). Bastet, a local cat deity, grew to be honored throughout Egypt as a representation of the Great Mother in her more gentle aspect, denoting joy, and sexual and maternal love.

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ture. A woman is less domesticated than a man. If she succeeds in seeming domesticated, it is just a lie. The dog is far more domesticated than the cat.

Mrs. Sigg: It is characteristic of the cat that it can see in the dark.

Dr. Jung: That is according to the old truth too, that when man's wits are at an end they call in a woman. You remember in *L'île des Pingouins* by Anatole France, the fathers of the church, with all their marvellous scholastic reasoning, could not make up their minds whether the penguins had acquired immortal souls by being baptized. So they called in St. Catharine, who said of course she had not the learning of the Fathers, but it seemed to her that since an immortal soul was acquired through baptism, the penguins must have acquired immortal souls. Yet it was equally true that animals could not have immortal souls; therefore, she said, "*Donnez-leur une âme immortelle, mais petite.*"⁵ And so the problem was solved.

Now we will go on to the next series of visions. Having acquired a certain idea of Tao in this series, one is rather at a loss to imagine what the next sequence could be. Perhaps you have an intuition.

Dr. Reichstein: I think there will be opposites again.

Mrs. Crowley: Would it be an attempt at reconciling those three ways that you spoke of, the experience, the formulated truth, and the lesser truth?

Dr. Jung: That is a possibility too. She says:

I beheld a knife lying upon the ground. I picked it up and descended a long path down a mountain side. I arrived at a town at the foot of the mountain. I walked through until I came to a house on the door of which was the sign of the cross written in blood.

What about this knife?

Mrs. Sawyer: Doesn't it mean that she must sacrifice something?

Remark: I thought of cutting a knot.

Dr. Jung: With what mental function does one cut a knot?

Answer: The intellect.

Dr. Jung: Yes, the mind is discriminating, cutting, and is therefore symbolized by something like a knife or a sword. The knife is on the ground, and afterwards she descends a long path down a mountain side. Again a downward movement, so the ground, the earth, is emphasized, and the

⁵ "Give them each an immortal soul, but a little one." Anatole France, *Penguin Island*, tr. E. W. Evans (New York, 1948). Jung tells the same story in *Mysterium Coniunctionis*, CW 14, par. 227; CW 11, par. 835; and in *Dream Analysis*, p. 488.

question is whether a sacrifice it to be expected, or whether the knife—her discriminating mind—is to be used in cutting or dissecting something. The mind is male in a woman and instruments are always male. I had a wise old uncle who used to say to his women folk, “Oh, you would not even have invented a spoon, you would still be cooking with a stick; only men are able to invent.” At the foot of the mountain there is a town through which she walks until she comes to a house. Civilized man lives in the valley, so she is coming down to human habitations obviously, as we have no hint here of the metaphysical meaning of a town. What would that mean in relation to the general situation?

Mrs. Fierz: Is it not an analogy to the former situation when she came to the crater? After having seen the metaphysical truth, she again had to look at it from the collective side?

Dr. Jung: Yes, this situation is analogous to that former one. She has reached a certain understanding of Tao, a certain insight—this is suggested by the height, she was on top of the mountain—and now there is again that movement from the light above to the things that are below. It simply means that she now comes again to collective life as it is in human habitations. Then there is a special house, on the door of which the sign of the cross is written in blood. That is rather unusual.

Mrs. Sawyer: That is why I thought the knife would stand for sacrifice.

Dr. Jung: Yes, it is a Christian symbol and it means sacrifice, so this is the house of sacrifice as well as, most probably, a Christian house. What does the cross written in blood on the door remind you of?

Remark: It is like the Passover in the Old Testament.

Dr. Jung: Yes, the doorposts smeared with blood was an apotropaic charm against pestilence; by that mark the angel could see that the house should be spared. And so the sign of the cross written upon the door was always an apotropaic charm against evil spirits. Or during a time of great danger, certain houses were marked, that people might know whether enemies or their own people lived in them. So this must be a place that is marked by the idea of sacrifice. She says:

I touched the door with my knife and the door opened. Within was a dark room. In the corner burned a fire. I beheld in the fire the charred bodies of many small snakes.

What kind of atmosphere do we meet here?

Mrs. Fierz: It is the witch's house, showing that after all her insight was only partial.

Dr. Jung: Exactly, she got wind of it, but not the thing itself, so we get into the witchlike atmosphere afterwards. The knife seems to be magic, for when she touches the door with it, the door opens. That is like an-

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other magic means, the mandragora root, which opens all doors; if you touch the lock with it, the door opens. Being equipped with a magic knife, she might already be characterized as a sort of witch; she uses magic means to enter the house, and within is a dark room. The sign painted in blood on the door is very uncanny, and those charred bodies of snakes in the fire also suggest witchcraft; burning up the bodies of little animals, like toads or snakes, belongs to the witchcraft ceremonial. Apparently there has been a sacrifice, but a sacrifice of snakes.

Mrs. Sawyer: Has it anything to do with the phoenix bird that rises out of the ashes?

Dr. Jung: One immediately thinks of that. We know that snakes in primitive times were supposed to be immortal, and the souls of the dead were projected into them; snakes were the incarnated spirits of dead heroes. Serpents have always had something to do with spirits, so burning up snakes would mean what?

Mrs. Schlegel: It would be to renew them.

Dr. Jung: Yes, the spirit of the deceased is thus liberated from the snake form, so the spirit can rise. The phoenix legend is an age-old magic ritual of rebirth. Burning up the bodies of human beings has the same meaning: they are given birth in the smoke that rises from the pyre. The soul rises to heaven in the smoke as the subtle body, it is thus offered up to the god. Burnt offerings are the subtle bodies of the animals or the fruit that are sacrificed; the sacrificial offerings rise as smoke and as smell to the upper atmosphere where the gods are supposed to dwell.

This idea is so much a part of our very tissue that one finds it again nowadays with spiritualists. There is a very interesting theory in Sir Oliver Lodge's book, *My Son Raymond*.⁶ The boy was killed in the war and appeared afterwards as a ghost, manifesting through different mediums. He answered all sorts of questions from which they concluded that there must be houses in the land of the hereafter, and that they seemed to be made of bricks, but everything was a bit thinner. He said that they have drinks and cigars, that a man had recently rushed in saying he would die if he did not have a cigar; he had not known that one could smoke there, but there was fortunately a man in the next house who was fabricating cigars. The theory is that what is called matter there consists of molecules exhaled by the stuff on the earth. A certain warmth causes a move-

⁶ *Raymond, Or Life and Death, With Examples of the Evidence for Survival of Memory and Affection after Death* (New York, 1916). Lodge (1851–1940) was a physicist who worked to reconcile religion, science, and parapsychology. Cf. *Dream Analysis* (p. 639), where it is noted that Sir Oliver Lodge was a member of the Society for Psychical Research, a group to which Jung lectured on "The Psychological Foundations of Belief in Spirits" (CW 8, pars. 570ff.).

ment of the molecules, which are exhaled into the atmosphere like smells; one can smell a brick, for example, as one can smell a cigar. These molecules are taken up to the thinnest atmosphere and there they are collected, raked up by the ghosts, and their houses are built up of brick smell in the same form again. Clothes are fabricated from the smell of the material, and cigars are made of cigar smell. The boy said that, of course a cigar did not give quite the same satisfaction, and therefore most people ceased smoking after a while. He ate his three meals until he found out that it made no difference. You see, the ghosts have the same age-old theory of man, that souls are subtle bodies which are smoke-like or smell-like.

In the same way the gods get the smell-souls of things, they live by the smells of the sacrificial food which is sent up by the burning process. And as the dead were burned in order that their souls might rise to heaven, so the vessels of the dead and all their belongings were either buried with them, or broken and left about. When a woman died, in the part of Africa where I was, her cooking vessels and cooking stick, whatever implements she had used, and all her jewels, were placed before her hut, and there they were left for about two months; nobody touched them until the soul had gone to heaven. Everything is broken up because the vessel has a soul which goes to heaven when they break it, to meet the dead and to serve them again. That was the origin of those terrible human sacrifices when one of the prehistoric kings of Ur died. They discovered, in excavating, about fifty corpses of soldiers, women of the court, and slaves, who were killed in order to accompany the soul of the dead king. The kings of the Huns were always accompanied by soldiers, slain with their horses, and buried near the king. In Egypt human sacrifices were substituted by *ushabti*, small clay figures of workmen. They assumed that the pharaoh would not suffer from hunger in the land of the hereafter if he had workers for the fields, so they put hundreds of those little clay figures into his tomb; they were usually bluish green, the color of the underworld.

That idea must be coming up here, because it is a magic procedure. An attempt has been made to burn up those bodies of snakes; evidently spirits that had been in the form of snakes are thus liberated. Now she says:

I took some of the ashes of the snakes and rubbed them on the palm of my left hand. I put the knife in the fire until it was red hot. Then I touched the roof of the house with the knife and the entire house fell away. I stood alone upon the desert at night with the fire burning beside me.

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The meaning of this is very dark. Obviously, the ashes of the snakes are a magic substance, the result of the magic nature of the fire and of the serpent, and it must have a certain magic effect, for she rubs it on the palm of her left hand.

Mrs. Crowley: It is as if she were invoking this power, or the spirit of the serpent, trying to take it into herself.

Dr. Jung: We must think in a very primitive way here. To the primitive mind the magic quality is very real, like a sort of substance that is inherent in a thing. So the fire has an inherent magic quality. That kind of thinking lasted a very long time. The fiery phlogiston in early chemistry was that idea. And in medicine, there was the old doctors' question: "Why has opium a narcotic effect?" To which the pupils answered: "*Quia est in eo virtus dormitiva*," because the narcotic virtue is in the opium. You see, the virtue or the power is almost like a substance; therefore the idea of extracting the virtue from a thing—extracting that substance, that magic effect. The snake is certainly magic, it has a particular ghostlike spirit quality; and the fire is spirit too because it is the particular quality of fire that it transforms things in a most miraculous way; it makes a gas out of water, for instance, or it transforms stones and minerals. Things were not heated just in order to make them hot, they were exposed to the fire in order to give them the magic quality of the fire. Therefore the idea of a fiery spirit that came out of things; the volatile body was due to the exceedingly volatile nature of the fire. So the spirit is a peculiar mixture of the heavy substance, and the volatile subtle substance of the fire.

Here the snake life is mixed with the fire life, and the result is the fiery soul that evaporates into the air. The witch is naturally not concerned with the fiery soul but with the burned remains. Ashes play a great role in magic performances, because the magic quality is still in them. Now our patient is imparting this fiery spirit to her left hand by rubbing it with the ashes. What does the left hand mean?

Mrs. Crowley: The unconscious.

Mrs. Sigg: It is the weaker hand.

Dr. Jung: But the weaker is sometimes the stronger. What is the path of the left hand?

Remark: It is the sign of darkness.

Dr. Jung: It is the black-magic side. The path of the left hand in India would be expressed in the Tantric Shakti worship; it is something doubtful and ambiguous if not actually evil. So this woman's dark side is brought to life, or given renewal.

LECTURE III

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Dr. Jung:

We stopped last time in the middle of the new series of visions, and we were in rather a tangle, you remember. As soon as we got into that witchcraft atmosphere, things became most difficult, and the air was filled with all sorts of misunderstandings. Is anyone bold enough to try to give a clear report of what was happening in that vision?

Mrs. Fierz: I will try. In a previous vision the patient had seen the crater on the mountain, and from that she went down to the collective situation. This new vision is a parallel; she again comes down a mountain and into a town, the collective place, and there she finds a house with a cross marked in blood on the door. We compared it with the Jewish Passover, when the blood on the doorposts was a sign to the angels to protect people against the epidemic. She opens the door and goes in.

Mrs. Sigg: Outside was the Christian cross, but inside it was not Christian.

Dr. Jung: What would that denote?

Mrs. Fierz: That the Christian side of it and the epidemic only belong to her personal part, the outer part.

Dr. Jung: Well, the danger she was running when she came down the mountain the first time was the contagion from the collective mind. And here is a hint of an epidemic; to dream of an epidemic disease is quite common, and it usually symbolizes contagion through the collective mind. So again she is descending into a collective atmosphere, and the first thing she meets is the cross, which has the value of an apotropaic charm against the collective infection. The remarkable thing is that the sign of the cross is outside of the house, and inside are the charred bodies of snakes, remains of a witchcraft ritual.

Mrs. Fierz: She rubs the ashes on the palm of her left hand. The ashes were a sign of a sort of power of rebirth in the snake, and by rubbing them into her hand the power goes into her.

Dr. Jung: Yes, whenever snakes, toads, or any such witchcraft animals are boiled or distilled or burned to ashes, it is done in order to get the

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essence, the spirit, one could call it. The spirit of the snake is its essential magic quality, and that quality is the power of rebirth; they are supposed by many primitive tribes to be immortal on account of the fact that they can shed their old skins, thus apparently acquiring a new life every year. So the procedure of rubbing the ashes into her left hand means that she tries to bring the specific rebirth mana of the snake into her own system. Of course, she does not know what she is doing, it just happens to her. Then, you remember, by burning a body, one not only gets at the mana of that specific substance, but the mana of the fire is added; fire is one of the important ingredients of witchcraft. Here we have to deal with a blending of two forms of mana, the two together making the volatile spirit. So she is not only acquiring the power of rebirth, but also the nature of the fire; she is getting the spirit or mana of fire into her own spirit. Then the left side represents the unconscious because the right is more associated with consciousness, so she is rubbing it into the unconscious. Therefore the magic path in Tantrism is called the path of the left hand. Then she said: "I put the knife in the fire until it was red hot." She uses the fire to heat up the knife, which here has a magic quality; it functions like the mandragora root that opens all locks. As you know, any cutting instrument always points to the dissecting mind, but here it is used as a magic tool. Of course, you can use the mind for entirely rational purposes, and then it has no magic effect at all, but the kind of mind which does work magic is the so-called natural mind. That is the sort of mind which springs from natural sources and not from opinions taken from books; it wells up from the earth like a natural spring and brings with it the peculiar wisdom of nature. And that mind has mana, it often fits situations so exactly that it really has what one could call a magic effect. Our patient is now heating up that mind; in other words, she is adding the spirit of fire to the natural mind. That sounds very abstruse. What would it be in psychological terms?

Dr. Reichstein: She puts more libido into it.

Dr. Jung: Yes, because heat gives energy, she is giving libido to the natural mind that wells up from her unconscious in order to bring it more into life. Practically it would mean giving less attention to artificial opinions, the usual rationalistic intellect, and more attention to the natural revelation from within. The problem has been the question of Tao, which she could not understand. She got an inkling of it but she could realize it better by following that natural mind, because the natural mind comes out of Tao. Then she said that she touched the roof of the house with the knife and the entire house fell away, she stood alone upon the desert at night with the fire burning beside her. You see,

the thing that remains is the fire, she is again associated with the fire, the source of libido and warmth. Here she seems to be in touch with the burning power of nature. And she is now no longer in a house, she is liberated from the house, so we must see what the house really meant. How would you explain or designate a house that is characterized by a Christian symbol outside and witchcraft inside?

Mrs. Sigg: As a provisional shelter.

Mrs. Fierz: It is a collective attitude.

Dr. Jung: Yes, as the town represents collectivity, so the house, as a part of it, is also collective. It is not emphasized here, but of course the idea of a house is to have a roof over one's head and four walls to protect one against all sorts of inconveniences or invasions.

Mrs. Sigg: It means the whole cultural atmosphere.

Dr. Jung: Yes, the whole traditional way of adapting to actuality. The symbol of a ship that carries you safely across the waves of the ocean is used in the same way. A house is a shelter, as a religious faith, or a philosophical conviction, or a traditional form, is a shelter. It is as if you were driven out of your own house when you lose your belief or your convictions: you feel like a nomad when you have lost the faith of your ancestors. This series of visions shows that up to the present moment she has still had an ultimate shelter in that house. Now how do you understand this statement, that the Christian belief or conviction that sheltered her hitherto can be witchcraft inside?

Mrs. Sigg: It was not a real synthesis.

Dr. Jung: Yes, it was just as association. You see, two things fell apart, so it is a pair of opposites; on one side the collective religion, fully acknowledged and highly valued, and witchcraft on the other side. Witchcraft is supposed to be very evil and such abstruse nonsense that one would hardly believe it could exist, it is too stupid. Yet that is the statement of the vision.

Mrs. Sawyer: When the Christian symbol has real life in it, it is magical, but when there is no longer life in it, it changes into witchcraft magic.

Dr. Jung: Yes, as long as a symbol has life so that it really conveys a solution, as long as it works, it contains all the magic, and there is then no witchcraft. In the Acts of the Apostles one sees the conflict between the Christian faith and witchcraft. According to legend, Simon Magus was a Gnostic, who was called Simon the Sorcerer. The tradition in the Acts of the Apostles is very one-sided, a distortion, for inasmuch as he was a real historical person, he was presumably a very wise man, but in the New Testament he appears as a vain sorcerer who tried to fly by

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magic and failed. There are other references to Simon Magus in early Christian texts, which are not included in the Bible, where he is spoken of as an opponent of the apostles; they performed miracles in the name of the Holy Ghost while he was performing miracles by black magic. And in the Old Testament there is the same opposition between Aaron and the sorcerer in the story of the miracle of the sticks transformed into snakes and back again into sticks. It is the age-old truth that a true religion, expressed by a true symbol, works magic; it has mana, it is convincing, it is the expression of the power of life. But if the symbol no longer conveys life, it is as if the mana fell out of that form and existed all by itself, and then it immediately degenerates into low forms like witchcraft. One sees that again and again.

One of the most striking examples is the history of Taoism in China. The early Taoism of Lao-tze is a marvellous philosophy, and also the Taoism of Chuang-tze two hundred years later, but in the course of the centuries it degenerated slowly into the most absurd sorcery, so Taoists fifty or a hundred years ago were the lowest kind of ordinary tricksters or swindlers. Of course, among them and behind them were true Taoists, and in recent years there has been a religious movement in China which is a very curious parallel to what is going on in Europe, namely, the decay of the official church—in China that would be the decay of Confucianism—and a return to Taoism in a renewed and far more positive form. In the course of history, one repeatedly sees the contamination of the very high symbol with the low magic performances, as if it were sucking up all the low magic; then when the symbol becomes lame, outworn, when it no longer holds the forces of life, it immediately sinks down and takes on the lower forms again. In Christianity the critical time was reached in the time of the Reformation when the great schism occurred; then witchcraft and sorcery, black magic in all forms, sprang up. Trials for witchcraft appeared only in the fifteenth and sixteenth centuries, in that critical time of the transition of the universal church, but ever since, such side developments have become more and more manifest. Spiritualism—which amounts to a religion nowadays—is such low magic, for instance, and clairvoyance, but all those things are now more or less recognized.

Astrology and dream interpretation were absolutely forbidden by the church. I could show you a book written by a Jesuit in the eighteenth century,¹ in which there is a long dissertation on the question whether

¹ Possible transcription error for sixteenth century. Benedictus Pererius, S.J., *De Magia; De Observatione Somniorum et de Divinatione Astrologica* (Cologne, 1598).

dream interpretation would be admissible. He declares that it is entirely superfluous because all the ordinary dreams are no good, and the extraordinary dreams might very easily come from the devil; so since the very good dreams do not contradict the truth as revealed in the scriptures, why pay attention to dreams at all? But there he becomes very careful because God has revealed himself in dreams so often and in such an unorthodox way. He dares not say that God would be incapable of inspiring a true dream, but he says such a dream should be submitted to the authority of the church and not be interpreted by any ordinary man. On the whole he comes to the conclusion that dream interpretation is a damnable thing, not to speak of astrology or chiromancy or any other such intuitive craft.

Nowadays we are investigating all that very freely, we discuss the possible truth in dreams and visions, but that is all wrong from the historical point of view. It is a symptom of the fact that the mana, or the magic power of life, has left the symbol. Therefore the churches are so peculiarly incapable of doing anything right. I once had a great discussion with a theologian over a certain patient, and finally said: "If you do not agree with me, you must handle the patient yourself." Of course, he would not, because the theologian believes that all illness must be in the hands of the doctor. If the apostles had come to that conclusion, where would the power of the symbol have been, or the power of the Holy Ghost? According to tradition they cured sick people, and that has always been considered a most powerful evidence of the living truth of the Gospels. It is absolutely wrong for present-day theologians to decline to heal the sick. Mental disease, or any psychological or psychical disease, is the suffering of the soul, and naturally the priest should take care of that. But his symbol no longer works, so he lets the whole thing drop into magic, he leaves it in the hands of doctors and jugglers and soothsayers, dream interpreters, astrologers, spiritualists—the whole list. Of course, we put another sort of scientific paint upon the thing. Magic has always been the source of science; science developed out of magic, not out of religion. Religion is too complete, but magic is very incomplete. It has that luciferian quality which instigates or stimulates the human mind and fills it with a sort of megalomania, with exaggerated hopes of power, hopes that we shall be able to explain the great mysteries of the world by means of the intellect. There is something fatal about it, for we must try to commit that Promethean sin against the completeness of religion. But we pay the price.

You see, the magic knife commits the Promethean sin, the luciferian mind that only trusts itself, that casts away the shelter of any traditional

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conviction. This woman simply blasts that house, and then she has no shelter whatever, she is in the desert, in the darkness. But she has a source of energy within her, the fire. You see, before she can realize the nature of Tao, she must destroy all the ideas behind which she has been sheltered hitherto, because only he who is able to deliver himself over entirely to the river of life can experience Tao. As long as he maintains traditional convictions he remains cut off from nature. He might find peace for his soul within the traditional symbol inasmuch as the symbol works, that is not to be denied—practically everybody does try to make a connection with the past in the secret hope that it may work. But as long as one is trying to make that historical connection, one cannot experience Tao.

We are now at the end of this series of visions, and the one that follows begins immediately with the symbol of the waters of life. She says: "I beheld a great stream of water rushing from a rock and flowing down a hillside." The spring gushing out of the rock and following the potential, symbolizes life moving like a river, seeking the deepest place, and that is Lao-tze's definition of Tao. She continues: "I stood upon the bank and saw many souls caught in the foaming torrent whirled about by the force of the water." What does this mean?

Mrs. Fierz: It is a parallel to a former vision where she saw in the eye of the old man a great stream in which people were whirling about.

Dr. Jung: Yes, she returns to the same vision, but this time she sees it through her own eyes. Now she says that many souls were caught in the foaming torrent. What does that hint at?

Mrs. Sawyer: They are helpless.

Dr. Jung: One might think that souls should be in the stream of life that they are there in the right place. But that she says they are "caught" sounds like a criticism. They should not be caught and whirled about in the water. What does it denote?

Mrs. Crowley: That she is not yet able to hold her own in the water.

Dr. Jung: Naturally she sees her own face there, she sees that she is whirled about in the same current. One can be in the stream of life in several ways: one can swim, for instance, or go in a boat, or one can be drowned. These are very different conditions. She sees the soul of man as a victim in the stream which indicates an unconscious condition—being unconsciously caught in the stream of events. Obviously she is now coming to a certain problem. What is that?

Dr. Reichstein: I think this is an allusion to a former situation. It means that she must find herself, get a fixed place.

Dr. Jung: Probably, but what would that be?

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Mr. Allemann: Consciously accepting the condition of the stream.

Dr. Jung: Exactly. It is a question of being consciously in the stream and not the unconscious victim of events. That would link up this vision with the former one. Tao is the conscious way, therefore written with the head sign, the way as seen in the head; so she is now about to realize something of what Tao means. She says:

I stood under the stream of water which issued from the rock and was afraid lest I also would perish. But I stood firm and lifted up my face to the water which was greatly refreshing.

What has happened here?

Mrs. Crowley: She did not fear it and so was able to endure it.

Dr. Jung: Yes, she is holding her own, she resists the rush of the water, she is clinging to herself. The idea is that the water is coming from above, always falling from above to below, and so carrying her with it as long as she is unconscious. But she now faces the down-coming water, she looks directly into it and holds her ground, so she feels that the water, instead of drowning her, is very refreshing. What is so particularly refreshing when one is conscious of the way? Well, when you are traveling through the Red Sea and have the wind astern, you know how it feels to go with the stream—you just suffocate—while traveling against the wind is very refreshing. So it is with the stream of events. If you can be conscious of the stream of life, if you see how the whole thing moves, you are naturally at variance with things; otherwise you could not be conscious. In a way you must be at variance with things, you must be against them. But that gives a feeling of power which you could really call refreshing. Nothing is more deadly than to be always in harmony with things, it kills one, but to feel at least a difference, or really a conflict, is refreshing. A controversy, even a rather heated discussion, may be most refreshing, as you know; it is as if a leaden weight were lifted, removing a terrible atmosphere of gloom.

Mrs. Crowley: Is it not also being outside of oneself, capable of observing things? So one cannot be so completely immersed or destroyed, one is not a victim.

Dr. Jung: Exactly, one is not a victim. Now she says: "I emerged and stood upon the other bank of the stream." She has already traversed the stream; evidently she was under the water for a moment, and then came out of it. She continues: "I was filled with a new strength and about me played flames of white light." Crossing the great river is a rebirth symbol, and therefore the renewed strength. But what about these flames of white light?

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Mrs. Crowley: They would be flames of consciousness, having to do with her mind, rather than the flames which were fiery and red and emotional.

Dr. Jung: Yes, they were flames of passion before, and now it is the white light.

Mrs. Baynes: Does it not mean that she is approaching the central experience? The white flame is the symbol of it.

Dr. Jung: Yes, there is beautiful evidence for that in the *Tibetan Book of the Dead*, where the Clear Light of the Void, the *Dharmakāya*, first seen in the *Chikhai Bardo*, is called the "Divine Body of Truth."² So this would be a true symbol, it would be the light of vision, of understanding, a form in which the magic fire could be contained; no longer the chthonic witchcraft fire of a merely emotional nature, but the pure light of truth. For truth is a certain way of understanding and a way that contains the fire. You see, what is usually called truth is more or less dissolved by the flames of passion, it simply doesn't stand fire, nor does it hold water, but the criterion of a real truth, or of a real symbol, is that it does stand the onslaught of fire and of water. You remember in one of the early visions, she was standing between the flames and the water. That was the test.

Mrs. Sigg: I think this is a parallel to that earlier vision of the stream with the bodies flowing along in it, and in that case also she saw the white light soon after, it was then the white city.

Dr. Jung: The white city was the first glimpse of the white light; in Tantrism the idea of the perfect white light is also associated with the idea of an abode, a city, the sacred place. So we may expect that here she is approaching a very central experience. Now the scene changes. She says:

I walked into a dark jungle. The trees parted to let me pass and many wild animals followed behind me.

What does that mean?

Mrs. Sigg: She is on God's way where all hindrances vanish, like the Jews in the Red Sea.

Dr. Jung: It symbolizes being on the right path, in tune with things; where there had been rocks in her way, they are suddenly no longer there, darkness gives way to light, the trees part to let her pass; it is a

² *Chikhai Bardo*: the first section of the *Bardo Thodol* or *Tibetan Book of the Dead* (See above, 3 March 1931, n. 4). In his commentary, Jung writes that the *Chikhai Bardo* deals with "psychic happenings at the moment of death" (CW 11, par. 831); he compares the book's goal to that of a profound analysis—to achieve a release from projections.

symbolic picture of the smooth part of Tao. And many wild animals following behind would mean what?

Mrs. Crowley: That her instinctual forces were behind her.

Dr. Jung: Yes, the chthonic fire of passion burns in the animal, but as she is on the right path even the fire of passion or desirousness falls into the right rhythm and follows the path. She continues: "When I emerged from the jungle I saw the entrance of a Mithraic cave." This is very interesting.

Mrs. Crowley: Does it mean a new form of initiation?

Dr. Jung: The Mithraic cave is the place of initiation, but is it not strange, having traversed the stream and having been reborn, having even had the vision of the white light, the "Perfect Body of Truth," that she should now land at a Mithraic cave? It was already strange that she should be walking into that jungle, but it might be that after rebirth the *enantiodromia* followed, where she was tested, to prove that her renewal really held good. But why should she come suddenly to a Mithraic cave?

Dr. Reichstein: I think because the animals were with her, wild animals behaving as if they were tame, something Dionysian must follow.

Dr. Jung: Well, wild animals behaving tamely would be awkward company. Do you remember the story of St. Anthony, the patron saint of the swine? He had a tame pig that led a very saintly life, and when St. Anthony died and went to Heaven, the pig went with him, they both traveled to the gates of Heaven, where St. Anthony rang the bell. Peter opened the door and said "Come in," so the pig was going in after him; but Peter said that the pig could not come into Heaven, that was quite impossible. A famous German humorist made verses about it: "*Es kommt so manch Kamel hinein Warum nicht auch ein frommes Schwein?*" That means: Since so many camels got into Heaven, why should not a pious pig get in too? Rather a stupid joke, but it is really a very serious and interesting problem. Have you noticed that in the whole of the New Testament nothing is said about the fate of animals when they die, excepting in one rather hidden allusion? What happens to your faithful dogs, or to your horses? In just one place, St. Paul speaks to the Apostles of the *apokatastasis*, the reinstatement or redemption of all creatures. The idea is that all creatures are lying in fetters with us, and as we, the children of God, are expecting the revelation of the Holy Ghost within us, so the whole of nature is expecting that spiritual miracle; as man will be redeemed ultimately, so the nature of the animals will be redeemed too. It is a very faint allusion, but there are other facts which contradict the usual attitude of the New Testament. In the early church there are several legends about saints having animals who were also saints. There was

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a certain saint who had a saintly ass, for instance, and when he died, the ass was buried, not exactly in the church, but under the threshold of the church. And there are other stories of the same kind, that idea never died out completely. The relation of St. Francis to the animals was a historical revival of it; his brother the wolf was a saint, well deserving to be buried in sacred ground.

There is a story about a place in East Africa where Christianity was introduced. The missionary, who did not understand the language very well, translated a hymn, "Christ is our hope," but he put the accent upon the wrong syllable, so the word meant locust, and for years the Negroes sang: "Christ is our locust." They were quite satisfied, it meant much more to them than the original version. Then the bishop, who really understood the language, came one day and discovered to his horror what they were singing. You see, that fits in with the old belief that God also appears in the form of animals.

So the question of animals is an important one, so important that in the early teaching, not of the church but probably of Christ himself, the animals were not omitted. For the new members, I will quote again that passage from the famous *Oxyrhynchus papyrus*. "Jesus said: Who are these that draw us to the Kingdom of Heaven? The fowls of the air, and all beasts that are under the earth or upon the earth, and the fishes of the sea, these are they that draw you." Now the question is, why have the animals disappeared? When animals are no longer included in the religious symbol or creed, it is the beginning of the dissociation between religion and nature, then there is no mana in it. As long as the animals are there, there is life in the symbol, otherwise it is the beginning of the end.

Dr. Reichstein: What about the symbolism of the lamb?

Dr. Jung: The lamb is too symbolical; it hardly counts as an animal; in the New Testament it is really a figure of speech. But when Christ speaks of the fowls in the air, the fishes in the sea and the animals upon the earth, he means the real animals; and the sacred ass that was buried under the threshold of the church was a real animal, that was not a metaphor. Now the suite of animals following this woman leads up to a certain problem which you will recognize from the next sentence, where they come to the entrance of the Mithraic cave.

Mrs. Sawyer: When she went to the white city, she found the bull there, who told her she must drink of the goblet again and again. It seems as if she were now coming to the same situation.

Dr. Jung: There again is a parallel, but what would the Mithraic cave mean?

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Mrs. Crowley: Mithraism means the sacrifice of the bull.

Dr. Jung: Yes. You see, the animals that follow suggest the problem, what shall we do with the animals? And the next suggestion is the sacrifice of the bull. Now why not Christianity, why not the sacrifice of the lamb?

Miss Wolff: That house blew up.

Dr. Jung: That is true, and only the cave of Mithras is left. In other words, there is no question of a Christian solution of this problem because that house blew up literally, and therefore she could only regress to a former solution, or progress to a contemporary solution. That is often the case. In dreams of people who know nothing of Mithra, one observes this same dilemma, and the same possibility of solving the problem, not in the way of Christianity, but in the way of Mithra. Now what is the typical difference between the two religions?

Mrs. Sigg: In one, man was sacrificed, and in the other, the animal.

Dr. Jung: Yes. In the Christian religion the sacrifice of the lamb was merely metaphorical; what was meant was the human sacrifice, or the divine sacrifice, the sacrifice of God's only Son. While in the Mithraic religion it is true that the bull is in a way Mithra himself, yet it is decidedly a bull. Therefore, it is always depicted in the form of a bull of the arena, and Mithra as the toreador, though in the antique form he does not stab the bull through the heart with a long sword, but jumps upon his back and strikes with a short sword or dagger from the neck down. You remember the bull is often represented on Mithraic monuments with a sort of belt, and in the antique arena that belt was gripped by the toreador in order to swing himself onto the bull's back and stab him with the short sword. So it means the sacrifice of the bull, the animal, and not of a human being. We have already discussed this in a former seminar,³ and I pointed out that the advantage Christianity had over Mithraism, the merely symbolic advantage which was not recognized then, was that the sacrifice was far more differentiated and far more complete than in Mithraism. There is the idea of discipline in Mithraism, but not of complete sacrifice. So in our days when to so many people the Christian symbol has become obsolete—when the house with the cross outside and witchcraft inside has completely vanished—people are naturally asking what to do with their animals, what to do with their nature, that is, and they come quite naturally to the idea of the Mithraic solution. That happens to our patient here, as it has happened before, when she reached the white city she could not stand the light and had to recognize the Mithraic idea. It is rather like the cult of Attis,

³ Above, 12 Nov. 1930, p. 78.

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the cult of the bull's blood, the idea of drinking the blood or bathing in the blood of the bull.

Mr. Baumann: I recently read a strange thing—that in a fox hunt young girls put their whips into the blood when the fox is killed.

Miss Hannah: Oh, I have hunted all my life and it is not true! But there is blooding. The first time a child of hunting people comes out with the hunt, if he is anywhere near at the kill, the Master of the Hunt bloods the child, he just touches him with the blood.

Dr. Jung: I did not know that. Of course, that is just such a barbarous custom, perfectly outrageous! You see, these things are still alive, or why should one dream of drinking the bull's blood? In a way this is a regression, our patient is obviously unaware how this problem of the animals is solved, and she naturally turns to the Mithraic solution, which, mind you, has worked in the past. Now she says: "I entered and beheld the communicants who had just killed the bull." That means solving the whole question of the wild animals by killing and eating them or drinking their blood. She continues:

They prayed in a loud voice while they dipped their hands in the blood: "Give us of your blood, Oh bull, that we also may live."

That is simply part of a ritual; blood is always the special substance containing the life power, as the blood of Jesus is the life-giving mana according to the Christian idea. There are many points in common in the rituals of Attis and Mithra and Christ.

Dr. Curtius: And the bull fights in Spain?

Dr. Jung: They come directly from antiquity, and therefore the religious fervor in them; it is by no means a mere sport, it is almost like a religious feast, that tremendous enthusiasm points to something religious. And one can understand because it is a very masculine performance, the main point being to demonstrate the complete superiority of man over his emotions. So one could say that the toreador, always risking his life, symbolized Christ; he has the value of an antique religious symbol. Therefore Mithra was represented as a toreador. Now in this vision, the prayer of the communicants: "Give us of your blood, O bull," is extraordinarily like the idea in the cults of Mithra and Attis. They kill the animals in order to drink their blood, integrate them in a form that is not dangerous; they kill them that they may live. The text continues:

I said to them: "Your faces are encrusted with blood. You are too heavy with the blood of the bull."

Remark: They have too much materialism in their lives.

Dr. Jung: Yes, and she criticizes here the horrid aspect of the people,

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their faces smeared with blood. Imagine a real taurobolium—real blood dropping down upon one! It was terribly barbarous. And a horrible idea underlies our Christian communion; taken literally, it is a feast of cannibals. The doctrine of transubstantiation forces one to believe that it is really the blood and the flesh. But that is too heavy, too earthbound, and that is what our patient is criticizing. Then she says: "When I had spoken all the communicants arose and followed me."

Mrs. Sigg: She seems now to have a better measure of things. All the collective elements in her had made for exaggeration.

Mrs. Crowley: It is as if she had assimilated them.

Dr. Jung: Yes, for they arise and follow her. It is a very interesting cortège—first the animals, and then the communicants, the eaters of animals. She continues: "We peered together into the temples of Rome and Greece and Egypt, but they were all deserted." What does this remind you of?

Miss Hannah: In one of the early visions there was a cortège of animals.

Dr. Jung: That was when she went back into the past, and when traveling down to the underworld, she passed temples of Rome and Greece and Egypt, and then she came up again through those old religions, seeing and experiencing the true value of those pre-stages. And now she has been through the cult of Mithra, and is casting a glance back over the whole development. What does she discover when she looks into those temples? Formerly she discovered life in them.

Mrs. Baynes: That should all be dead now because she has gone on.

Dr. Jung: She sees that they are all deserted, all that has produced its juice; she got it and has rejected it. She says: "At length I led them to the shores of the sea."

Mrs. Crowley: The unconscious.

Dr. Jung: Yes, the things one cannot see. The sea is the symbol of unfathomable depths and immense extension, the symbol of countless possibilities, and that is what she is coming to—the unconscious.

They asked me: "Why have you led us here? We behold nothing."

Then they all went away and I was left standing alone.

Why is that?

Mrs. Baynes: She cannot take that whole tribe through the experience that is ahead of her.

Dr. Jung: The question originally was what to do with the animals, with instinctual nature. The proposition of the cult of Mithra was killing them, eating them and drinking the blood, assimilating them, in other words; and then one must assimilate those who have assimilated the

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animals. So she goes on until she comes to the unconscious, and there the past cannot understand the future, so it simply drops away from her. It is no longer a problem because it is now all within her. Those outer forms, the killers and their victims, have dropped away, and she is left standing there on the shores of the sea. Now what would be the sensible thing to do there?

Mrs. Sigg: Go into the sea—swim.

Remark: Wait for a new revelation.

Mrs. Perkins: Take a ship and go across it.

Mrs. Sigg: It seems that she is now faced by the necessity of finding an individual way of adoration.

Dr. Reichstein: Perhaps she should only contemplate it.

Mrs. Baynes: She had better find the old man again.

Mr. Baumann: I think she should just wait, just look at it.

Dr. Jung: Now we shall see. "I gazed for a long time at the waters." That is what she should do. As long as she is so very much in doubt about that unknown possibility, she should not just plunge into it, go swimming. Also when facing an unknown possibility, there probably would be no ship waiting to carry her across uncharted seas. Usually there is nothing at all, just a blank wall, and the wisest thing to do about a blank wall is to sit down and stare hard at it. By looking at the sea, by forcing one's libido into the sea, one makes it pregnant, and then a birth will take place. She says:

At last the waters parted and from them arose a woman crowned with light. In her hand she held something which she lifted toward the sky.

She made a picture of it [plate 23] because this was to her a most impressive experience.

Remark: It is beauty arising out of the sea, is it not?

Dr. Jung: Beauty? Well, that remains to be seen. It is decidedly a birth from the water. We must try to understand this birth, and who the child may be that is born from the sea. Have you a title for that woman?

Mr. Allemann: Aphrodite.

Dr. Jung: Aphrodite Anadyomene⁴ would be a good classical title. Or a more literary one?

Dr. Curtius: The subtle body?

Dr. Jung: There is a literary title which gives at once a clue to the character of the woman.

⁴ The Greek goddess of love and beauty whose epithet *anadyomene*, she who emerges, refers to her birth, full grown, from the foam of the sea.

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*Mrs. Baynes: The Lady from the Sea, by Ibsen.*⁵

Dr. Jung: She is the lady wedded to the sea, and of course Aphrodite, who rose from the sea, born out of the foam, would be a good mother to her, she has shown the way. But that is only external, and Dr. Curtius has mentioned the subtle body. Will you please explain to us why you think of the subtle body here?

Dr. Curtius: She was near to the Tao, so I think she is now at the point where she can develop the subtle body.

Dr. Jung: And Mrs. Sigg thinks that the atmosphere of this picture does not suggest Aphrodite Anadyomene. Of course, it all depends upon how you understand Aphrodite. It might be Aphrodite Urania, heavenly love, which has nothing to do with Venus, the mother of all lovers. Love is both above and below.

Dr. Curtius: She represents herself in the picture.

Dr. Jung: It represents her in a way, but she would hardly think of herself as possessing the aura of a saint, or as rising from the waves in such a heavenly way.

Dr. Curtius: But as her subtle body—her Self.

Dr. Jung: Oh, if you write Self with a capital, that is something else. You are right, it is the first experience really of the Self, of something rising in her, being born in her out of her unconscious, which is not herself, which she merely beholds. This is the answer to all her problems. How would you formulate it?

Mr. Baumann: Is this not the Eros against the Logos?

Dr. Jung: Oh no, it is beyond the pair of opposites, as is indicated in the picture. The two waves that part suggest a pair of opposites, right and left, and in the center is the reconciling symbol. Eros is here and Logos is there, and that is beyond; it is what one would designate psychologically as the transcendental function. The figure that appears is the idea of the Self, the objective Self, which is not identical with the ego; it is the psychological non-ego.

⁵ A play by Henrik Ibsen (orig. 1888; tr. U. Ellis-Fermor and P. Watts in *Plays*, New York, 1950) about a woman who waited by the sea for the lover she once met there. Jung considered the scene archetypal and discussed it again in "The Tavistock Lectures," CW 18, par. 366.

LECTURE IV

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Dr. Jung:

At the end of the last vision, our patient was left alone gazing at the sea, her whole suite of animals having vanished. She saw nothing for a long time, but at last the waters parted and from the waves arose a woman crowned with light, which we said referred to the Self. Why do you think she had this vision of her future Self at this moment?

Miss Hannah: Because she had assimilated the past, the animals and the eaters of animals.

Dr. Jung: How would you prove it?

Miss Hannah: Chiefly, that you said so!

Dr. Jung: Well, the master speaks wise words and everybody swallows them, but he might speak the greatest nonsense, so you must give us the evidence.

Mrs. Perkins: She had looked at all those ancient temples and found nothing in them.

Dr. Jung: And then she herself had the active role you remember. The text says: "When I had spoken, all the communicants arose and followed me." That means, whatever was still left of the Mithraic attitude of mind, the cult of the bull, or the antique mentality as indicated by the temples of Greece and Rome and Egypt, all that joined in and followed her; the whole hierarchy was reestablished, all the unconscious trends, all the racial memories from the past of mankind joined in and followed her. And then everything disappeared. Now where did they all go?

Dr. Reichstein: Into the unconscious.

Dr. Jung: The unconscious which is here symbolized by the ocean. And what would such a situation denote as to the condition of the individual?

Mrs. Sawyer: Could you not say that the libido in the animals had gone into her, and that gazing at the ocean produces the thing out of the unconscious?

Dr. Jung: Well, there is a hitch here. It is a very particular situation which explains why the Self appears at all. For it can only appear when

she is constituted as a totality, it is quite impossible if she is not integrated. Therefore we must expect the process of integration. That is first symbolized by the coming up of the animals, and then by all those scattered forms, all that is left of the antique mentality; it is as if her psyche consisted of many dissociated mental figures, a sort of schizophrenic condition. But it was not pathological, it was rather the condition of the twenty-five figures in the Chinese yoga. You have probably read in *The Secret of the Golden Flower* that at a certain stage of the yoga practice, the state of concentration and contemplation, the constituents of the unconscious mind begin to dissociate, they split up into a series of figures. The number twenty-five is only symbolical, it simply means a multitude of figures which show the actual condition of the mind. That is, the introversion of the libido and its concentration upon the unconscious cause the animation of all the unconscious processes, and so a dissociation into many figures. It is on account of the dissociation that these figures become visible, and only to the extent that they are recognizable can they be assimilated into the totality of the conscious personality. That is what we are watching now; all the figures out of the past assemble again and disappear as separate entities into her personal self. One should not say into her conscious personality, though a large amount of the libido has gone into her consciousness. The figures themselves sink back into the original unconscious condition as depleted images, so their original energy is now in the conscious, and therefore the conscious is on top as a strong unit. This is demonstrated in the vision by the fact that she is alone, and the unconscious is apparently completely empty as far as the images of the former constituents are concerned, they are now pale and inefficient. She might assume that nothing could be seen there. But then it is as if she had the feeling that after all something *could* be seen, so she gazes at the ocean and out of it comes that figure of the white woman with the golden halo, who we said represented the idea of her own totality. Now do you think that the series of visions could end here? Would you assume that this is the summit of all that one could reach?

Dr. Ott: It ought to be.

Dr. Jung: One can hardly imagine what there could be beyond. Of course, one should never expect to arrive at the Self exactly, because there is still the conscious ego. If this woman imagines herself to be identical with the Self, she would simply suffer from an inflation and would have to go at once to an analyst to be deflated. But would you say that having the vision of that completeness is all one could wish for? Or is there any doubt about it?

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Mrs. Crowley: She might have another regression.

Dr. Jung: But why should she regress if she is safe?

Mrs. Sawyer: Or it might be that she did not realize it enough.

Dr. Jung: Exactly. She might be dull, with no heart or feeling, not realizing what that figure meant, and so possibly she would have to pay for that, she would have to face the consequences.

Dr. Ott: She would have to go back to the less complete symbols.

Dr. Jung: Yes, we saw when we encountered the idea of Tao, that she was quite dull, and then she descended to lesser and lesser truths until she came to the most erroneous yet the most accessible aspect. She became more and more exoteric. This is an esoteric vision, it is the truth if she could receive it. But she may have to go out of the interior of the temple into the precincts, as it were, and there the same thing will be repeated again and again in lesser forms; she will expose herself again and again to error, to other illusions, but the thing will then be more accessible. From what she says here, it is hard to see what the next difficulty will be, but there are a number of possibilities. There is still another point. She notices that the figure in the vision is holding something up in her hands. What would that be?

Miss de Witt: She is offering her good will, her wish to become that future higher self.

Dr. Jung: Try to be quite naive about it, try to see such a figure. What would she hold up to the sky?

Answer: A jewel.

Answer: A child.

Dr. Curtius: It is a new attempt. By really accepting the vision, a new honest attempt will be made.

Dr. Jung: If it were a boy. A girl would be no attempt at all.¹ But we don't even know whether it is a child.

Mr. Baumann: It might be a heart.

Dr. Jung: That gesture of adoration is a very classical one, so we may be sure that whatever she is holding up to the sky is a precious offering to the gods or whatever is above; and it is something that has been below and *needs* lifting up. That is all we can make out, and we are almost forced to assume that it must be something which is destined to reach beyond herself, rather as if she were there merely helping something that has been submerged below, lifting it up to the heavens. So our interpretation of this figure as the future Self is questionable. Would it

¹ Psychologically, in this case, a girl would be no attempt because it would be the reproduction of the same thing again. See page 710 for Mrs. Baynes's request that Jung explain this statement; see also "Psychological Aspects of the Kore," CW 9 i, pars. 182–203.

not be safe to say that the symbolic precious thing which she is holding up—substance, child, jewel—would be the real Self?

Mr. Allemann: It is the future she holds up, simply.

Mrs. Sigg: It might be something which she has to form with her own hands; there is something of that in the gesture.

Dr. Jung: That is a good idea. Though her gesture does not necessarily suggest forming anything—you see, I have not formed this ashtray, yet I can hold it up—but to call it a product would unite the idea of the jewel and the child, something that she produces by lifting it up into the light above.

Mrs. Crowley: It might be the unknown thing that would come out of her life, it might even be her inferior function, or the inferior part of herself that is unrecognized, unappreciated.

Dr. Jung: Mrs. Crowley thinks it might be the inferior function that needs to be lifted up, the idea that the last shall be first, that what has been hidden in darkness will be in the light, a very psychical *enantiodromia*. That would be suitable, and therefore the gesture of invocation of this figure. What was the least is now lifted up into the light as the most precious thing. But what it is remains entirely dark.

Miss Hannah: Could it not be the start of the diamond center?

Dr. Jung: It could be the diamond center, or the jewel in the Lotus, and the jewel in the Lotus is the child Buddha. On the third day after his birth he stepped into the Lotus in order to announce the law to the worlds here and beyond. It is the diamond center sure enough, and now we must try again to characterize the woman who acts here as an intermediary.

Mrs. Sigg: It might be a product or a thought that is growing like a plant, a germ that is taken from the earth. The figure of the woman has something plantlike in it.

Dr. Jung: That is true, and we encountered that figure before. Do you remember the figure of the woman standing as a tree, her arms as branches outstretched to the sun? The pool of gold was the precious substance below, and above was the disk of the sun. This is exactly the same idea. But this woman who rises from the sea is no longer the tree. Thought, the product of man, is like a flower, so she is a plantlike form holding up the flower of thought, and that is the idea of the diamond center; it is the Lotus or the Golden Flower. So what happened before was that our patient transformed into a tree by virtue of the unknown existence and operation of the diamond center within her. Do you understand? That is a case of the existence and operation of an archetype which, quite unknown to ourselves, unconsciously influences our lives to

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such an extent that we perform the symbolic role and have the symbolic qualities of, say, the diamond center.

Mrs. Sawyer: I don't see how thought can have to do with the diamond center. Does it not depend upon which function is inferior?

Dr. Jung: Oh, you must not mix it up with thinking, it means just a mental form.

Mrs. Stutz-Meyer: It is now the rebirth, and thought is the thing she holds in her hands.

Dr. Jung: Yes, but what we are interested in is the interrelation between that inner process and the human being. When she was the tree it was an inflation, she was not a tree but she had to perform the tree. And afterwards, when she was walking in the wheat fields, there was that shining white halo around her head. There she was wheat, a plant, blossoming in the light above. But that process is not her human self; it is impersonal, beyond herself; it is, one could say, the divine process. And now, rising from the surface of the water, it is really herself in a symbolic role—but naturally, an anticipation. As the sense of the vision shows us very clearly, the essential thing is the rising of the jewel, the treasure which always comes from below. It would correspond to the rising of the Kundalini in Tantric yoga. And where would she be now in the series of the six *chakras*?

Mr. Allemann: In the heart center.

Dr. Jung: Yes, this figure is rising above the ocean, and the ocean is the shining surface which, according to Tantrism, would be where the air region begins, the heart center. So she is just in the heart center, holding up something which is decidedly not of human structure, as far as one can make out; if it were, a real child it would be visible. And the next region above would be the fifth *chakra*, the ethereal region, *vishuddha*, the region of the larynx. That is above the lungs, it is the region of the voice, which serves for expression, language. And language is a means of carrying the abstract liberating thought, the thought that has left the heart region. The air carries the thought above, for there is no sound without air, the air is the riding horse of thought. Language is an abstraction conveying something that is liberated from matter, that is beyond the thinnest form of matter. So this figure rising from the water has the movement of the Kundalini rising into the air, and carries the secret of the next step, the abstract thought symbolized by the flower mandala. Therefore in Chinese yoga it is said that the Golden Flower is the birthplace of the diamond body, meaning the subtle body, the ethereal body; therefore also the suggestion in the plantlike form of this figure, it is again the tree gesture.

Now this woman is herself impersonating the mystery, the divine process which takes place within us besides our ordinary human psychology, which has nothing to do with our personal psychology. But our personal psychology is tremendously influenced by this process. It is as if one had not only to be Mr. or Mrs. So-and-So, having such and such children and such and such social obligations, but over and above all that, there was the serpent, trying to accomplish something quite strange to one's daily occupations. To try to explain such a thing in terms of human life is absurd; it cannot be explained in such terms. So it is preposterous to expect anything personal in such a series of visions. It would be like looking for something personal in the law of gravitation. It is a natural process, one could say, which is peculiarly disregarding of our personal moods and hopes, our wishes and convictions.

Now before we go on to the next vision I have asked Mr. Baumann to explain the course of the visions according to a sort of wave scheme with which he has been experimenting. His diagram shows the musical principle, one could call it, in the movement of the motifs in such a fantasy.

Mrs. Baynes: While he is getting it fixed, would you mind explaining why the sex of the child would have made any difference—if it had been a child?

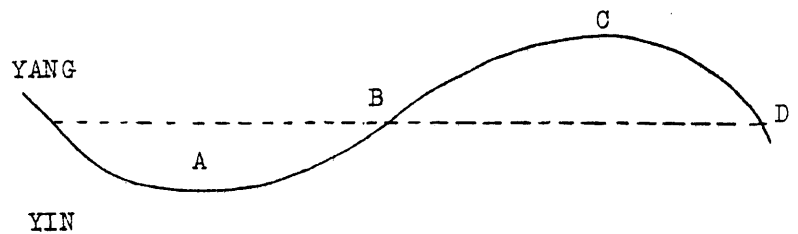
Dr. Jung: A girl would mean a sort of continuation of herself, as she is a woman, while a boy would be a new attempt, the birth of the *Puer Aeternus*, indicating that she had come to a sort of impasse or standstill which needed that for a renewal—a complete change or something of the sort. But a girl is just a continuation, as I said. Therefore the extraordinary identity between mother and daughter, which is so difficult to straighten out. That was demonstrated in our association tests.² We found that the greatest harmony in the way of associating existed between mothers and daughters, there was an extraordinary similarity. There was a case, for instance, where the daughter's answers were more than thirty percent identical with those of the mother. There is a much greater difference between mothers and sons.

Mrs. Crowley: What about fathers and sons?

Dr. Jung: Fathers are still farther away, the son is nearer to the mother. The mother and child relation is closer. But the boy is nearer to the father than the girl, who is decidedly nearer to the mother. The father is less in the house, and he does not actually give birth to the child, which makes a certain difference.

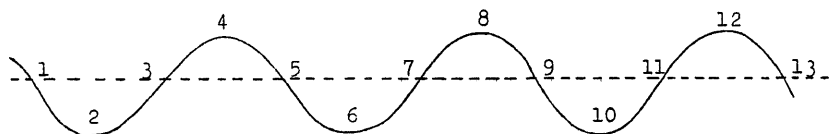
² Jung's experimental work on the revelation of unconscious complexes through timing and noting subjects' association to words. He discusses the similarity of mother and daughter test responses in "The Family Constellation," CW 2, pars. 466ff. (orig. 1907).

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- A *YIN*, unconscious, chthonic, undifferentiated, instinctive. Symbols: ocean, lake, water, earth, cavern, crater, animals, Great Mother, motor car, etc.
- B *PAST*, archetypal, regressive. Symbols: awkward situation, family, old man, wise man, medicine man, old animus, saint, Mary, initiates, animals, etc.
- C *YANG*, conscious, spiritual, divine. Symbols: thought, idea, voice, bird, sky, Holy Ghost; sun, stars; God, animus, *psychopompos*, eternal city, mountain.
- D *FUTURE*, new way, progression. Symbols: new idea, hunch, voice, direction, light, birds, star, jewel, child, young animus, young animals, new objects.

Mr. Baumann: I tried to find a rhythm going through the visions. I started with a line going down to the Yin (A) or the unconscious, and then up again to a certain point, about on this center line (B), then continuing on to the Yang (C), where it comes down to the same point (D) and starts again. That is the up and down rhythm. Now out of the Yin, the unconscious, comes something like an archetype which represents the past, or just a going back. In the case of our patient I have put Eros in the Yin, and above is consciousness, or Logos. This is the point where the line passes through an archetype (B). When she has reached the highest point she is in Logos, and there is the white city, or a *psychopompos*, a new animus, who gives her an idea or a suggestion, or shows her a new way. Of course the interpretation of the symbols is quite different, one should not stick too literally to one meaning; sometimes the serpent leads down to a cave, for instance, and another time it shows a new way up; the principle is the important point. Dr. Jung has asked me to try to make the last vision fit into this plan and according to my idea it works this way:



You remember the water is rushing from the rock (1) and flowing down a hillside. The water means the unconscious and the water is going down to the ocean (2) or a valley or any deep place.

Dr. Jung: The text says: "I stood under the stream of water which issued from the rock and was afraid lest I also would perish." She is completely under the water.

Mr. Baumann: And in the stream of life, in the foaming torrents, there are a great many souls.

Dr. Jung: They would be just contents. The souls are caught like fishes, and fishes are contents of the ocean, the unconscious.

Mr. Baumann: And coming into the stream of life is an awkward situation, she might be caught there (3).

Dr. Jung: You mean the awkward situation is an archetype—like an impasse or a narrow escape of some sort. That would be true here. It was a pretty awkward situation to be under the water in a very swift-flowing river, but she says: "I stood firm and lifted up my face to the water which was greatly refreshing." So she has passed the archetypal situation of being overcome. It is all the same whether being overcome is due to the onslaught of an enemy, or of animals, or waves, or a dragon. Very often the dragon is simply the personification of a dangerous river, or an avalanche falling down, and if one manages to stand firm and resist it, one has overcome it and comes up again.

Mr. Baumann: The situation is overcome here by her lifting up her face, meaning that she wants to see clearly (4), and by this process she gets to the other bank of the river which is a new place, it is the future, and there she finds new strength; she says flames of white light were about her (5).

Dr. Jung: "I was filled with a new strength and about me played flames of white light." It is the way out, or the new situation that comes from the archetype.

Mr. Baumann: Now we leave the Yang, we have to start again at the same line, she is coming down to the dark jungle with the animals (6).

Dr. Jung: It is an impasse, dark woods in which one might easily be overcome, and many animals, but she emerges from the jungle.

Mr. Baumann: Then she comes to another archetypal situation, a Mithraic cave (7).

Dr. Jung: The cave itself might be an awkward situation, perhaps the mouth of a dragon about to swallow her, but as it is a Mithraic cave it could also be a haven, it could be a temple, which means salvation.

Mr. Baumann: Now there is singing in the cave which is also archetypal, but she has a new idea about this archetype, she says: "Your faces are encrusted with blood" (8).

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Dr. Jung: That is quite true, a new idea which rises from the archetypal situation.

Mr. Baumann: It is a new insight, a new knowledge. Then I got into trouble and I tried two ways. She is going to see old temples and of course that would be archetypal, but the old temples are deserted; usually there are priests and ceremonies in them, but that they are deserted might be a new situation. So I put the old temples, not on the archetypal point, but on the point of the future, a new idea (g).

Dr. Jung: Oh, I should say you had enough of that new idea in the sentence, "Your faces are encrusted with blood."

Mr. Baumann: I also made out another scheme. The initiates are praying for new life out of the blood of the bull, so that means something new coming. When she says: "You are too heavy with the blood of the bull," it might be the Yin.

Dr. Jung: No, the movement there would most probably be towards the future, the new idea; that is, after the new suggestion comes the criticism; it is the refusal of the blood sacrifice, of their being smeared with the bull's blood. Then after that, according to theory, she should move down again. As a matter of fact, she does move down, because the latest form of the antique bull cults was Mithraic, the others were much older. So when she says, "We peered together into the temples of Rome and Greece and Egypt," she is really going down into the past. That she found them deserted is really the point where it might turn. If they had been full of people she would have been submerged again, swept into the antique mentality. But they are deserted, so she has already got beyond the danger. Going back to the antique temples was a decided danger; we have seen the trouble she has had in her *pérípéties* through becoming infected by ancient cults. Having given up the point of view of today, she naturally had to regress, and naturally she fell under the attraction of the old cults. There is a story by Algernon Blackwood called "The Descent into Egypt,"³ which is very good from a psychological point of view, though he is a very poisonous writer. It is the story of an Egyptologist who was interested in the antiquities there, but instead of just excavating and explaining them, he suddenly discovered the extraordinary life they contained, their magic became revived. Egypt got at him, as it does in a very subtle way. He was sucked in and disappeared, he lost himself in the mystery of the still living archetypes of ancient Egypt. That is not an invention, such things happen in real-

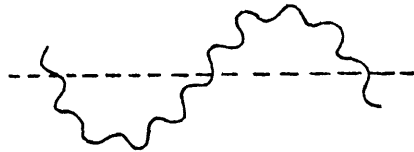
³ Algernon Blackwood (1869–1951), a writer whose plots were influenced by his theosophical beliefs; "The Descent into Egypt" appeared in *Incredible Adventures* (London, 1914). Jung discusses the book in *Analytical Psychology*, p. 139.

ity. It is the spell of the primitive countries, the going black; I have told you of the same phenomenon in Africa. Now what is the new situation?

Mr. Baumann: The text says that after leaving these deserted temples she goes to the ocean, and of course that has to be down below (10). Then she contemplates the ocean, in which the initiates have vanished. They are archetypes (11). And then out of the ocean comes the superior woman (12) who holds the jewel. That is the new thing (13).

Dr. Jung: That is satisfactory. The ocean is the way down into the past, the ocean is always at the lowest point. As in going down from the Alps, for instance, there is always a river at the foot which leads to the ocean, the deepest place. And so, if you follow your psyche down to the roots, you reach the primitive condition first, and finally the place where man was more or less cold-blooded, an amphibian living on the shores of the ocean. Certain biologists hold that the period of menstruation in women has to do with that period of man's life by the shore of the ocean, when his nutrition was influenced by the tides—a hypothesis in which I do not believe. It is an effort to explain the twenty-eight-day moon period. You see, they reckoned with the ocean as a living fact of our biological background.

Your scheme is perfectly satisfactory, it really gives the rhythm. My only criticism would be that you might change the level, because the starting point in each successive movement is always decidedly higher up, or more to the center. You see, the whole thing is a periodical movement towards the goal, each beginning a little nearer.



Mrs. Fierz: There might be secondary curves interplanted.

Mrs. Baynes: Why not just have the curve climbing the sheet instead of going horizontally?

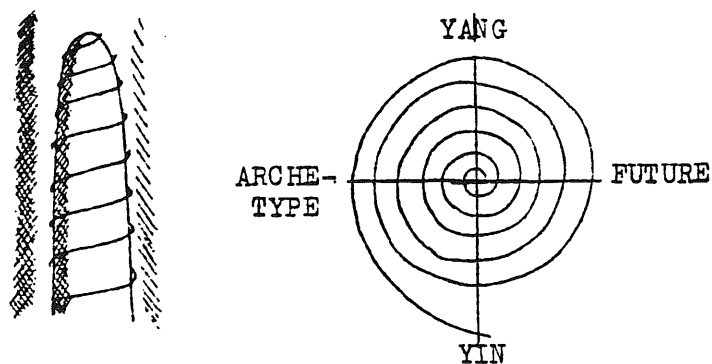
Dr. Jung: The difficulty about that is that it suggests going up from the earth to the air; while in reality it is a center which can be placed as well in the center of the earth as in the polar star. The idea, I should say, would be a sort of oscillating peripheral movement approaching a center, and the end of the growth would always be closer to the absolute center than the beginning. A beginning is always peripheral, it is more in the world of Maya, of illusion, and the movement takes place primarily in order to bring the mind or the understanding closer to the center, the essential thing.

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Mr. Allemann: That wavy line is in the spiral.

Dr. Jung: Yes, it is most probably a spiral, which is the fundamental law in the growth of a plant; the leaves always grow out of the stem in the form of a spiral.

Mr. Baumann: I also have a drawing of the spiral. The Yang or Logos, or insight, would be on the light side, and the Yin or Eros on the dark side. The movement from the darkness to the light, round and round, is the process more or less. This other circular diagram is a ground



plan of the spiral. I first started with that idea really. The dream always starts in the Yin, the unconscious; then the movement goes to an archetype as in our scheme; then on to the Yang; and then to the future. This circular movement is repeated again and again; one comes back to the same point, but always a step nearer to the center. It was very complicated to make it, so I thought I could represent it better by the oscillating line in the first diagram, the serpent line.

Question: But how do you make the top, or the end?

Dr. Jung: That is questionable because the top would be the center at the same time. What does that form suggest?

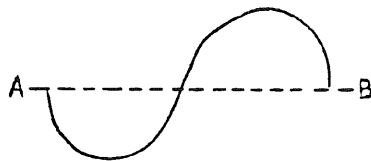
Mrs. Crowley: It is the lingam.

Dr. Jung: Yes, it is the state of Shiva in *muladhara*, the state of the creative principle at its beginning. *Muladhara* is the center deep down in the depths, and there Shiva is in the form of the phallus, or lingam, and Shakti is the serpent that is coiled round the lingam three-and-a-half times.

Mr. Baumann: There is a tower in Mesopotamia which is like this.

Dr. Jung: Yes, it was built like an astronomical tower, which was part of a temple of the god of heaven. It is a curious fact that when you consider these matters and experiment with these forms, you come quite natu-

rally to the old forms. For instance, if you represent the movement in the development of the four functions, you arrive at the symbol of the *Tai-gi-tu*, which has never been explained in the East. Of course the Tantric yoga would not explain the lingam or the *muladhara chakra* as we do.



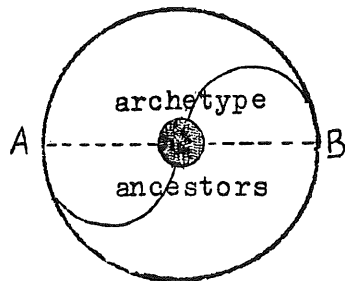
Mr. Baumann: Dr. Curtius gave me a very interesting suggestion. Usually the dream starts like this, but we had difficulty at these points (A and B).

Dr. Jung: That is always the critical point, the gap, the leak (B).

Mr. Baumann: It is a gap where there really should be a unity, but you can bring that about just by drawing a circle through the ends A and B, which you see, makes the *Tai-gi-tu*.

Dr. Jung: That is excellent.

Mr. Baumann: Another point I noticed was that in this drawing, it hap-



pens that the archetypes are in the center, and in the Chinese religion, the cult of the ancestors is the central feature.

Dr. Jung: Yes, and the ancestors are, of course, the archetypes—they are the psychological ancestors. In a really dangerous situation they may be quite real. The symbolical archetype is always the way out of a difficulty; the Mithraic cave, for instance, is a marvellous example of the symbolic archetype. The situation of being half drowned in a river could be called an impasse, it is an exceedingly awkward situation; you can use it as an archetypal situation, but it is not a symbolic archetype. It might be a real situation even, because psychological situations express them-

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selves also in real situations in life. When you are in such a psychological situation or mood that you are liable to be overcome by the symbolic archetype, and fail to recognize it, then you will actually be run over by a motor car, or half drowned, or caught by an avalanche. While if you are able to realize that the motor car bearing down upon you is the monster coming to eat you, you are safe; if you don't know that, you don't jump aside and are lamed. Do you see the difference? So when our patient is in the water, she is simply caught in a very awkward situation, she might be drowned while bathing or something like that. Then she comes to the Mithraic cave, and if it is only a dark cave it might mean death, the entrance to Hades; but if it is a Mithraic cave, it means a place where death may be avoided by sacrifice, where the evil issue is averted by the sacrificial ceremony.

Dr. Reichstein: I was wondering whether this female figure could not be called a mediator here, perhaps a kind of female *Puer Aeternus*. The birth of the figure would be indicated where the patient stands under the torrent of water and has the feeling of life streaming into her; that would be a kind of fecundation, and then afterwards comes the birth of the celestial figure.

Dr. Jung: As a matter of fact, that is the structure of the whole procedure; it is a sort of rushing down of energy into the depths, and that always means a fertilization because it is the waters of life, it is energy. And energy can never lose itself completely, it always produces an equivalent effect in the depths which must appear in one form or another—a birth, a new product of some sort. The woman that arises might be called an intermediary, or a mediatory figure. It is surely a transfiguration of herself, a sort of bridge between herself and that hypothetical center she is holding up. The figure can also be explained as an emanation from the center, transfiguring her as the ordinary human being, and exalting her to the position of a priestess.

Miss Wolff: My association was the priest holding up the Host.

Dr. Reichstein: I thought that something was indicated as coming from outside, a cosmic help. The water penetrates her and so she is fertilized.

Dr. Jung: It really does not come from outside, though it might be represented by outside events, by a situation in real life, for instance. She might be expecting a certain pleasure, an invitation perhaps that she likes very much, and suddenly it is canceled and all her hopes rush back upon her. Or she might have invested money in certain shares and the shares go down; then libido rushes back to her in the way of a disappointment; the outlook has a depressing effect at first, but then comes fertilization. Our lives often consist of such situations, that change ac-

cording to the up and down rhythm. The mistake is to think, when we are on top, that everything is going to be favorable forever. Then the whole thing changes over into hell, and we assume all is lost forever, instead of confining ourselves more or less quietly to the down-rushing of the waters; but then things right themselves again. I recommend to you the philosophy of Till Eulenspiegel.⁴ When he was laboring uphill on his travels, and it was very hot and disagreeable, he laughed and sang and was in the happiest mood imaginable; and going downhill, where it was pleasant and easy, he wept and was gloomy. His friend asked him why he behaved like that, and he replied: "That is quite natural; when I go uphill I think of going downhill, and when I go downhill I think of going uphill."

Mrs. Fierz: This figure of the woman might be compared to a female Bodhisattva, who is first human and then becomes more and more a deity. She seems to have that character.

Dr. Jung: Well, it would be relative. In that case, it would probably be a Kuan Yin form of the white Tara⁵ in Mahayana Buddhism, the equivalent of the male Bodhisattva. Osiris is a similar figure, he is mortal yet he is a god—and Christ is also such a figure. All the dying and resurrecting gods are both human and divine. They are simply projections of human nature into religion; everybody is human and divine, everybody is personal and impersonal or objective. We always forget that we are not only personal but an impersonal process as well. And inasmuch as we do not trust ourselves to the waters of life, inasmuch as we do not cooperate in that impersonal process, we are naturally at variance with it, and it is against us. If we deny that it has anything to do with us, things happen in a very curious way. People in that condition get into endless trouble in their personal relationships because they simply do not understand what their effect is upon other people. They get a point of view that is only personal. Their own psychology is relatively simple—with a bit of knowledge of Freud and Adler's psychology their lives are sufficiently dealt with. But there is an impersonal psychology beyond that, and there one must have knowledge, one must know what impersonal psychology is in order to deal with it. Our real fundamental conflict does not come from

⁴ In folk stories dating back to fourteenth century German chapbooks, Till Eulenspiegel appeared as a clown who played practical jokes, especially on clerics and people who took themselves too seriously. Jung mentions him in CW 7, par. 47, as rejoicing when he went uphill and complaining when he descended.

⁵ The foremost female deity of the Tibetan Buddhist pantheon. She personifies wisdom and compassion. In her white form she is the protector who pacifies, heals, and liberates. See Stephen Beyer, *The Cult of Tara: Magic and Ritual in Tibet* (Berkeley, 1973).

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the personal trouble; the personal trouble exists chiefly because we are not in tune with our impersonal psychology. We do not move with the waters of life; we try to get out, or we resist the current.

These visions are a demonstration of impersonal psychology. Of course here and there one sees the imperfect personal facts of the human individual, but they are not very obvious; so these fantasies could belong to anyone else just as well, they are really interchangeable. All fantasies are very much alike, there is no fundamental difference. But it seems to be very difficult to understand the fact that we have a subjective and an objective psychology, to see ourselves as specimens of the genus *Homo sapiens*, and at the same time as Mr. John Smith, married to such and such a wife, and living on such and such a street, which is only important to Mr. John Smith. Humanly it is utterly unimportant, it is more important that he should be human than that he should be Mr. John Smith. But this seems to be a great mystery, difficult to grasp.

Now we are coming to the next vision. The last one ended with the movement up to the sky, and the question is: is she more or less identical with that figure? Or is it merely an intuition? In either case we might assume that she would follow the upward movement. But if she does not understand that figure, if she is dull, she would not even be particularly attracted by it. In that case, it might not be exactly an inflation, but we would see that the same thing would repeat itself in a lesser, a more illusionary form. She begins: "I mounted upon a white winged horse which flew with me through the sky." Here we can make a diagnosis right away.

Miss Hannah: It is an inflation.

Mrs. Baynes: I think that she is now reaping the reward of her virtue, so to speak. She will make fresh discoveries.

Dr. Curtius: It is an anticipation because it is a Pegasus.⁶

Dr. Jung: All these figures are anticipations, of course.

Dr. Curtius: I mean in the sense of astrology: the Pegasus time is coming.

Dr. Jung: Now you are getting into deep waters. But hold hard and keep that in mind.

Mrs. Sigg: The Pegasus might be a symbol for a poetic faculty as a compensation.

Dr. Jung: Mrs. Sigg thinks that the apparition of Pegasus on the battle

⁶ The winged horse, son of Medusa and Poseidon, bearer of Zeus's thunder and lightning, and steed to the Muses. In astronomy, the northern constellation lying southwest of Andromeda. See below, 8 June 1932 and map, p. 725, for Jung's further comments on Pegasus and astrology.

SPRING TERM

field promises a more or less future possibility of shaping the contents, which come up in this rather chaotic form, into something more definite, a condensation.

Dr. Ott: I am suspicious of the wings.

Dr. Jung: I sympathize with you!

Mrs. Sawyer: Pegasus is also a good symbol for the throat center, expression.

Dr. Jung: Poetry or inspired speech. That is very good. Pegasus is the inspiration of the poet, the poet's winged libido, the power that carries him above the stars, the great enthusiasm. So far, she has only been in the region of the air, and now Pegasus comes with the golden wings and takes her up to the region of inspired speech; inspiration is air, breathing, this is the ethereal region.

Mrs. Crowley: That figure of the woman was holding the jewel towards the heavens, and now she is trying to get up there herself.

Dr. Jung: Yes. Pegasus is fire, divine enthusiasm, intuition of divine words, thoughts; and that is all right thus far, we could cope with that figure. The question comes when she herself gets into the saddle, which is not so simple because she is made of mortal stuff. I won't be sceptical, however; we must wait and see how the fantasy progresses. She says:

We passed black clouds and were pursued by many black vultures,
but the winged horse was so fleet that we passed beyond them.

Mrs. Baynes: The blackness shows that she has not lost sight of the danger of her position.

Dr. Jung: Or that she *has* lost sight of it if you take the vision as compensatory. At all events it means a contrast to the white horse. Clouds are often compared with horses—wind horses. In the Rig-veda, the clouds are understood to be herds of cows, and the rain is the milk of the cloud cattle. So here the clouds would be black horses corresponding or analogous to evil destructive forces. And the black vultures are birds of evil omen, they eat carrion, they are associated with death.

Mrs. Sawyer: There was the black vulture, also, as the other side of the Holy Ghost.

Dr. Jung: Yes, it was the shadow of the Holy Ghost, so we might say the black clouds were the shadow of the white horse, simply the unconscious aspect. So all that blackness would be an intimation of the fact that this white horse, whatever it means, casts a very black shadow. Yet for the time being she overcomes the shadow, and she says: "We came to a white city in the clouds. In the square of the city the horse stopped." Where have we arrived now?

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Mrs. Baynes: Home again.

Dr. Jung: Again in the white city, and you remember when she was there first, she could not stand the light; but this time the glaring light is not mentioned, apparently she can stand it now. And the horse has led her there.

Mrs. Crowley: The white city is the new Jerusalem.

Dr. Jung: Yes, it is a symbol of individuation, the promised land, or in Buddhism, the world city on the mountain of Meru. And the square of the city is like the square center in the Tibetan mandala, with the four gates meaning the four functions. So she is arriving, with the aid of the horse, in the center of the Self, the perfect condition. Then the horse stops, the movement comes definitely to an end, and she says: "There I saw a large brilliant star, and leading the winged horse, I walked toward the star." It is presumably in the very center of the square, so it is the idea of the diamond center; a brilliant star is like a diamond, and precious stones are often given a shape suggestive of a star. She continues:

And as I approached I saw that the star was on the end of a staff, and the other end of the staff pierced the breast of a woman who lay crucified upon the ground.

She is lying upon the cross. I will show you the picture she made of it [plate 24].

Mrs. Crowley: The peculiar thing about it is that the cross is lying horizontally on the ground.

Dr. Jung: Obviously it means the torture of crucifixion. The white horse standing in the background of the picture is a peculiar contrast, for the woman is nailed upon a jet black cross. The heavenly city is square or at least built on the fundamental plan of four, the square is in the center, and the cross is identical with the square. The woman upon it represents herself again, and she is now a prey of those vultures, the clouds have burst, and she is being crucified and killed. The staff stabbing her breast is like the spear of Longinus that wounded the side of Jesus—it is surely a symbol of death. To this woman on the ground, the star, the brilliant jewel, brings death.

Mrs. Crowley: Altogether it shows very clearly what you were speaking of before, the difference between the subjective personal self and this higher or archetypal individual. Those two selves are contrasted; the one with the horse carried up to the sky, who has all the enthusiasm of the heavens, and the personal being who is sacrificed to the earth, nailed down, who cannot rise at all.

Dr. Jung: Mrs. Crowley quite correctly interprets the figure lying cruci-

fied on the ground as the personal subjective being who is nailed to the earth and unable to rise. That would be the sacrificial victim, the offering to the star, or the victim of the one that rose with Pegasus. We see here something of the human conflict and tragedy. On the one side the semidivine being rising on Pegasus to the white city of promise, and on the other side the figure being crucified in that city, utterly destroyed. Now, what is the star or jewel at the end of the staff?

Dr. Reichstein: It seems as if the star had already been in this woman and was freed by her death; it is as if the star came out of her.

Dr. Jung: You would liken it to a plant, the jewel being the flower on the stem growing out of her heart? That is true, you can make such an analogy, but her actual experience is not that; it is, rather, as if the jewel or star came down in the form of the staff and pierced her heart. Here she suddenly sees the whole problem of that exalted Self in an entirely different light, the other way round. The cloud has descended, the blackness has revealed itself; this is the shadow of individuation: on the one side the liberation or the synthesis of a superior being, and on the other side that terrible shadow, the sacrifice of the personal earthly being.

Mr. Allemann: If she wants to get at the star, she must kill her earthly self.

Dr. Jung: In a way, yes. Or one could say: inasmuch as that star manifests or lives in herself she will necessarily be crucified. The star forces her to be crucified; in other words, it forces her to become Christ. And now we get to the connection with astrological events. It is a rule that the symbolism of a preceding religion becomes the leading idea of a new religion. For instance, the leading idea of a new religion following the Christian age would be that everybody would be Christ, that Christ had been merely the projection of an entirely human mystery. And inasmuch as we take back this projection from Christ into ourselves, each one of us is Christ. I am not the only one to have had this idea, others have thought of it too, one person whom you would not expect, Mr. James Joyce in *Ulysses*.⁷ In the brothel scene, the prophet preaches in American slang, most outrageous, blasphemous language, but there is something extraordinary in it. "Rush on! Join on right here for Eternity Junction!" or: "Now you rub shoulders with Christ and Satan!" There are

⁷ James Joyce (1882–1941) lived in Zurich, where he wrote most of *Ulysses* (1922) and also met with Jung. The brothel scene takes place in Part Two (Nighttown) and not only includes this garbled mass but flickering images of a black mass as well. Jung published an essay on Joyce that fall, "*Ulysses: A Monologue*" (orig. Sept. 1932; CW 15, pars. 163–203), and also sent a letter to Joyce about the book (27 Sept. 1932; *Letters*, Vol. 1, pp. 98–99; the letter also appears in an appendix to CW 15, pars. 163–203).

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six people, three whores and three men, and he addresses each by his or her name, Kitty Christ, Florry Christ, and so on. He makes everyone a Christ.

In Egypt, the immortal soul was projected into the Pharaoh as Osiris. The idea was that only he was immortal and would never die, but everybody else was mortal and would vanish, unless they succeeded in jumping onto the barge of the sun god when he traveled over the heavens. This old idea is the mother religion of modern Christianity. But Christ said that everybody has an immortal soul, every man has an Osiris. So in Ptolemaic times practically every man of any distinction had a private Osiris, that was simply his immortal soul; what had belonged only to Osiris became the property of all. Then Christ was crucified, and everyone gladly got rid of their burdens by pushing them off onto Christ; they became irresponsible children. But now we see that everybody must be responsible adults, everybody has to live his own life in his own fashion; we cannot imitate anyone else, nor can we make believe that we are anyone other than we really are. So we shall be sacrificed. Everybody is now a Christ, and inasmuch as he is a Christ he is crucified.

LECTURE V

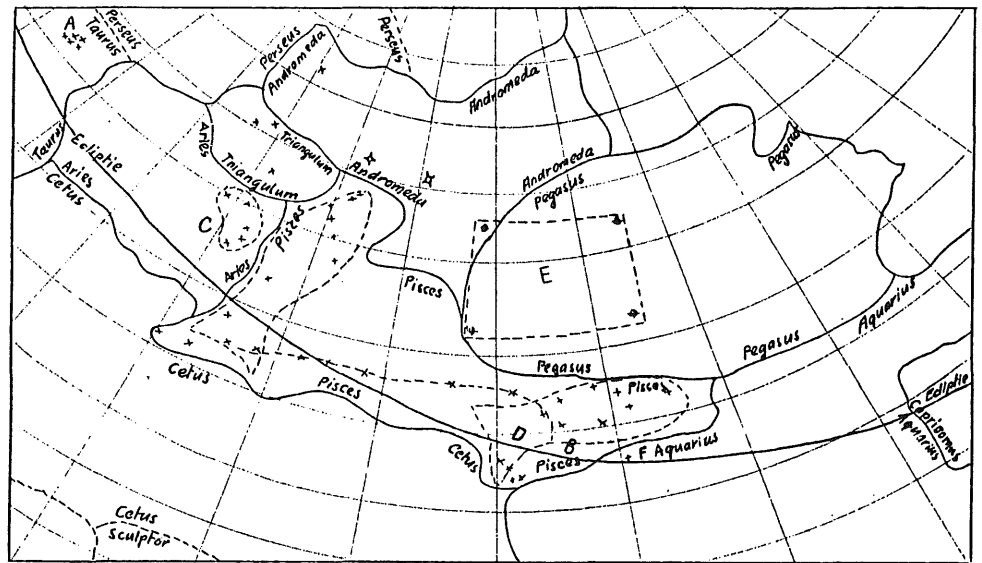
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Dr. Jung:

I have something rather extraordinary to show you today. This is not a map of America or Europe, it is a map of a part of the sky, of certain zodiacal signs. We have come to this problem through the remark which Dr. Curtius made in our last seminar about the astrological implication in the symbolism of the Pegasus. The patient was lifted up to the sky by a white winged horse, they flew among the stars till they came to the white city in the clouds, and there she found that other woman who was crucified, lying on the ground on a black cross. And she saw that her breast was pierced by a spear and that there was a star on the other end of the spear, so that the picture looks, you remember, as if a shaft of light were descending from the star and piercing her heart. Then standing as if in the air behind the cross, rather ghostlike, was that white winged horse, the Pegasus. Dr. Curtius asked whether this had not to do with astrology. Now we have no definite indication from the text, nor do I know from the patient herself directly, whether she had any consciousness of such a relation. As far as I know, if she had any knowledge at all of astrology it would be very superficial, enough perhaps to give a little information about the structure of a horoscope—it would be necessary to know about the sun and the moon, the planets, and the signs of the zodiac—but not enough to give her any idea of the other constellations and their meanings.

The series of the zodiacal signs consist of a belt of constellations round the sky, which is characterized as marking the passage of the sun. But besides these constellations there are others which are just as mythological as the zodiacal signs; besides Aries and Taurus and Aquarius and Pisces, for instance, there are the Corona Borealis, the Ursa Major, the Piscis Austrinus, and many more, which play apparently very little role in modern astrology, though originally they had a certain meaning. For as the zodiacal symbolism was not written in the stars, but originated in the human unconscious and was projected to the sky, so naturally all

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the other constellations in the heavens have been produced and characterized by projections of unconscious contents. Therefore if there is any kind of psychological mythology in the zodiac—and apparently there is—we must assume that the other constellations also contain psychological meaning. It might turn out, however, that the human unconscious is to be found written only in the constellations of the northern hemisphere and not in the southern hemisphere. From what may one recognize that possibility? What is the characteristic of the southern constellations?

Mrs. Baynes: I think they don't lend themselves so readily to these pictures.

Dr. Jung: Human imagination can do a lot, but it is perfectly true that the southern constellations are far less impressive; one is really disappointed when one sees them. The famous Southern Cross, for instance, is a pretty poor invention. But of course that would be no reason why people should not make projections into them. As a matter of fact they have names, but they are by no means mythological, they are chiefly technical, nautical technics or terms. There is a compass, for instance, and a microscope, entirely modern designations invented by seamen who compared these constellations to certain instruments they used or knew about. Apparently there is absolutely no mythology in the southern sky, which comes from the fact that all the civilizations which have

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influenced us have arisen in the northern hemisphere. Though if we knew about Peruvian astronomy, for instance—which probably existed—no doubt we should discover a kind of mythological terminology similar to ours.

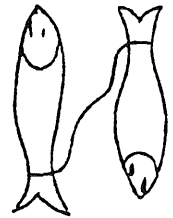
This map shows a part of the belt of the zodiac. You see there are constellations above and below, taking the north as above, the region of the polar star. We have the field of constellations above reaching down to the zodiac, and below, they approach the horizon and slowly die away below the horizon line. The ecliptic is the way of the precession of the equinoxes, and upon that line is the so-called spring point, namely, the point where the sun rises on the 21st of March, where spring begins. And that point, in the year 2200 B.C., was near the Pleiades—which is a group of stars here (A)—and then each year it receded. It is a sort of regression. The sun always moves to the west, and Aries would be the first spring month, from the 21st of March to the 21st of April. Then from the 21st of April to the 21st of May comes Taurus, the Bull. But the spring point is receding every year by fifty-five seconds; so in 1000 B.C. the spring point was above Aries, the Ram, and in 100 B.C. the spring point was in zero Aries. So in 2100 years the spring point receded for thirty degrees through the sign of Aries, and then entered the area which is designated as Pisces. Usually one finds two Fishes as the zodiacal symbol, but this is a map of the real constellation, and you can see the group of stars which forms the first Fish into which the spring point entered. By comparing it with the meridians leading to the zenith, you can see that this Fish is vertical, the head towards the northern point. Then there is a series of stars called the ribbon or the *commissura*, leading to a second Fish which is horizontal. The spring point has now advanced through that sign, and our actual position is about here (B); it is still moving along in the field of the Fishes, it goes parallel to the second Fish, in its immediate vicinity but not exactly through it.

Now astrology suggests that anyone born under Aries, or in the age that is characterized by Aries, has some intellectual quality, a sprouting intelligence; if his rising sign is in Aries, he will have a certain kind of temperamental intellect consisting chiefly of a sort of intensity, an impulsiveness, which does not last very long. There are always intellectual interests, yet, because it is a spring sign, they are of short duration, like the little shoots of grass in early spring. Now, why it should be just intellect must be taken for granted, that is what astrology says. Whether it is so or not does not matter, that is something else.

Then, anyone born under Fishes is easily influenced or overcome by certain atmospheric influences or currents, or by surrounding human

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influences; it is as if such people were always swimming in a sort of current. There are also most contradictory things about the Fishes. Instead of the astronomical position where one Fish is horizontal, in the astrological sign written in the symbolic form, one Fish is upright and the other upside down, and the *commissura* in between. Of course the conventional sign is like this:)(but the original sign is as I have drawn it, so there is a peculiar kind of contrast. There is also a contrasting movement in the sign of Cancer, which is like this: ☉ with a rather irrational sort of spring in between the two. It is characteristic of everyone who is influenced by the Fishes that they are moved by paradoxical contradictory currents.



Now, a world month is the twelfth part of the so-called platonic year, which lasts twenty-six thousand years and which is based upon the movement of the spring point, or the precession of the equinoxes. In other words, the movement of the spring point takes twenty-six thousand years to go round and return—only in twenty-six thousand years is that point reached again. Each sign of the zodiac is a twelfth part of that platonic year, and one month lasts about two thousand one hundred and fifty years, sometimes more and sometimes less. The idea that the epoch characterized by Aries would be a time in which the intellect developed is to a certain extent historically true. In the age between 2200 and 100 B.C. human civilization and the human intellect advanced tremendously. We know little of the time before—the age of Taurus—but it seems to have been chiefly a period in which the arts and crafts, and politics and strategy developed, which comes from the fact that everything influenced by Taurus is supposed to be artistic and of a very earthly nature, because Taurus is the *Domicilium Veneris*,¹ which makes everything beautiful. That time was characterized by earthly beauty and power, empire, great conquests, etc., all of a chthonic nature. But Aries was of a different quality; it is quite true that the intellect developed then, it was an age of great philosophical development. Greek philosophy, and the Vedic philosophy—the Upanishads—and the great Chinese philosophy all arose at about that time. There was a group of particularly brilliant stars towards the end of Aries (C), between Alpha Aries and Beta Aries, and that would be exactly the time between 600 and 400 B.C. which is characterized by the great schools of Athens, such as the school of Pythag-

¹ "The House of Venus," one of the twelve houses in the astrological zodiac.

oras and the Greek philosophers down to Plato; and in China, by Lao-tze and Confucius, down to Chuang-tze. It was the time of the greatest unfolding of the human mind before our era.

I have already told you of the two Fishes, and how Christ was called Ichthys, the Fish, and about the antichrist, the antithesis of Christ; also the chronology, the fact that the middle of the *commissura* corresponds to the year 1500 when the great schism occurred, the dissociation of the universal Catholic church.² That was the end of the old Christianity and the beginning of Protestantism. And then here (D) would be about 1720, the time of Diderot and the French Enlightenment, when Christianity became the object of criticism for the first time since the beginning of our time reckoning. The French Revolution followed, the liberation of human reason, and after that the exodus of science out of the church. Finally the complete reversal, the breaking away of a great part of the Eurasian continent, with the Russian Bolsheviks violently destroying Christianity, and the churches entirely deserted. All that fits in with astrological psychology, so there is something in astrology that holds water.

Now in studying the psychology of these projections we should pay attention to the neighboring fields, and there we shall see very interesting things. For if we give any weight to this projected psychology, we must assume that the surrounding constellations are not merely accidental, they probably have a psychological connection with each other, forming a sort of meaningful tissue; so it is worthwhile to study them from that point of view. I call your attention first to the constellations that are below, and that is a pretty simple affair. The big constellation is Cetus, the whale. The idea is that below the conscious sphere of man, which is given in the zodiacal signs, is an enormous whale. As you know, the whale plays a great role in mythology, it is the great whale dragon. One still finds the idea in Jewish cabalism, which is built upon very early premises, that a third of the sea is filled by one animal called the leviathan, the enormous whale monster. A Japanese myth that the world is built upon the back of an enormous salamander is similar. And all the legends of heroes that overcome whale dragons have probably to do with that huge monster. For we always have the feeling that the unconscious—often called the *sub-conscious*—is below the brain somewhere or below our feet, just as we think of hell as below. Since the two world months of Aries and the Fishes seem to have the character of

² See above, 27 Jan. 1932, p. 548. Jung discusses these and the following events in relation to the Fishes in *Aion*, (1951), CW 9 ii, pars 147–49.

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consciousness above, it is quite possible that Cetus below represents the great monster of the unconscious, ever threatening to swallow the conscious world. People were beginning to follow all sorts of conscious pursuits, but there was always the fact of the monster that might swallow the whole world just coming into existence. And Cetus, the sign of that condition, the enormous danger of the unconscious, extends practically to the point where we are now.

We come now to the region above. When we speak of things above, we mean, psychologically, a ruling principle, the eternal ideals above our heads, the good God above, the law, superior consciousness; all leading, or redeeming principles are thought of as being above. Therefore, people often object to the idea that the unconscious is below, under the feet; they insist that there is something unconscious above, a sort of superior unconscious. Of course to speak of the unconscious as under our feet is just a *façon de parler*,³ whatever is above is equally in the sphere of the psychological unconscious, only in a different role. So we find above—up on the left of the map—the constellation of Perseus, the famous hero who killed the monster that was threatening Andromeda. He was one of the old heroes of Greece, like Heracles and Theseus; they belonged to the very remote hero ancestors. He was the son of Zeus and Danaë, and he was created by a miracle; Zeus could not get to that girl because she was walled into an iron room, so he had to come in through the roof as a golden shower of rain, and in that form he impregnated Danaë. This son Perseus overcame all sorts of horrors, the Graeae, for instance, those three horrible women of fate, who had only one eye and one tooth between them. Then he acquired a helmet which made him invisible like Siegfried, and a pair of winged soles and a diamond sickle like Hermes—all sorts of beautiful things. He also rode a marvellous horse, and he killed the Gorgon and got the head. Then comes the story of Andromeda, who was the daughter of a king and was destined to be a sacrifice to an awful sea monster. She was fastened naked to a rock and the monster was making for her, when Perseus came walking through the air on his winged soles, holding in his hand the Gorgon's head, and at the moment when the monster came out of the sea, Perseus confronted him with that head of Medusa, whereupon the monster became instantly transformed into stone. You see, Perseus is the hero who was invented to fight this enormous monster in the sea, that always threatened to swallow the king's beautiful daughter. The motif of the sacrifice of the most beautiful girl to the monster repeats itself very often in myths. What is this beautiful daughter?

³ *Façon de parler*: "way of speaking."

Miss Hannah: The Self.

Dr. Jung: Why should that be a beautiful girl? I am quite certain that *my* Self is not a beautiful girl. These were not fairy tales, they were really myths, they were sacred texts to be narrated for healing or magical purposes, and they were invented by medicine men, they are absolutely masculine. Andromeda is his anima, his soul, who was to be captured by the monster in the sea, just spirited away. By that fact, we know that the soul was always in the possession of the unconscious, even at a time when the intellect was beginning to develop; and only sacrifice could sever the connection and save mankind from its all-devouring and ever threatening power. It was necessary to invent a myth of a hero to kill the monster, this formidable activity of the unconscious. So the sign of Perseus leads directly to the sign of Andromeda; the hero who overcomes the dragon liberates the soul from the curse of unconsciousness. Now the constellation of Andromeda is separated from the sphere of Aries by another little constellation, the so-called *triangulum*. What is the triangle in comparison with Perseus and Andromeda? It lies in the immediate vicinity, but a bit earlier than that group of stars which indicate the beginning of philosophy. You see, it is an abstract symbol; if a triangle occurred in a dream, you would interpret it as an abstract thought.

Mr. Allemann: It is an intellectual concept.

Dr. Jung: Yes, an intellectual concept here becomes the leading symbol. According to astrological reckoning, in about the year 1000 B.C. the intellect began to stir in man through the vicinity of the *triangulum*; abstract ideas appear, and philosophy ensues, projecting a sort of philosophical concept up into heaven as a guide. It is no longer Perseus, the mystical hero, doing great deeds and liberating mankind from the Leviathan in the sea; it is now philosophy, it is abstract human notions. But they receive their light from the particularly brilliant stars of Andromeda, and that belongs to the field of the anima. So one could say that wisdom was then influenced less by man—of course by man primarily, but chiefly through the anima. And there, out of the anima, appears the figure of Sophia that one finds in the Gnostic development of the anima, also in the second part of *Faust*. Moreover, as Aries would be under the masculine principle—the beginning of the intellectual predominance, of the abstract idea—the compensatory feminine principle then appears, and from that time on we have a world which is under the feminine principle. The age of the Fishes begins here, and that is influenced until the fifteenth or sixteenth centuries by the unconscious Virgo. Fishes also symbolize little children, and one sees that influence in the Christian symbolism, the little lambs as well as the Fishes. The

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Pope still wears a ring with the picture of the miraculous draft of fishes, meaning that he is pulling all the peoples of the earth into his net. But the ruling principle of that part of Fishes would be feminine, it was most certainly the church, *Ecclesia Mater*, or the Virgin Mother, the Heavenly Bride, etc., and that would last up to about the sixteenth century.

Then begins a new period of time which is usually calculated from the Thirty Years' War, or the Reformation—with great justification because that was the age when the great discoveries of the world took place, when the vertical position of the Fish came to an end and the horizontal extension began. Until then the development of civilization was like a Gothic spire, our ancestors were all concentrated upon the narrow peninsula Europe, and beyond this very little of the world was known. Then the great voyages began, and the fact that the world was a globe was discovered. That had been known in Greek times already, but it was forgotten in the meantime. So an entirely new world was created. It was at last realized that the earth was not the center of the universe, but that it rotated round the sun. This was a great shock, which changed our whole outlook; it was really the birth of natural science.

Now here (E) we get under a new ruling principle which is no longer female, it is Pegasus, and as we had there a *triangulum*, we have here a *quadrangulum*, the square of Pegasus. That would be the sign which now rules this meridian; it would begin a bit before 1900 and we are now in 1932, so Pegasus is the ruling principle at this time. And people are now tremendously busy with squares as they were busy with the trinity before; all the old gods of India and Egypt and Greece were trinities. The interesting thing is that Pegasus is entirely symbolic, it is no longer a human principle, it is not a hero, nor is it a female principle, it is quite decidedly the animal principle. We would say that the horse was a libido symbol, representing the animal part of man, and by pulling himself up upon it, by riding it, it thus becomes winged and divine; it is not only an ordinary animal, it is a divine animal. So it would mean a time in which man discovers that the real guiding principle is the living libido, and that would be represented by a square. How the people of that time could ever imagine that Pegasus should be represented by a square is a miracle to me, but they actually did. Now why that square?

Mrs. Sigg: It is the four functions.

Dr. Jung: One might say the four functions. It is simply the *tetraktys*, the number four, which is characterized by Pythagoras as the creative essence, or the process of the world, as it were. Now this four is peculiar; it might be a continuation of the three; Aries was an intellectual age, and Pisces a decidedly feeling age, therefore Christianity is a feeling religion.

But this is something else, it has a different influence, it appears in the time when the principle of the Fishes is reversed. After all the originally good and positive spiritual influences, beautiful feeling, comes the reverse feeling, the bitter bad feeling, the evil aspect, and then this square appears. If you take that as a psychological process in an individual, it would mean a feeling personality, a perfectly human, nice person who had always had very nice feelings, and then suddenly they change to bitter feelings, hostility, envy, all sorts of resentments. And that condition would amount to a sort of neurosis; people in such a condition are neurotic because they cannot understand how they could have lost their beautiful feeling values, the ideas they believed in, and how they could be so repulsive and disgusting. They become absolutely dissociated from themselves, they cannot accept themselves, and in such a neurosis the square would appear as a leading principle. That is merely a logical deduction; from all that we have been saying, one could prophesy that the square would appear as a most helpful symbol. As in the age when the conscious intellect of man was threatened by the monster in the sea, a hero who could cut off the Gorgon's head would come in very handy; for ordinary people could do nothing against that huge monster, they always had to sacrifice a soul to it, so a hero-redeemer was needed to be the helpful principle in the bitter struggle of mankind against the terrible danger of the unconscious. And so in a neurosis, where there was still the danger of the whale from below, this square would be most useful.


It is possible that our patient, in this symbol of Pegasus, might have really nosed up the astrological symbolism from her unconscious where all projections take their start. All these names and terms, descriptions, myths, originated in the unconscious; they are actually buried in us, and if anyone falls into such an archetypal situation he is apt to nose out this knowledge from below. Of course, there is no doubt about her knowing that the horse is Pegasus, but I am convinced that she never thought of it as an astrological constellation, nor that Pegasus would be the leading principle at about this time.

When you understand analysis as an honest attempt to overcome certain evils of our time, you are not astonished to find that one of the fundamental concepts of the system is the idea of half-divine and half-animal libido which is one in itself, and therefore the medicine for an age that is not one in itself, that is suffering from a tremendous dissociation. Also it is an age when the old triangle values, the Trinity idea, is being reversed, adding the fourth function to the three. The Trinity consists of God the Father, God the Son, and God the Holy Ghost; and the fourth is God the devil. That makes the square. You see, this whole

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astrological picture, this ensemble, is exactly like the tissue of the unconscious, like one of these fantasies, or a dream.

There is now only one thing to do, and that is to try to make out what will happen next. We are out of the second Fish and are just approaching the borderline between Pisces and the next sign. It will take us still about ten years to arrive there, and if we move a little farther on we come to a star (F) which is not very big but it seems to be particularly influential. This is the first star of Aquarius. Now Aquarius is the only human sign with the exception of Virgo. Gemini doesn't count because it refers only to children, but Aquarius and Virgo are adult human signs. Aquarius is a male sign, and it is not just a question of currents—he has caught the water in the two jugs and he says: "Now I am going to show what currents are." The water itself no longer moves, and if there are fishes in it, he has also caught the fishes; he carries the jugs and pours out the water himself. So he has acquired a certain superiority and it is an entirely human figure, above and below. The old Egyptian symbolic

sign for water is this:  The lower line is the heavy sticky atmosphere that covers the surface of the earth, and the line above is spiritual, it belongs to the high heavens. Aquarius represents the thing above as well as the thing below. Therefore in semiantique representations of Aquarius—there is one most interesting old illustration in a codex of the seventh or eighth century—he is shown as an ithyphallic figure, like a very primitive god of fertility.

Miss Wolff: In medieval representations the sign of Aquarius often has a fish's tail.

Dr. Jung: Yes, like a mermaid, but that is rather exceptional. In the oldest representations it is always the man with the water jugs; he obviously has a double nature, but in one man.

Dr. Ott: Could we not correlate here the idea of transition from the static to the energetic? We have had the three dimensions of space, and now we have added the concept of the fourth dimension, or time, which brings in the idea of energy.

Dr. Jung: That would all be contained. The idea of the fourth dimension is a wonderful myth of our time, it is of the same nature. Aquarius, then, is the sign of the man whose ideal is the union, the oneness, of animal and divine, and in the square the two things are brought together. And that fits in with our ideas perfectly, we have no argument against it.

Now below Aquarius we must expect something else, like that huge whale, as a basis or a threat, whatever it may be. And coming out of Cetus

the whale is a southern constellation, which is not visible with us and which is not a mythological concept. It is called the Sculptor, the artist who produces. On this map we can see only a corner of it, but it continues some distance to the right, and it is below the first half of Aquarius. Then comes the constellation Piscis Austrinus, the southern Fish. It is as if the age of the Fishes had sunk down into the unconscious when it vanished. One can speculate about that, it is a most interesting conception.

Mrs. Baynes: I think it is a horrible fate to have to regird ourselves for another Fish. I am so sick of Fishes.

Dr. Jung: The Whale has produced the Sculptor, and then comes the Piscis Austrinus, and after that Capricorn, half fish and half mountain goat. Now up to the present moment we had only the authority of Dr. Curtius for talking of the astrological implications of our symbolism. Yet there is something in both the text and the picture which also gives us a certain justification for establishing this connection between an individual fantasy and the world of stars.

Dr. Reichstein: The patient said in the text that she flew up into the sky on Pegasus, and in the picture also Pegasus is in the sky.

Mrs. Sawyer: And the large brilliant star.

Dr. Jung: Yes, she is obviously somewhere in the neighborhood of the stars, so we are quite safe in assuming that the unconscious is indicating a situation in which human beings usually do not find themselves. Down here on the surface of the earth one is in the thick atmosphere, but a mythological horse could carry one much further up into the air than any aeroplane or zeppelin could. She is going up to the stratosphere like Professor Piccard, to an extra-mundane place, an abstract heavenly place, to the stars where there is a city that is foursquare. The city within the four walls is the star in itself, and in the middle of the city is the open square. So this is really an extra-mundane place where one would quite naturally encounter extra-mundane symbols. Moreover a star penetrates the woman's body, and we can take that quite naively as the leading star, the guiding principle—as one speaks of one's star, one's fate, one's fortune, etc. It is obviously her individual star, and in this picture it is an influence which penetrates her heart, the center. This is such definite symbolism that we are quite safe in assuming that it is not only central insofar as her own personal psychology is concerned, it is also central in the cosmic sense, it is at the same time a universal human principle.

That individual relationship to the stars is a thought as old as mankind. The primitives believed that the falling stars were really souls descending from heaven to embody themselves in human bodies. They

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also believed that man was a fiery spark. Even those much quoted central Australian aborigines believe that. They are like paleolithic men, they have not yet invented clothes, they never hunt animals for their furs because they never thought of it, in spite of the fact that at times, towards morning, the temperature descends below zero; then they stand round fires and wait until the sun comes back to life. Now those people believe that the soul of man consists of a little fiery spark, and when such a spark—they are very swift and cunning—is flying about and happens to enter the womb of a woman, she immediately becomes pregnant. These fiery sparks, which they call by the Swiss-sounding expression *maiaurli*, are supposed to be the souls of ancestors and to live in particular rocks or trees, and any woman who passes must use special charms in order to ward off the *maiaurli* that jump out to impregnate her—they are always looking for a womb to enter. There was a similar idea in certain Gnostic systems: they thought that the soul was a fiery spark which fell down into the sea, or the creative womb, and then became a human soul, building a body round itself. It is a very interesting idea.

Later on, the stars were identified with the gods, who were supposed to be like human beings although at the same time they were stars; the planets Jupiter, Venus, Mercury, and so on were gods but they were also planets. That they could be both comes from the fact that those old gods were temperaments or constituents in the character of human beings. For instance, Mars personifies rage, a martial temperament is the war-like temperament, and in a horoscope Mars means a martial constituent. And a jovial temperament is like an exceedingly blue sky, like Jove benevolently smiling, and Jove—or Jupiter—in an important position in a horoscope indicates a jovial character. Venus means love or certain aspects of sex. Mercury is intellect. And Saturn personifies gloom and all those manifestations which originate in the state of gloom or cause gloom; the Tempter and the Purifier are two of Saturn's titles.

Now these character constituents in fairly primitive man are very often autonomous—a person's temperament may be autonomous, for instance. He may be pathologically jovial, jovial to such an extent that it is no longer a virtue but a vice. Or he may be good in a most vicious way, so good that he destroys himself and everyone round him; being a little too good is most dangerous for one's surroundings. And it is the same with the so-called malefic planets, Mars and Saturn. You see, the personification of those planets comes from the projection of such autonomous complexes and therefore they have been called gods. When a woman says: "But I feel so and so about the matter," it is most decisive, as you know, so one could call it a god. As a man says: "It is not according to my

principle." I say: "Damn your principle, the situation is so-and-so." But his principle is a god to him, he would die rather than give up his most foolish principle, and this is simply based upon a fact of temperament, a deep-rooted emotional factor. Those temperamental qualities were quite rightly called gods and therefore projected. So here also is a link between man and the stars, his laws are found to be identical with the stars.

That this woman could project such a thing, then, was not merely a foolish fantastic invention, but has to do with the secrets of psychology. We have discussed before the connection between time and astrology, and the fact that time has quality. This moment is different from any other moment, and the next moment will have its particular stamp, and everything that originates in that moment will have that particular stamp. If we are in a certain mood and, all together, write a letter to someone, the letter will have the quality of this moment and will retain it; in ten thousand years that letter will have this stamp because it originated in this particular moment. So if we could at this moment produce a child out of our collective consciousness—of course, we must not introduce the unconscious, the unknown factor—it would be exactly what the time is now; that the child was born at five minutes to one on such and such a day of such and such a year in such and such a degree of latitude and longitude, would indicate what the child was. The time moment may be expressed either by the memory we have of the moment, or simply by the watch, and the watch is regulated according to the position of the stars.

So the real connection with astrology is time, and therefore the most striking aspect of our connection with the stars is that of fate. Fate evolves with time, and it is identical with time. When one says the time has not yet come, it means that fate has not yet fulfilled itself; fate fulfills itself only in time, time being only another aspect of fate. Fate and time are absolutely identical, fate being the more human aspect and time the more energetic aspect. And time is another aspect of energy, for without time there is no energy, and without energy there is no time. Time is measured energy. In winding up a clock, a certain store of energy is given it, so that it can run its course, and that is called the movement of time, because by that energetic process as a measure, time can be appreciated. Life is another aspect of time; it is fate, it is energy, and it is the movement of the stars. It can express itself either by the watch, or by the course or position of the stars, or by the process of energy running down. So there are really many reasons for the connection of our innermost psychology with the movement of the stars, and it is therefore al-

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most to be expected that in just this moment an astrological picture would turn up.

You see, it is a matter here of a tremendous problem which has never been formulated before, the problem that is left over from the Christian era, the crucifixion of the earthly man. And here we encounter another being that rides through the heavens on Pegasus, here they come together. We only knew before that whenever our patient came to the white city, something was wrong, something would not work, the light was too glaring, or the white city was a black city. But she always returns to that critical spot, and this time she sees why it is particularly unendurable; it is because she finds herself crucified in the square city and pierced by the star. Now that penetration by the star expresses an achievement, a fulfillment; the star has reached her, it has finished her. It is the spear of Longinus which pierced Christ's side, proving his death. That is the analogy, and we can take it here as having the same meaning. She is nailed down, immobilized, completely done for, and no escape possible. Therefore I call it an achievement or an accomplishment, something divine has penetrated. Furthermore, she has to confront herself, and this explains why the white city, the idea of completion, of fulfillment, is a matter of such unendurable torment.

Now we should understand thoroughly what this woman crucified upon the black cross means, we should be able to trace that experience back to individual experience. These visions are getting very awkward, very complicated, it needs much more painstaking work to bring them home, to trace them to their origin and see what they mean in the human being. Otherwise there is danger of the whole thing losing itself in vapors and symbolism. How would you formulate the actual condition? We could understand the enlightenment, but now we should understand this *enantiodromia*. There was first the glaring white city, and after some *péripéties* we came down to the black city, the counterpart of the heavenly city. The blackness of the cross seems to be a remnant from Hades; it means death naturally and it appears now as connected with the white city. How could one formulate this human sacrifice?

Mrs. Crowley: Perhaps she is not actually conscious of it, but I think it is probably a vision of the consciousness of two opposing forces within herself.

Dr. Jung: That is true. This symbolism impresses her with that duality; something above impresses her as being in the state of uttermost freedom and liberation from bodily weight, and the other part of her is being nailed down to the ground. So it is an awareness of opposites.

Mrs. Crowley: There is consciousness below and above; the previous

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attitude was a swinging from one to the other, but this time there is an awareness of both.

Dr. Jung: Yes, the main virtue of this situation is that the two opposites are now coming together. There is an equal awareness on either side, an almost limitless freedom, and an equally limitless fixation. Now how would that part which is perhaps more accessible to us express itself? The part of suffering? We understood the liberation as a sort of enthusiasm, but what is the meaning of the crucifixion?

Mrs. Crowley: It is a dismemberment. She is being torn between the two forces, those two ways of realization.

Dr. Jung: Yes, but the conflict here is not in the woman that is nailed to the cross, it is between the two figures; one assumes a third consciousness that looks on, between the free spirit and the chained spirit. What does the crucifixion mean psychologically?

Mrs. Sawyer: The sacrifice of the personal life for the impersonal.

Dr. Jung: What is the meaning of Christ's intentional self-sacrifice? According to tradition he did it quite intentionally.

Frau Dürler: To redeem mankind.

Dr. Jung: Yes, so it is really a sacrifice of the personal life for something else, whatever that may be; we see here only the suffering part of it, we see that she is undergoing the torment of the sacrifice of personal life, but we don't know for what purpose.

LECTURE VI

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Dr. Jung:

Today we have a rather crowded program. There are certain questions to deal with, and here is a contribution from Mrs. Sigg, a picture of an old Greek vase with just the constellations we were speaking of, the great monster whale Cetus, and the two Fishes, and Perseus and Andromeda. Pegasus is not there. The picture shows that the antique feeling about such constellations was a peculiarly living idea. To them, Andromeda, the victim, fastened to the rock and being rescued by Perseus from the sea monster, was depicted in the sky, it was happening. We have not such vivid power of fantasy, to us it seems rather artificial to project such an image. Of course, one should not say that the antique man was capable of projecting, he was rather the victim of the projection, it just happened to him. The trees and the mountains were alive, the springs were filled with living beings, the stars were gods. It sounds to us like a very faint and worn-out allegory to call that beautiful star Jupiter, but to them it *was* Jupiter, and in that form it worked in them, it influenced them. All nature was teeming with life, and with a life which was darkly felt to be their own. It was as if the nervous system had tentacles in objects, as if the nerves were not only under the skin but extended far into the outside world. It was the life of the unconscious, since every Greek in those days was living in his unconscious all the time; nature was the unconscious, as it is still. And they tried to interpret that life in nature, to find a suitable formula in their mythological images to express the strange impression they got from certain trees, mountains, rocks, or whatever it was. So their world was populated with extraordinary beings; what we would call fantasy was experienced by them as reality. The old Greek mind was very primitive, and it still happens with primitives that the trees have voices and speak to them.

We must now answer these questions. They were suggested by that seminar two weeks ago where we had to swallow a particularly difficult bit. The fantasy which contains the vision of the white city and the cruci-

fixion obviously stirred up many problems. Here is a question from Mrs. Crowley: "You spoke of the dissolution of the symbol when it no longer contained mana. Did you mean that the symbol undergoes its natural transformation? Is it not actually the same symbol reversed, or whose convex impression is visible? Libido absorbing it from a new angle? And therefore there is a constant spiral movement or growth that views its (the symbol's) different aspects?"

A symbol is not its contents, they are not identical; the symbol is a man-made image, an honest attempt of man to express a certain influence or impression, a strange psychical experience; just as all the terrible Greek monsters, like the chimera,¹ were attempts of man to characterize certain specific local impressions. If one could go to the places where those monsters were supposed to have lived, we would probably see something that explained what the Greeks meant in characterizing them by such creatures.

When I was in Africa I always went to the places which were said by the Negroes to be haunted, in order to find out what made them say so. There was one place of particularly ill repute, a cave far up in the mountains, almost eight thousand feet, which they said was inhabited by devils (the term they used was explained to me as really meaning ghosts rather than devils); and if anyone entered it, he was instantly killed. It was necessary to carry a grass torch, and those devils put out the light and strangled the man. As the mountains were volcanic, we assumed that there might be pockets of carbon dioxide, so we took lanterns and long ropes with us, in order to explore the ground before we descended. We were afraid we would be suffocated if torches were put out by the atmosphere. But when we got there we were rather disappointed; we came to a kraal, very high up, lost in the wilderness, where a Negro lived who said he would show us the cave. We asked him whether there were not ghosts of the dead inside that would kill us, but he said, "Oh no, there was nothing of the kind," they always got the salt for the cattle there. You see, it was a place that only in the distance had that evil reputation; to faraway tribes and kraals it was a terrible place, but for people nearby it was just an ordinary cave.

In the same way, the medicine man is only called in for small things by his own tribe; if there is anything serious, they call the medicine man from over the border of Uganda, they assume that the one who comes

¹ Hesiod described the chimera as a fire-breathing monster with the front of a lion, hindquarters of a dragon, and mid-body of a goat. Virgil places her along with other monsters at the entrance to Hades. In modern usage, chimera has come to mean a shadowy creature of the imagination.

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from afar is the most powerful, and their own is no good. So not even the ghosts work at home, they are only devils abroad. That occurs everywhere, of course, and accounts for warring nations as well; it is assumed that the most dangerous people are on the other side of the mountain. Anatole France tells about two peasants who were fighting each other to death; somebody inquired of one of them why he hated and persecuted the other one, and the only thing the man could say was: "*Il est de l'autre côté de la rivière.*"² That is the psychology of the French and the Germans. They project all that is evil in themselves to the other side of the Rhine. It is very nice to be in one's own country and all the devils on the other side, but it leads eventually to war.

Well, the spell of that cave nevertheless existed, so we went down into it with all necessary precautions, and it was very gruesome. We descended in spirals about three hundred feet into the bowels of the earth. There were deep crevasses filled with water, and in one of them we came upon a very ghastly corpse of a Negro. His torch had evidently been blown out by a draft or was exhausted, and in groping his way back he had fallen into this crevasse. He suddenly shone out in the light of our lanterns as a white body, his skin looking white on account of a certain phosphorescent fungus which was growing on it. That white phosphorescent body rising out of the black water was a sight that gave one the creeps, particularly as in climbing over the boulders and along the crevasses, one became awfully nervous and could well understand why such a place had a bad reputation. It was really a bit dangerous, and from a distance it might well take on the mythological aspect of a place haunted by devils.

We went to other such places, a bamboo forest, for instance, that was up about nine thousand feet and was supposed to be the abode of the evil spirits of the dead. We had Negro soldiers with us as well as the usual outfit, but they simply refused to go into that forest. I must say it was an uncanny place, for you had to go on a rhinoceros path winding through thick undergrowth, and there was no getting away in case a rhino jumped out at the next turn; we had to walk crouching over, and round the corner the rhino might appear at any moment. They charge at sight, the only hope is that just before it charges, two yards away, it shuts its eyes, and in that instant you might be able to jump to the side. But jumping aside in such a jungle is almost impossible because the dead leaves come up to your knees, so you are practically lost. Moreover there were fresh rhino tracks in the mud, so it was quite comprehensible that

² "He's from the other side of the river."

the place was rather nerve-racking. Besides that, no real light ever enters there, it is exactly as if you were under the sea—that green twilight. It is absolutely still, one hears only the rustling of the bamboo leaves stirring in the breeze, no other sound. And we had a thunderstorm overhead that day. It was disagreeable. One of the soldiers of a particularly courageous tribe was trembling all over and quite ashen in the face, and when I asked him if he was cold, he admitted that he was afraid. I said, “But it is awfully nice here. What are you afraid of? Are there perhaps some ghosts?” And then he whispered into my ear, “Yes, thousands and thousands.”

You see, that is the way in which mythology comes about, it is the expression of the particular spell of a place. It sounds terribly sentimental to say that places have their spells, you naturally think of moonshine, fairies in the woods, flowers, and so on, but this is the spell of primitive nature which is quite different from anything you know under civilized conditions. When you are on virgin soil in absolutely primitive country—which is not man’s country but God’s country, as the old squatter told me—you realize the spell. Of course, you say you have a headache, you feel dizzy, you have not slept well, or have a cold, but in reality it is downright nervousness, you get terribly jumpy after a while. Your nerves are tickled and your hair is a bit on end all the time. The nervousness shows the stirring of the unconscious, of course. With your rational mind you cannot admit it; you say something might happen and you are responsible for other people, but it is really the peculiar spell of the place.

Now such a spell creates certain images within us which are called symbols; because we try to express through symbols what we cannot designate through rational conceptions, they are the best concepts we can make. So what we call a symbol is really the expression for a fact which we cannot designate otherwise; we cannot invent a formula, so we use some rather embarrassed improvised expression. One perhaps says: “Here I get a feeling of a huge invisible serpent”; and then it is called the place of the serpent, and one must not go there, it is taboo. And in another place one has a queer dim feeling as if the air were thick with ghosts, so one keeps away, it is the place of the ghosts—and so on. Now these are symbols. Of course, we use the word *symbol* in a much more differentiated way. By the symbol of the cross, for instance, we express no local spell, no experience, nor any real situation, we express then a psychological situation. This symbolic process within us, or that need to express unknown, unknowable, inexpressible facts, culminates in religion. Religion is a symbolic system by which we try to express our most

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important impressions of unknown things, say the concept of God. Perhaps something overwhelming happens to us; we cannot say that an animal has jumped on us, or that a house has collapsed on us, but something has happened, we don't know what, and we are overwhelmed and call it God. So when something overwhelming happens, we exclaim, "God!" As the primitives exclaim *mulungu* when they hear the gramophone, or when the medicine man appears, or when anything happens that causes a tremendous impression. If an explorer hears them, he thinks they are calling on God, which is like making such a *raisonnement* when his wife exclaims, "My God!" But as a matter of fact that really is the most primitive expression of God, an overwhelming impression that seeks formulation. We say it must be the hand of God, expressing ourselves a bit more elaborately.

These symbols have only a certain duration naturally, because there is nothing on earth that is not worn out at last. So colloquial expressions, like swearing, or any slogan, wear out; a slogan is also a symbol, and that loses its effect after a while. And it is the same with many old symbols, the symbol of the serpent, for example, which was to be found everywhere in antiquity, even if only as a warning. In Roman times it was used to designate a place at the corner of the imperial palace where everybody was warned not to leave any dirt. A notice was hewn on the stone wall—like a poster—that the man who dared to do anything unclean in that corner was cursed in the names of the twelve gods. All their names were carved there, and the snake also, to make it more impressive, which simply meant: "Look out! here are snakes, here is the curse, behave yourself!" So the snake degenerated to something like an exclamation mark. Exactly as we use the concept of God as an exclamation mark, or as the French expression *sacré* has degenerated—*sacré coeur*!³—*sacré nom d'un chien*! The same thing happens naturally to religious symbols, they lose their fascination. We can hardly imagine that holding up the cross would frighten anybody or cast a spell; to say, *in hoc signo vinces*,⁴ makes no impression upon us at all. No one would assume nowadays that wild animals would run away, or that a mob could be controlled by holding up the cross; it is no longer expressive of the supreme fact, and therefore it has lost its mana, its original functional value. So that symbol has vanished, but not its contents. One must always make that difference be-

³ "Sacred Heart" (of Jesus); "blessed name of a dog!" (or more colloquially, "Holy Cow!").

⁴ "Through this sign you will conquer": the words on the cross in the vision of the Emperor Constantine I, in the year 312.

tween the contents and the symbolic form. Whatever name you give to the forever incomprehensible, unknowable content is provisional; it lasts for a while and then a new aspect of the same unknowable content is discovered, and a new name is invented; it will even force you to invent a new word or a new image.

Mrs. Crowley: My question referred to what you were saying three weeks ago about the dissolution of the Christian symbol, and now you have answered it absolutely. I got the other impression from you that day, as if you were discussing it from the angle of the contents.

Dr. Jung: No, that was a mistake. The contents necessarily remain the same because they are untouchable. Now here is the next question, also by Mrs. Crowley: "Could you explain a little further the difference between the two forms of archetype? One you spoke of as symbolic. The other not. Do you mean that one corresponds with the personal or ego self, and the other with the Self, or impersonal reality?"

I spoke of the lived archetype and the symbolic archetype, I made that difference. Suppose you are in a haunted house or a place that has a spell, and are caught by it; you behave queerly, you get pale and tremble, you are under the spell of the place. That is the lived archetype. It is an archetypal situation, and you are simply caught in it and live it, and whatever you say to rationalize it, to explain it away, is perfectly irrelevant.

I had such an experience in a particularly dark jungle in Africa. It was far from our camp, and we went there to see a most interesting rock. It was about as high as a house above the trees with vertical sides, and to reach the top, we were forced to make a long detour and climb onto it from another side. It had a flat surface on top about as big as this room, which was like an island in the midst of the jungle. One saw those dark blue-green leaves below like the sea, and one's eyes were naturally attracted to the beautiful colors, the trees in full bloom, those gorgeous red and white flowers with the dark foliage, and bright green patches of bamboos. And one is fascinated by the cries of the animals, the monkeys chattering below and the strange birds shrieking, one hears the life of the primeval forest. As we stood there gazing I suddenly saw the most peculiar owl-like face staring up at me from the jungle, and I instantly realized that the face in reality would be huge, many times over life-size. There were no human objects to compare it with, it is very difficult to judge the size of a thing, but from the size of the trees I knew it must be enormous. First I thought it was a big owl that was staring at me with round eyes, an almost frightening look, and then I realized that its eyes would be at least one yard in diameter. So I said to myself, there is no

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such animal, this must be an illusion. Under ordinary circumstances one would simply think, how ridiculous, but there one gets frightened; you see, one is pretty far gone when one has hallucinations, and that realization increased the size of the picture. Then I saw through my field glasses that it was the peculiar contour of the foliage. But instead of putting my mind or heart at rest, it had the contrary effect. I had the feeling, now something is soon going to drive me mad and it has to do with that thing down there; I thought, "This is a very nice example of a primitive spell."⁵

These things seem perfectly ridiculous here in Zurich in central Europe, but it is different in that setting, with that feeling of complete isolation; you know you are just nothing in comparison with the tremendous nature around you and its enormous beasts. What are you against an elephant? You have a feeling of being just allowed to walk in the garden like a stray cat—I felt like a stray cat, anybody could have a shot at me. It is true that in walking through the jungle, the primitives always carry their lances upright, instead of down as they ordinarily do, because they are never certain that a leopard will not jump on them. So naturally you look up like a stray cat somebody is aiming at, you feel very much the victim. Under such primitive conditions you get caught in the spell. I said to myself, "You are just an ass, the place is perfectly safe, you have a rifle and not even a rhino could climb up here." And then I immediately made up my mind that if anything came up I would fire recklessly, I would put holes in it. I was in a state between rage and panic. I became decidedly dangerous just then, like a cornered animal. It needed all my reasoning powers to make me stay on that rock, and I tell you I was mighty glad when I could leave it, when I could say to myself, "Well, now I have stood it and we can go home." I waited for a whole hour until I was sufficiently reassured by my cold reason to overcome the nonsense of that illusion. The very fact that one knows it is nonsense increases the uncanny effect.

Now that is the lived archetype. If I had been a primitive I would have said: "Ah, here is the devil, a tremendous owl monster is living in that wood, an old witch or a medicine man having taken on the form of a were-owl, and I shall never go there again; or if I go, I shall make every

⁵ In contrast to the external "primitives" and Europeans "going black," which Jung so stresses here, in MDR (Chap. IX, p. 273) he places his own psyche at the root of his experience in Africa, acknowledging that the trip touched every "sore spot" in his own psychology and made him worry, not about others as here, but about his own stability. This was a concern shared by the early explorers of Africa; see H. Ellenberger, *Discovery of the Unconscious* (New York, 1970), chap. 4.

preparation to protect myself, I shall wear anklets as charms, and something round my arms and head to protect myself against the possible influence of that thing." That would be a symbolic archetype, and I would have felt ever so much better, that would have brought it within human range. Even against a dead medicine man you can do something, you can wear certain charms that will propitiate him; you can put yourself more at ease, feeling that you have done everything possible to ward off the effect of the evil eye that was looking at you. The moment you can designate the lived archetype by its symbol, you feel relieved; that is a good and positive moment even if it is horrible. It is as if you had seen and known the enemy, and thereby got a certain assurance that you could find the means to combat him or to propitiate him.

Therefore old Egyptian medicine consisted in giving the thing the right name. A papyrus has been published by a German named Ebers,⁶ in which medical instructions were given to the doctors for dealing with patients. It is like a practical textbook. The case of a man is described who suffers from a carbuncle in the neck, rather a dangerous thing in reality. The doctor reads the text to the man: "Thy neck is red and hot and swollen," and then he repeats it. You see, he gives a sort of description, he names every symptom as if the patient did not know them. If possible he produces an old text in which a description of an abscess is given, he tells the story of the abscess. A snake bite was cured, for instance, by reading to the patient the story of Isis wounding Ra by a poisonous snake and then curing him again; they gave the facts a symbolic expression.

That seems ridiculous to us, but I have been paid many hundred dollars in America for uttering a strange word, what they call giving an opinion. One has to say it is a paranoid form of schizophrenia, or something of the sort, and they say: "Ah, is that it! Here is five hundred dollars." And the same thing happens here, people often come to me for one consultation, just wanting to hear the name of their disease. I tell them it is a compulsion neurosis, for instance, and they walk away and pay me a fee. As if they knew what a compulsion neurosis was! Of course, we think it is ridiculous, but it is not so ridiculous from a primitive point of view, because one has given them a symbol. The doctor himself doesn't know what a compulsion neurosis is, but it is a fine name, and having invented that is worth at least fifty francs. And all those marvellous Latin names!

⁶ Georg Ebers (1837-1898), German Egyptologist and explorer who discovered this papyrus at Thebes, edited and translated it. *Papyrus Ebers, Das Hermetische Buch Über die Arzneimittel der Alten Ägypter*, 2 vols. (Leipzig, 1875). Jung refers to this book in CW 15, par. 41.

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Long ago someone said to me in a consultation: "I must have something terrible the matter with me, Doctor. When I go to bed at night, feeling very tired, I suddenly feel a jump through my whole body and I wake up again. Now what is that?" Then I said: "Oh, that is just *paramyoclonus multiplex hypnagogicus*," and away he went perfectly satisfied! That is why medical books have such long names. Why is the pharmacopaea still in Latin? In English-speaking countries they have most unconventional prescriptions, but a real prescription in our country is still in Latin, we do it in the right way and it works. Like the mass in the Catholic church. Nobody understands it, so it is full of possibilities. *Paramyoclonus multiplex hypnagogicus* suggests amazing possibilities, it is not just jumping nerves but something respectable, it is rich, it heightens the moral value of the patient on the spot—he walks out with the feeling of having a decent disease which he can show.

When primitives do these things we laugh, but we do exactly the same, we fall under the spell. You see, that is the lived archetype, and it has always been so. For instance, the old Gnostics must have searched the Orient in order to find the extraordinary names they use in their strange invocations to the deity. If they called God Jaldabaoth Jao, or Abrasax, or Chnoubis, or Aeëie, or Arioriph, instead of the ordinary Javeh or Theos, they thought he would be more likely to listen. They made a long list of amazing names in order to arouse the curiosity of the gods, and they would never have done so if it did not arouse their curiosity. A new name always produces an extraordinary effect; we cannot rationalize these things, they cast a spell, they are symbols, they really do influence the unconscious as the unconscious influences us. Just as you may do quite an absurd and useless drawing looked at from the rational point of view, but it has a spell; it influences your unconscious, and it may even counterbalance an influence from the unconscious. As the unconscious can make a fool of you in no time, so you can charm your unconscious by an absurd picture, if it is the true expression of the thing that jumped at you from the unconscious.

We now have a very difficult question to deal with from Miss Hannah. Two seminars ago, we were speaking of the Self and the non-ego, and there seems to be a great darkness about that subject; sure enough there is a great darkness for there we are moving entirely in the field of symbols. The Self is a symbol, the non-ego is a symbol, and we cannot think clearly, for we are trying to formulate an expression for a thing that is unknown. People often reproach me for creating such vague, even illogical, concepts. Naturally, when starting from a thing that is known, one is bound to create a clear concept of it. If the nature of the thing one

wants to express is definite, one's concept will be definite; one would not make a blurred image of a definite thing, a definite thing must be reproduced by a definite image. But here we are dealing with entirely unknown entities, and our concepts are by no means definite. I am utterly unable to tell you what the Self is; if I could do so I would be God myself. How can I tell you about a thing which is not, about which I have no immediate experience, which I can only try to grasp by blurred images? I can express it only in a very indirect way. Yet there is something of the sort there, otherwise we would not be forced to seek an expression of it.

Miss Hannah says: "I had always thought of the ego and the non-ego, the personal and the impersonal, as opposites, and the higher consciousness to be reached by individuation as a point above them both and aware of each equally. But you used the term 'non-ego' in the last seminar in connection with the Self rising from the sea, the patient's first idea of her totality. So would it be nearer the truth to think of the ego as before the opposites, the thing in which the opposites appear and are split, and the non-ego as beyond them?"

"The same idea seems to be expressed in the crucifixion of the ego. Only somehow it gives me a queer lopsided feeling that the human being should have to take up and accept every thread of his personal fate in order to lose it in a wholly impersonal, universally valid fate, as if one opposite had triumphed after all."

Dr. Jung: Do you still understand what you have asked?

Miss Hannah: What I want to know is, is the non-ego one opposite, or is it something which is made of both?

Dr. Jung: I am glad you filed it down to that abbreviation! The answer depends entirely upon the standpoint from which you envisage the problem. As long as you are identical with consciousness and think that is the totality, it *is* the totality. Then you suddenly make a discovery, perhaps by the aid of a neurosis, that there is something against you, something hindering you. It might take a very concrete form; perhaps you want to write an exceedingly friendly letter and it turns out to be a rude letter, you know such things happen. Or you know exactly what you want to say to a person, yet you say something quite different. Then you must recognize that something has interfered; there was a straight line ahead of you, you thought you could walk straight ahead, but something made you divert from your path.

For instance, a patient often talks to me for a whole hour, and in the end says: "But that is not at all what I wanted to tell you!" Then I say: "Who the devil was talking then?" Yet she will not admit that something was against her, something which definitely did not belong to her ego in

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the sense that she understood the ego. After a while under the influence of analysis, she will see that her ego is not only what she knows of it, but that it is also something else. It becomes quite obvious that what she formerly called a strange uncanny influence, probably due to someone else—or, as she says, “God knows what made me say so”—was simply a certain repressed emotion. She had a resentment against someone which forced her to write a very unfriendly letter, which apparently was quite against her intentions. Then the apparent non-ego turns out to be a part of her ego which she could not admit before. After a while she will see that she has a resentment against the person, she dislikes her. Formerly she would only admit the best of intentions, that she was always trying to do her best—that stuff—but when she is truthful enough to give up that illusion, she will see that her ego has very many more sides than she originally expected.

You see, that is a case where an apparent non-ego joins the ego, it is no longer in opposition to the ego. But that non-ego was never the real non-ego, it was only a factor artificially split off from the ego. I am quite certain that the very same person was quite aware as a child that she hated and wished evil upon people, she was probably a very naughty girl, but later on, under the influence of education and most cherished illusions, she created a marvellous idea of her character, which did not allow her to have feelings of hatred and so on. Many of the loveliest angels have been the naughtiest, many exceedingly tender, delicate females have been just rowdies, the wildest tomboys, in their teens. As a girl of fourteen she was running wild with the boys, climbing trees, etc., and later on she became like moonshine and flowers, nothing but the most exquisite femininity; and quite hysterical naturally, because underneath she is coarse and brutal and cruel and egotistical. But she learned to make a most marvellous picture of herself and to herself. Other people are not so easily blinded.

Now if you can accept that shadow, which apparently was the non-ego, you will encounter more of the real non-ego in your later development. Of course, having undergone a Freudian analysis and some additions from Adler concerning the power complex, you might assume that you had a full knowledge of yourself, but then the next thing is that you fall over an archetype. And there you realize: “But this is not at all what I am! Where did I get that?” Perhaps you are still neurotic despite the fact of an apparently full knowledge of yourself. Perhaps something absolutely strange comes in which has not been acquired in your individual existence, which must date from former times; and then you need another explanation. You may read in theosophical books about people being

inspired by the Mahatmas who live in the mountains of Tibet, and who have their particular wisdom which they whisper into the ears of Western people. For instance, a theosophist said of me, that anything good that I said was inspired by the Mahatmas, but what I said out of myself was no good at all. You see, one needs a hypothesis in order to explain how it comes about that one seems to know certain things, and that certain things happen, or that one has fantasies which cannot be explained by one's personal psychology, not even by one's personal acquisitions and conclusions. A dream of a little child, for instance, may contain something which the child does not know, and will recognize only very much later; it may forecast his whole future life. Now that material comes from the collective unconscious, and most definitely not from the personal unconscious. It has nothing to do with the ego.

Here questions arise as to whether an ego is an historical extension. We can make such assumptions sure enough, we are quite naturally inclined to believe that we are historically extended. Therefore we need an hypothesis, perhaps the belief in reincarnation, the belief that in a former life one was a Caesar or a Napoleon or a Shakespeare—certainly no one mean. The East needed the idea of the reincarnation of souls to explain why we have contents in ourselves which are surely not our personal acquisitions. There are very good reasons for these hypotheses, they are by no means absurd phenomena. Millions of people all over the world, not only in the East, believe in the migration of souls. Again and again one hears people say: I must have been so-and-so, and done such and such a thing in a former incarnation and therefore have such and such a karma. They would not talk in that way if they did not feel the presence of a factor in themselves for which they cannot make themselves responsible. It was obviously not acquired in their personal lives and not even in the lives of their parents, so one can discuss the possibility, perhaps the necessity, of assimilating these historical contents, or contents remote in space, even Chinese contents.

You see, the question is whether they should not be assimilated into a new consciousness of the ego, historically extended and also extended in space. Suppose you have some telepathic experience, or prophetic dreams. Then you must assume that your ego is exceedingly extended in time, and that means in space also, so you reach a conception of the ego which is absolutely inconceivable; it reaches out to such an extent that you are everything, you are the creator himself, you are time and space. But the result is that you get an enormous inflation; it is a neurotic condition. You become entirely unreal, no longer a human being, you

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are lifted into the air, you are a Purusha that covers the earth two hand-breadths high, as the Upanishads say. This is a most unsound condition, besides being perfectly ridiculous. For I cannot allow you to cover the earth everywhere—I am going to cover the earth everywhere, I am as good as you; and I cannot permit anyone to extend over the whole of history and exclude myself, I want to extend over history, I am the subject that extends everywhere. So it is all bunk.

There is no such extension because the ego is this thing here, unique and for once only, it is right here, limited in space and time, and if anything comes in that indicates that enormous extension, then I say it is like a radio; it started somewhere and I perceive it, but it is not my own property, it is not a part of myself. In a way, it may become a part of myself; if someone writes me a letter from Australia, that becomes part of myself, I have it in my pocket and can do with it what I like; yet I have not written that letter. So we must form a concept of the ego that allows for definite limitations, and the limitations are quite obvious, they are space and time, there the ego comes to an end; those are the borderlines of ego extension and everything that is beyond is impersonal. It has always been so, and it always will be so. And the thing beyond is the collective unconscious.

Now by calling it the collective unconscious, we must not think we know what it is; of course we do not know, because that is the unknown quantity in the world. What the collective unconscious is, we cannot know. Collectively, we do not know, none of us knows; it is there in all of us but it is just collective ignorance. Yet something comes from it; we don't know whether it starts from the depths of space or time, we are simply confronted with certain effects, and we ascribe these effects to the collective unconscious. Such manifestations may come from anywhere, we don't know where, we only know that we have such effects. We don't even know exactly what the effects are, we can only symbolize them, we create some sort of imagery about them. One gets a shock from the unconscious of unknown nature, one makes some imagery round it, and that is the symbol. But what it was, we don't know and we shall never know, there will always be the great unknown. Otherwise we would arrive sometime at establishing the absolute truth.

Naturally whole nations think that the absolute truth will finally be established by our minds. That is the terrible primitiveness of the human intellect, we are in many respects still primitive. On the one side we believe in the omnipotence of the intellect, and on the other side we are not even able to come down to a reasonable arrangement of our every-

day lives. Look at the Disarmament Conference in Geneva.⁷ It is ridiculous to assume that we have an omnipotent intellect when it serves for nothing in a situation when not even animals would contend. If you offer a bone to two dogs, one dog gives it up if it is a bit nearer the other dog, and they don't fight over it. But in human beings there is not even that much instinct. So the idea that our intellect has any God-Almighty-likeness is quite excluded.

The collective unconscious is the real non-ego, and this first appears as an opposite, as our shadow qualities appear first as an opposite. I may consider myself a perfectly decent, kind human being, I may think of the welfare of suffering humanity and of nothing else, I may exhaust myself in the service of mankind. Then along comes a dark shadow, an egotistical shadow that is only interested in himself and devours everything for himself. Then I think what a strange thing it is that Mr. So-and-So should be such a tremendous egotist, and it never enters my head that it might be myself. That kind of projection is the usual thing in marriages; the devil appears somewhere and naturally it is my wife, she is a devil—or my husband. It is the same with nations or families or groups of people—of course in *our* family it never happens, but it happens in Mr. So-and-So's family. And the collective unconscious, the non-ego, appears in exactly the same way; it is a strange thing that is suddenly against us. It is all the more strange because very few people really encounter or experience it. For most people are still wrestling with their shadows; they have not experienced the fact that their shadows are real, they have the greatest trouble to see this. But only when they are able to see this can they encounter the wider non-ego. Therefore "know thyself" is the condition in the mysteries. If you know yourself, you can know something else. Otherwise you have no measure. You are an unknown quantity, and how can an unknown quantity recognize another unknown quantity? You must know your own measure, and from that standpoint you can measure a thing that is contrary, different from yourself.

So for the encounter with the non-ego, the condition is that you first know yourself; and where there is still darkness, blind spots where you don't see yourself, the encounter with the collective unconscious will be twisted, it will not be the pure experience. The true encounter with the collective unconscious can happen only after you have integrated the shadow, thereby making the complete ego. Then the complete ego as a

⁷ The conference was convened at Geneva by the League of Nations in February 1932 and went on sporadically until May 1937. Its purpose was to prevent war, but it foundered on account of internal squabbling, technical quibbles about definitions, and unresolved issues left over from World War I.

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unit can find itself vis-à-vis the non-ego, and feel that this non-ego has a psychical character, as the complete ego has a psychical character. The non-ego is felt as an opposite only as long as the intentions of the non-ego are opposed to one's own.

You may have an ego will, for instance: you want to stay on your own path, and you are attracted by something outside, projected of course from yourself. If it is an evil will, it will be contradicted by the archetypal law of the collective unconscious that life must evolve in a certain way. Our ego idea would be: There is the good thing on that mountain top and I will make a straight line for it; but the archetypal way is not like that, the archetypal way is the serpent way that wriggles up, or goes round in spirals, until it reaches the top. The archetypal law often seems to us like defeat, a standstill. Most people get terribly impatient and even despair because nothing happens, they get nowhere, they are all the time hindered; they don't understand that this is just as it must be and actually their only chance to get there. For they can only grow up to it, and what they grasp at is their own illusion, and not the fruit of growth and development. Therefore Buddhism holds that you can never attain to redemption, whatever you *do*, you must first grow up to it; even Buddha himself had to go through more than five hundred incarnations in order to attain to *nirvana*.

As long as the non-ego seems to be in opposition to the ego, you feel it naturally as an opposite, but you will understand after a while that the collective unconscious is like a wide sea, and the ego is like a little boat drifting upon it. Then we can discuss the possibility of whether we are not contained in that sea. You see, ships are contained in the sea, so they form part of it. And fishes are living units in the sea; they are not at all like it but they are contained in it. Their bodies, their functions, are marvellously adapted to the nature of the water, water and fish form a living unit. This is a very modern point of view in biology in explaining the instincts, for the most remarkable facts have been discovered about the adaptation of one form of life to another.

One of the best examples is the leaf-cutting ant. There is an ant in South America that cuts round pieces from the leaves of certain trees and carries them into their underground cities, where they have sort of cellars for the cultivation of a certain fungus; there they heap up the leaves, making a kind of humus; it is like a cabbage plantation or a kitchen garden. Naturally the trees do not enjoy that leaf-cutting process, they dislike being deprived of their vital organs, the leaves are their lungs; so they make a contract, a sort of trust with the enemies of the leaf-cutting ants—I think it is a little red ant that is their mortal enemy.

The trees have developed certain hollow places in their trunks, in which a sweet sticky substance is secreted that tempts the red ants to inhabit those tree trunks, where they enjoy the sugary secretion, and at the same time they protect the trees against the leaf-cutting ants. There are plenty of such examples, amazing things, which cannot be explained. Is it that the tree thinks: "How can I combat these leaf-cutting ants? Cannot I hire their enemies as soldiers to protect me against them?" If that is not so, we must assume that life is a kind of unit, that it is really a continuum and meant to be as it is, namely, all one tissue in which things live through or by means of each other. Therefore trees cannot be without animals, nor animals without plants, and perhaps animals cannot be without man, and man cannot be without animals and plants—and so on. The whole thing is one tissue and so no wonder that all the parts function together, as the cells in our bodies function together, because they are of the same living continuum.

Now if one creates such a point of view, it is almost as if the non-ego were the connection, a medium which in a peculiar way is oneself again. As the fish can say, "I am the sea," then the sea can say, "I am the fish." So one can define the individual as being that monad, that unit, or concretion, which is apparently cut out of the tissue of the collective unconscious. And perhaps it is merely the manner of the cutting, perhaps it is only the size or the form cut which indicates the particular individual—one having more of this and less of another substance, this form or another form. But it is always made of the stuff of the collective unconscious, and therefore the extraordinary relationship or similarity between the collective unconscious and the Self.

So the Self is part of the collective unconscious, but it is not the collective unconscious; it is that unit which apparently comes from the union of the ego and the shadow. We designate that totality as the Self, where everything conscious is united with everything unconscious, with the exception of those things that reach beyond our limitation in time and space. The Self is in its structure like the collective unconscious, and it is also a non-ego because it is beyond our grasp; it reaches over our heads. We can never say: "I *know* this Self of mine." We don't know it, we can never know it because it is the bigger circle that includes the smaller circle of our consciousness. Just as the Self is a unit in the collective unconscious, so we are units in the Self. And how can we know the whole of which we are only a part?

One may ask: "How can any difference be made between the Self and the collective unconscious if one doesn't recognize the Self?" There I am basing my conclusion merely upon my observation of cases. There are

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certain dreams which one can explain by the hypothesis that the collective unconscious is not merely a big void like the Indian concept of Atman, for instance, which, as one all-pervading principle, unique and alone, has no qualities whatever. In contradistinction to that idea, the unconscious seems to me to consist of an indescribable abundance of forms or images, and one of those images is the Self. Perhaps they are all Selves. Now, I conclude from the phenomenology of the human mind that whenever we receive an impression from the collective unconscious, it is through a specific form—like dragons and monsters and all the other mythological forms and symbols. Hence I conclude that whatever we can make out of the collective unconscious must be something like such images. Yet it is just as possible that it does not consist of such images, that it is an all-pervading principle that has no quality whatever. But to think of it at all, one must give it a definite form—one needs the form. So inasmuch as we try to explain our dreams, we come to the conclusion that the unconscious consists of separate images, archetypes, and one category of these archetypes are called Selves; others are called dragons, or gods, or spirits, or motifs; and they all have a certain autonomy. The Self is such an image, indefinite in its real nature, but it appears in dreams, so we get a certain idea of how it looks to us. It is surely an archetypal idea, as in antiquity the Greeks had the idea of the individual genius. That would be the Self. And the Christian conception of the immortal soul is the Self.

LECTURE VII

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Dr. Jung:

I did not finish answering Miss Hannah's question last time. It was a very general question concerning the individual psychological development, yet it has to do with the things we are continually dealing with, and particularly now—the last vision with the symbol of the crucifixion contains this problem. I will repeat that part of the question: "The same idea seems to be expressed in the crucifixion of the ego. Only somehow it gives me a queer, lopsided feeling that the human being should have to take up and accept every thread of his personal fate in order to lose it in a wholly impersonal, universally valid fate, as if one opposite had triumphed after all." You see, the question is whether our present life might be quite futile in a way, and only serve the impersonal end of our being, everything personal devoured by an impersonal goal.

As long as you are living mainly the personal life, then sure enough your immediate goal is to assimilate everything that is personal and to live it as well as you can. To dream of having any impersonal life or fate would be like discussing the life of the last human beings on earth, or the fate of the earth when the sun gets cold, which is so far out of our reach that it is hardly worthwhile speculating about it—it would be no more than a possibly interesting conversation. Yet many people are just in that period of life when the question of the impersonal life becomes urgent, and if they are not aware of it, they become neurotic without knowing why. As soon as they understand that peculiar kind of psychology growing within them, they get out of the dissociation, which is caused by the nonunderstanding of a new way of living. The impersonal life begins to grow first in the unconscious, and it slowly undermines the personal life, complicates it or makes it unsatisfactory, and the more one hesitates to understand and accept it, the more one becomes neurotic. When, however, one is beyond the personal, when one foot is, as it were, in another type of living, the aim of such a life can be discussed with more intelligence and with a better result. Then one knows by experi-

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ence that the impersonal life is more satisfactory, and one no longer has that lopsided feeling. Of course, if there is still a lot of personal stuff to be digested, things that have not come off yet and which ought to be tackled, one will feel complete only in the personal pursuit. But the moment they are accomplished, and the impersonal life begins to stir, one understands that the personal life has been a mere preparation for the impersonal living; then the impersonal life assimilates the personal life, as if integrating it into a wider or more differentiated consciousness.

So this question must be asked out of a condition in which the personal life has not been accomplished to such an extent that the impersonal life would make sense. The impersonal life is just as self-evident and as satisfactory and reasonable when one has accomplished enough on the personal side. Of course, it is unavoidable that we should speak of problems which are not necessarily the personal problems of every member of the seminar; you are on very different levels, at very different stages. But we must discuss the whole of human life, as far as we know it, so we cannot avoid talking of the psychology which belongs to a time of life that some of you have not yet reached. If we discuss the problems of childhood, you are no longer there—at least not altogether!—and if we discuss the problems of people who have lived a full life for fifty or sixty years, you are not yet there, so naturally you cannot feel it, it is strange to you. It is quite futile to talk to young people of the psychology of the afternoon of life; one can only say: “Wait until you are forty and then you will see how it feels.” One must occasionally paint a picture of life which is ahead of you, though to speak of it as a goal seems to you strange and awful. You must not forget that this picture of a life is not to be imitated or assimilated now; you have to live through all those years of life that lead up to it, to assimilate all the stages in between. When you are there, you will be up to it. It is as if I were telling you the story of people who were climbing Mount Everest. Naturally you say: “But that is awful, then we ought to be already supplied with oxygen.” Of course it would be perfectly ridiculous to wear masks and go about with icepicks and oxygen apparatus, because you do not need them now; even if you plan to make such an ascent, you have to store them away until you have reached the level of seven thousand meters at least.

Now here are questions from Mrs. Case. The first one is: “Will you please say a word about that intensification of consciousness which you call individuation?” First of all, individuation is not an intensification of consciousness, it is very much more. For you must have the consciousness of something before it can be intensified, and that means experience, life lived. You can only be really conscious of things which you

have experienced, so individuation must be understood as life. Only life integrates, only life and what we do in life makes the individual appear. You cannot individuate, for instance, by locking yourself up in a cell, you can only individuate in your concrete life, you appear in your deed; there you can individuate and nowhere else. Real consciousness can only be based upon life, upon things experienced, but talking about these things is just air. It is a sort of conscious understanding, but it is not individuation. Individuation is the accomplishment through life. For instance, say a cell begins to divide itself and to differentiate and develop into a certain plant or a certain animal; that is the process of individuation. It is that one becomes what one is, that one accomplishes one's destiny, all the determinations that are given in the form of the germ; it is the unfolding of the germ and becoming the primitive pattern that one was born with.

Another question is: "Should we consider it as a preparation for a hypothetical life after death, an end in itself (insofar as life on earth is concerned)?" Individuation is not to be considered as a preparation. Individuation is the law of your life, life in every stage is *it*, and it is not to be understood as a preparation. Life is an eternal cycle, it is in every moment—there are always people dying or being born and people living. So one really could not say that individuation was a preparation, it is also the real end; it is both the beginning and the end of life, it is the process of life itself. To consider life as a preparation for a hypothetical life after death would mean that life was nothing in itself, that the life after death was the real thing, which is perfectly preposterous. If there is a life after death, that is included in this life; then the life after death would be again a mere preparation for the life here on earth, it would belong in that cycle. The idea that life begins with the birth of a child and ends at the death of the individual describes the complete biological cycle. But it makes no difference whether one includes the forty-nine days of the Bardo, the interregnum in death as the Lamas believe—several centuries or several thousand years of timelessness and then the return again—that makes no difference, it is an eternal static fact, it is the real condition of life; everything that lives is individual, otherwise it does not exist at all. So it means the condition of the individual that is in the state of being born, in the state of dying, in the state of living, in the state of not being even—the state of death.

Mr. Allemann: Is not individuation, in our sense of the word here, rather living life consciously? A plant individuates but it lives unconsciously.

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Dr. Jung: That is *our* form of individuation. A plant that is meant to produce a flower is not individuated if it does not produce a flower, it must fulfill the cycle; and the man that does not develop consciousness is not individuated, because consciousness is his flower, it is his life, it belongs to our process of individuation that we shall become conscious. You see, all that a man does, whatever he attempts, means his individuation, it is an accomplishment, a fulfillment of his possibilities; and one of his foremost possibilities is the attainment of consciousness. That really makes him man: to man, life should be conscious.

Mrs. Sigg: Referring to Miss Hannah's question, is it not true that at some times one feels the impersonal life to be very strong and at another time one has the feeling of being crucified in the body? And the same with individuation, sometimes in life, one has a greater consciousness, and at other times it is a narrower one.

Dr. Jung: Those are natural oscillations in the process of life that have nothing to do with that very fundamental question of what individuation is. Of course one is sometimes more conscious than at other times.

Here is another question: "Is it simply the natural course of development of living beings which leads toward an ultimate goal beyond human understanding?" We have answered that question practically. The course of development leads to the fulfillment of the cycle, and the cycle consists of phases which we probably don't understand. Take that part of the cycle which seems conscious to us, life from birth to death; it seems to be so banal and so simple, yet we understand very little of it. We have not the faintest idea what life is, or how life and consciousness come to pass. So it is not only the ultimate goal that is beyond human understanding, it is life itself and we ourselves. You see, this question is biased—the idea that we are sort of preparatory or provisional living beings—because it is asked out of a Christian mentality. The result is that one neglects the personal life as it is. One is always looking forward, the pleasure is always in anticipation, and in the meantime one lives the provisional life; that is Happy Neurosis Island,¹ where the great thing is still ahead. But the great thing is here and now, this is the eternal moment, and if you do not realize it, you will have missed the best part of life. You will have missed the realization that you are the carrier of a life contained between the poles of an unimaginable future and an unimaginably remote past. Millions of years and untold millions of ancestors have worked up to this moment. Anything that is past is no longer real-

¹ See above, 4 Feb. 1931, n. 2.

ity, anything that is ahead is not yet reality, reality is now. To look at life as a mere preparation for things to come is like not enjoying your meal while it is hot.

That is really the disease of our time. Everybody is chiefly concerned about the future. One admits that things are now in very bad shape, so all the more one tries to jump out of them, and therefore they never improve. One should take each moment as the eternal moment, as if nothing were ever going to change, not anticipating a faraway future. For the future always grows out of that which *is*, and it cannot be sound if it grows in morbid soil; if we are morbid and don't feel this here and now, we shall naturally build up a sickly future. We have seen that illustrated in actual historical conditions; conditions are so unsatisfactory at present because everybody has lived in anticipation of something to come, one always expected the golden age, so things got worse and worse. Therefore in our psychology, in the life of the individual, it is of the greatest importance that we never think of the situation as merely now, with the hope of something coming in the future. You may be sure it will never come when you think like that. You must live life in such a spirit that you make in every moment the best of the possibilities. Otherwise it is like saying, "Yes, the potatoes we planted were very bad, we did not take care of them, but next year they will be better." Of course, they will be just as bad as this year.

Still another question is: "Or is there a third possibility, namely, that the individual may effect a reunion, this time on the conscious level, with the totality of nature from which he was temporarily abstracted?" Well, that is perfectly true, individuation is the fulfillment of the law of life; one is then quite naturally in union with the laws of the universe. That is expressed in the idea of Tao, and it is on the conscious level if it is a matter of the human individual; such a consciousness naturally is in accord with the totality of nature. So if one is allowed to speak of complete individuation at all, I should say that it would be a conscious experience of the totality of nature. But such a thing is only possible if the individual in every moment of existence fulfills his complete being, lives the primitive pattern, fulfills all the expectations that he was originally born with. Naturally one would be abstracted from that universal consciousness through any attempt at a provisional life, for the moment one looks ahead one neglects what is here. The provisional life is a mutilated existence, it is only half a life, giving absolutely no chance of fulfillment, which is the only guarantee for a consciousness that is in harmony with the totality of nature. Only when you behave exactly as you are meant to behave are you the friend and the brother of all living things; then you

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are right in your place, and then you suddenly understand that everything else is in its place. That is the experience which old China called Tao, but that is a very mystical concept. One realizes how rare, how almost impossible such an experience is, because it is linked up with the completeness of experience in every stage of life.

The experience of Tao can happen at any time. If you are in the psychology of the first part of life—it is not necessarily a matter of years—if you fulfill the personal ends of your existence and it is the right moment, you may have such an experience. For it is quite understood that a young animal still in the process of maturation is just as much a fulfillment of the totality of nature as one that is dying, who, if dying properly, is also fulfilling life because the idea of life includes death, it is a cycle. There is the same possibility at any moment of life. You probably experienced Tao when you were a child, when you woke up in your little bed in the morning with the sun shining into your room. That would be an experience of Tao inasmuch as your parents had not twisted you. But it is quite possible that your parents put dirt on your nose, and then, even as a child, you could only experience a twisted feeling. Or you might experience it at fifteen or twenty if you fulfill your own personal and individual expectations which are then valid. And you can experience the same when you are fading away, dying, if you do it properly, as that fulfillment which is in accordance with the laws of nature. Just that is demanded and nothing else. Many people have never in their whole lives felt such a natural fulfillment because they were completely twisted. But they would experience it in the moment when they were able to liberate themselves from the twist—in that moment they would experience Tao.

Now we will continue our visions. You remember we stopped at the scene of that crucified woman, whose breast was pierced by the staff. Our patient says: "I drew the staff forth from the breast of the woman." You are aware of the extraordinary likeness here to the Christian mystery, the spear of Longinus piercing the side of Christ. And Odin was hanging on the tree for nine nights pierced by the spear.

The wound instantly healed and the woman arose. I said: "Why has this happened to you?" The woman answered: "Too long have I fructified the earth."

What do you think of this passage? There is a Christian analogy, though it is not to be taken too literally.

Dr. Reichstein: The resurrection.

Dr. Jung: Yes, the spear is withdrawn from the wound. Christ was dead,

he was buried, and then came the resurrection. This suggests a sort of abbreviated resurrection, the three days in the grave in a moment. We must discuss the Christian symbolism because it is in our blood; we have always taken it for granted and never thought it could be psychologically symbolical.

Dr. Reichstein: It is a kind of transformation; something dies and out comes the new.

Frau Dürler: It is a reward of sacrifice.

Dr. Jung: Sure enough, a sacrifice is always done with the idea of a reward. But the idea here is that individuation means intense suffering, life itself leads into crucifixion; in other words, into complete unfolding. You see, the unfolding symbolized by the cross is the unfolding of the four functions, it is the unfolding of the golden flower. That is expressed in a very beautiful form, but it may also be expressed in the very negative form of intense suffering. On the one side almost superhuman joy, complete fulfillment; yet in the very moment of fulfillment, there is the deepest pain, as if one were pierced by the spear. It is a moment of the intensest life, yet also a moment of most intense pain, of despair. It is difficult to explain such things, but if you have experienced anything of the sort, I need say nothing further. I might talk volumes about it otherwise and you would not understand because it cannot be conveyed by words, it is a definite experience. Perhaps I can explain it approximately, however. Try to remember a moment in your life of complete joy, and then put it outside of yourself, go all around it, look at it from all sides, and try to see whether there was not intense pain in it too. Usually one assumes, "Now this is marvellous," and then it belongs to the marvellous things which have no sting, apparently you have removed the sting. One has a drawer for the painful things, and another drawer is for the marvellous things, one tries to keep them separate. But if you have observed it correctly, as it happens in real life, in actual fulfillment, you will have seen and felt the sting.

I will tell you a case. A young man of twenty, who was in camp near a lake, was just starting out sailing. It was a most beautiful morning and, as he went on board his boat, he shouted to his friends on the shore: "This is the most beautiful moment of my life!"—and dropped dead in the water. They instantly got his body up, but he was already dead. It was a thymus death; if the thymus gland remains active too long, such people die in early youth for no apparent reason, as if struck by lightning. The moment of supreme joy in life covered the sting of death, there was death in it. That was quite obvious, everybody could see it. Whether he himself knew it I don't know; perhaps he only knew joy,

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only noticed the intense beauty of the moment, but the others could see that it was death.

A more usual example is that when people are conscious of a great feeling of life, the next night they have a fever; it is a forerunner well known to doctors that comes before an illness, sometimes a very grave illness. These are very obvious examples, and the more subtle they are, the more difficult they are to grasp. For in a moment of supreme fulfillment, one is so fascinated by the beautiful side of the experience that one fails to notice that it has a tragic side; naturally one hates to see it. When people cannot defend themselves against such an insight into the dark side of their experience, they sometimes complain that they are abnormal, they think it is their neurosis which makes them feel the deep tragedy of such a moment. But I say: "No, that is perfectly normal, you have observed the truth." So little is known about the truth of life. Everything one knows of life and of mental states is so falsified that even people who have observed the fact think they must be wrong; but it is the truth.

So just the moment before—in the vision of the woman rising from the waters—our patient was rising out of the unconscious, out of chaos, out of the labor pains of birth, into a supreme moment of intense life, holding the great treasure in her hand. This is the marvellous side of the experience. Then instantly she finds herself crucified on the ground, not in heaven but on earth, and pierced by the spear. Starlike she rises to heaven and then she is pierced by the very same star and is lying in torment on the ground. What is the most supreme experience to one part of the personality is the most terrible destruction to another part; the spiritual beauty kills the beauty of the life of the earth, and the beauty of the earth kills the spirit. This is an eternal truth. So naturally our patient would not be able to unite these opposites at once, it is difficult to grasp such a paradox, it is too painfully contradictory; the idea that the supreme good is also the supreme evil hurts one so much that one cannot conceive of it, yet it is absolutely true.

Not very long ago I talked with a very original person (she is not here) who is developing, not under my influence, but all by herself. She is going through very strange spiritual experiences—she is really a borderline case—and she said to me: "Thinking about God so much is fine, but there is something terrible about it; when I experience the I suddenly have to ask myself, *can* he not, or *will* he not?" "Can I make life perfect or make man happy? Can it be that?" You see, she has had really remarkable mystical experiences. At the same time there is the horrible sting of the

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thought: "Is God perhaps the devil too?" Now that is really painful only as long as her consciousness is not detached enough to see the two extremes at the same time. But in order to do that, she must be able to stand the pain of the paradox in herself, to see the extremes in herself at the same time.

Now our patient asks herself, that other woman as she rose from the ground: "Why has this happened to you?" and the answer was: "Too long have I fructified the earth." How do you explain that? To fructify a thing would mean what?

Dr. Ott: It means to give libido to the earth.

Dr. Jung: Yes, and it would be the biological libido of the morning of life. You see, the woman that is crucified has lived only the first part of life, and the other aspect of herself is to live the second part. The fructification of the earth expresses that biological type of merely personal life, and the other person in her, as we have often seen in the course of these visions, symbolizes the second part, the ultimate result, the impersonal form of life. So when the crucified woman recognizes the fact that her time is over, she is overcome, and that is symbolized by the cross. Why is that? Do you know the symbology of Christ's crucifixion? When did the crucifixion take place?

Mrs. Crowley: At the spring point.

Dr. Jung: Yes, in the neighborhood of the vernal equinox, the sacrifice of the lamb takes place. Now the lamb is really Aries, the little ram; the Greek word for lamb is *tó arnion*, and that comes from the root word *arên* meaning the ram, so the *arnion* is the little lamb that was sacrificed at the spring point of the year, between 100 and 150 B.C., when Aries came to an end. When the sun changed from the month of the Ram into the month of the Fishes, the lamb was sacrificed. Therefore Christ was called *Ichthys*, the fish. Now this sacrifice at the spring point, the time of the vernal equinox, is symbolic, it is the time of the cross. What is the vernal cross?

Dr. Ott: It is the time when the ecliptic crosses the equator.

Dr. Jung: Exactly, the spring point is just where the ecliptic crosses the equator. That concept was already known to the old Babylonians; therefore the idea of the cross has often been associated with this astronomical feature. The idea is rather too abstract, it is not quite satisfactory, yet when one realizes how much astrology went into the early symbology, one can hardly doubt it, it is most probable. Like the relationship of John the Baptist to Christ. John the Baptist was born six months before Christ, which would be the time of the summer solstice, and John says of Christ: "He must grow but I must decrease." So when the sun is in

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summer solstice it must decrease, but when it is in the winter solstice, when Christ was born, it must increase. That shows how much of astronomy and astrology has gone into these legends. The cross, then, is the vernal sacrifice. And of what did the vernal sacrifice consist in antiquity?

Dr. Ott: It was the time of the Passover.

Dr. Jung: Yes, and there were other parallels. It was particularly the *sacrifice des primeurs*, the first fruits of the field, the first vegetables, the first lambs and other young animals, and so on. And the first-born son, Christ the Son of God, is also sacrificed at the time of the vernal equinox. This idea of youth being sacrificed was called in Rome the *ver sacrum*, the sacred spring. What does that symbolize? Why should youth be sacrificed then? Or why should it be sacrificed at all?

Mrs. Crowley: It is still connected with the astrological situation.

Dr. Jung: That was projected. These sacrifices took place much earlier than the astrological projection.

Dr. Ott: Was it not a guarantee of the future, a sort of propitiatory sacrifice?

Dr. Jung: Yes, you could say the best things of the moment were sacrificed in order to propitiate the gods of the future, to ensure a fertile continuation of the year.

Dr. Reichstein: The vision says she has too long fructified the earth. Here the point is reached where whatever is killed or sacrificed must not be for the earth but for the gods.

Dr. Jung: Yes, it has the value of the vernal sacrifice, it is spring when the new thing is born. That woman rising from the waves symbolizes the birth of a new existence, a new part of life, and at the same time it is the death of what has been before. And the death is a sort of sacrifice in that it should be a voluntary death. Therefore in the Christian symbolism, Christ's death is voluntary, a self-sacrifice. So there are many reasons why the symbolism in the vision is a close analogy to the Christian idea of sacrifice, and it is also a most natural occurrence as the vernal sacrifice in antiquity. From these associations one gets the picture of a thing that is most natural, most antique and pagan, and at the same time most Christian. It shows that even if one tries to get away from such ideas, one is pulled back to them quite naturally, because it is the way of nature. I must repeat that word of Goethe which I have quoted occasionally: *Die Natur verlangt einen Tod*, nature demands a death. It is a necessity that things go through death. So when our patient consciously and voluntarily fulfills that law, she is in tune with the natural law. It means psychologically that she has now arrived at the moment when the first part of life definitely comes to an end, and therefore she has to make it a conscious and voluntary

sacrifice. That is past and a new period now begins. Through such an insight and such a decision she produces the resurrection of that woman who was crucified.

For the sacrifice does not mean that the life of the body should be killed forever, that it never should return, it is meant only as a transformation. This idea is also indicated, or alluded to at least, in the Christian dogma of the resurrection of the body; the body must be mortified in the sacrifice, yet in the resurrection of the body is the idea that the body itself will return. Christ was buried, his body was a corpse, but it rose from the dead and left nothing in the grave; his body was never dead, it was alive, he came back with his body. That led to the dogma of the complete resurrection of man, and if you meditate upon that Christian symbol, you naturally come to the conclusion that it anticipated a future point of view, with emphasis upon the importance of the body. There comes a time when you say: enough of that mortification, that neglect and despising of the body, it has to be sacrificed in the vernal equinox, but it must return, it must continue to play its role. So the sacrifice of the psychology of the first part of your life does not mean that hereafter you exclude the body and its psychology, but rather, you continue it in a new form, with a different conception. It no longer has the same purpose, but it nevertheless must and will live. If you continue the sacrificial psychology, you pay no attention to it, or you try to forget it, and then you always suffer from a dissociation. But if the recognition is made that the body is now healed, that it is really like the wound of Amfortas,² you are at one with it. And now something quite peculiar happens:

Then she walked away through the deserted streets, and I wandered through the city leading the horse and holding the staff, on the end of which was the golden star.

You see, they both do the same thing, but the woman who arrived at the white city on the white horse holds the spear that wounded the other one. We never know what becomes of the other woman, she walks away like an empty shadow. One would expect that the two forms would become one, and that she would live in her renewed body, but nothing of the kind happens here; the two separate apparently, and the one with the white horse takes the star, the symbol of individuation, and leading the horse, she goes her own way. With that this series of visions comes to

² The Grail King in the grail legend; his wound could be healed only by the young hero asking about its history, purpose, and meaning.

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an end, and we are left in doubt as to what has happened to her shadow, to her poor body. What would you expect after this?

Mrs. Crowley: It seems like a dissociation.

Dr. Jung: Yes, everything apparently led up to a union, but the result is a dissociation. Now what is the historical analogy? Christ's body became whole and sound, but then what happened?

Dr. Reichstein: People only saw the spirit of the thing.

Dr. Jung: Exactly. They just took the staff with the star and walked on, leaving the body behind. There was no resurrection of the body. The first attempt at that began in the Renaissance, there it appeared in marvellous beauty again, the antique ideal. But it lasted only a little over a century, and then that came to an end. So history repeated itself; the idea of the resurrection of the body was too symbolical, too advanced, people were still not capable of accepting it. There are traces in the New Testament of an entirely different point of view from that of later Christianity; in certain passages by St. Paul there is an indubitable recognition of the resurrection of the body. But that was too early, people could not stand it. To teach the complete sacrifice of the body and its desires, and then that it should be accepted again, was too much; the yea and the nay were too close, the one or the other would not have been real. Therefore the body had to be sacrificed for many centuries until this thing was really understood. After fifteen hundred years it seemed possible to consider it again, but it still proved to be too early, so it was covered up once more by the Reformation. There are very intelligent historians who say that if only that man Luther had not been so serious about the whole business, the Popes would have led Christianity back into the most wonderful renaissance of antiquity. Sure enough, Alexander VI³ was on his way to it, he did his level best to go right back to the Roman Caesars, but unfortunately that northern monk threw a stone into his honorable attempt. But Luther or not, there would have been a reaction against it, it was still too early.

So no wonder, when our patient is faced with the difficulty of solving this secular problem with her own private and modest means, that she is

³ Alexander VI (1431?-1503), Pope from 1492-1503. When he was still Cardinal Borgia of Spain, Alexander fathered four children, including Caesar and Lucrezia Borgia, whose interests he promoted during his papacy. Alexander VI was a brilliant strategist; he promoted exploration and the arts, but spent lavishly, lived corruptly, and was more worldly than religious. His chief critic was Savonarola. Luther (1483-1546) was a young student at the cathedral school at Eisenach and at the University of Erfurt during the years of Alexander's papacy.

still stopped by the same snag; she lets the body wander off, and turns away, holding onto the staff with the star.

Now before we begin the next fantasy, I should like to know what you expect to happen now. There must be a certain reaction, as it happened historically, that when the resurrection of the body became something like a living truth in the time of the Renaissance, it was followed by the spiritual reaction of Protestantism which forced the Catholic church to reform. And since the Tridentum,⁴ the Catholic church has become more or less petrified in dogmatism, it has never been able to recover from the shock of that great dissension. Mind you, with the Reformation, the best forces went out of the Catholic church. So naturally since the living spirit is in Protestantism, the Catholic church is no longer burdened with that problem of the resurrection of the body. But the Protestants *are*, it is up to them—what they will do about it. If you want to see something of the resurrection of the body look at our times. It is amazing. One visit to the Strandbad will do! Now what may we expect in this case?

Mrs. Sawyer: I think she will go into the black city.

Dr. Reichstein: A collective situation might come again. Perhaps she will go into a town where she has to meet people.

Dr. Ott: Could not an animal or something Dionysian appear again?

Dr. Jung: That is quite possible. As after the Catholic ideal of the complete mortification of the body in the early Middle Ages, the satyrs and nymphs came to life in the Renaissance. Now we shall see. She says:

I beheld a man sitting under a tree playing a long flute. His eyes were turned inwards so that only the whites showed. His face was long and thin, the skin tightly drawn. He seemed to be suffering.

Who is that?

Answer: Pan.

Dr. Jung: But Pan looks exceedingly ill. Having been treated to a Christian monastery, Pan is thin, his skin is tightly drawn over his bones and he is suffering. So if this is Pan, he is not in good shape, he is a bit mangy, he obviously has had a very bad time. This is the idea of the neglected body, of course; Pan always represents the life of the body and of natural things, trees and animals and so on. But his face has grown very long in the meantime. What would you assume would now happen

⁴ The Council of Trent, which was convened by the Roman Catholic Church in 1545–47, 1551–52, and 1562–63 to respond to criticisms of Roman Catholicism by Luther and other reformers. The Trent meetings resulted in the Roman Catholic Tridentine Reformation, the Catechism, and modern Catholicism.

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to old suffering Pan, baptized and domesticated and starving, playing his flute under the tree? Something must happen to get him out of his misery. One might find something to cure him. What does he miss?

Answer: The earth.

Dr. Jung: Well, he has the earth still and the tree, but he misses something else.

Dr. Ott: A nymph.

Dr. Jung: That is perfectly true, though he would not know what to do with a nymph in his actual state.

While he played a leopard leapt down from the tree and seizing the flute in his mouth climbed up to the topmost branches. The man fell over dead.

So there was nothing to be done with him, he was at the end of his rope, and an animal now takes his place. You see, that was the old animus that was no good any longer, and he is now replaced by a downright leopard which is ever so much more efficient. It is of course perfectly ridiculous that the leopard should seize the flute instead of the man, but probably Pan was so dried up that the leopard wouldn't have been able to get his teeth into him. Now, that he seized the flute points to what?

Mrs. Sigg: It points to the fact that the leopard is really god.

Dr. Jung: Yes, Dionysus himself. She says:

The leopard played a loud note on the flute. (This has immediately a most enchanting effect on the whole of nature.) The sky became dark with many birds that flew towards the tree. (Really a Dionysus-Orpheus miracle.) And the birds called out: "Behold he cometh." (The greeting to the god.) I saw a man walking toward the tree. His robe was dark blue, his face was very beautiful. He said: "I have heard my own voice speaking to me." The leopard dropped the flute at his feet. The man picked it up and walked away.

What do you think of this man in his blue robe who was so very beautiful?

Dr. Ott: I think he sounds too spiritual for the situation.

Dr. Jung: Well, the leopard was simply the first form of the new animus, the animus in animal disguise; that was a were-leopard, which is shown in the fact that he played the flute. So we could expect another animus to follow, and here he is. The man in the blue robe says: "I have heard my own voice speaking to me," meaning the note of the flute, and in that moment the leopard dropped the flute and left the music to the newcomer, who is obviously an antique god. Therefore the birds were singing: "Behold, he cometh." The man now takes the flute, showing

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that he has something of the quality of Dionysus, though the blue robe points to a rather more spiritual quality.

Mr. Baumann: Is he not Orpheus?

Dr. Jung: Yes, it might be Orpheus, who would be a more spiritual figure. Yet he is a parallel to Dionysus. Orpheus is the *psychopompos par excellence*. Now where would he be going?

Mrs. Fierz: Could he not find that other woman?

Dr. Jung: Not so quickly, for a great problem has to be settled first.

Mrs. Baynes: He is going to a temple.

Dr. Jung: Right, but what kind of temple?

Mrs. Baynes: A pagan temple.

Dr. Jung: No, Christian. She says:

He came to a great cathedral which he entered. It was empty save for a black hooded figure kneeling before the altar. The man approached this figure and beheld—

What do you think he beheld? One would say the woman, but not at all, he beheld a skeleton. He, alive, enters the cathedral and finds before the altar a skeleton. What does that mean?

Mrs. Crowley: Is it that same idea of sacrifice in another form? Is it the idea of the two opposites, life and death?

Dr. Jung: Yes, but what does it mean? He finds only death in the cathedral.

Mrs. Baynes: Then he was really looking for the pagan temple after all.

Dr. Jung: Now just a minute, wait! This is the *psychopompos*, the animus who anticipates the things to come, so he demonstrates to her that the Christian point of view is empty and dead.

Then raising the flute to his lips he blew a loud and savage note.

The walls of the cathedral crumbled and fell about him and nothing was left but the altar and the skeleton at his feet.

That is perfectly plain, it is like the walls of Jericho falling before the blast of Joshua's trumpets of rams' horns.

He took the cross from the altar and laid it on the skeleton. Then he kicked over the altar and walked away.

The animus shows her in a very drastic way that this whole point of view has to be abolished. But why must he demonstrate it by such a blasphemous action?

Mrs. Baynes: Because she still has that Christian attitude.

Dr. Jung: Exactly, and therefore she walked away from her own body.

LECTURE VIII

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Dr. Jung:

You remember I mentioned the fact that there were passages in St. Paul, in his Epistle to the Corinthians, concerning the sanctity of the body, and Miss Taylor has taken the pains to look them up. She quotes extracts from three different verses: "Therefore glorify God in your body and in your spirit, which are God's." Also: "Your body is the temple of the Holy Ghost which is in you . . . and ye are not your own." The third one is: "The body is . . . for the Lord, and the Lord for the body." And Mrs. Bretherton found a verse in the fourth chapter of Ephesians: "But speaking truth in love may grow up in all things into him, which is the head, even Christ; from whom all the body fitly framed and knit together through that which every joint supplieth, according to the working in due measure of each several part, maketh the increase of the body into the building up of itself in love." Then the passage I had in mind myself is found in the twelfth chapter of the first book of Corinthians, from the twelfth to the twenty-seventh verse.¹

Now here is a question, but first I should like to ask Miss Hannah why she asks it—in what connection?

Miss Hannah: Because you said Christ had completely fulfilled his personal life, and so was able to go over.

Dr. Jung: Oh no, his individual destiny, not his personal life. Obviously he fulfilled his individual task.

Miss Hannah: But does that not include the personal life first?

Dr. Jung: One cannot make a theory about it. There are certain people whose individual task is not the ordinary personal life; sometimes a person is meant to be a monk, for instance.

Miss Hannah: He is really meant to be?

Dr. Jung: Yes, there are such cases, and they are of worldwide occur-

¹ The first three passages are from 1 Corinthians 6:20, 19, and 13, respectively; the fourth is from Ephesians 4:15-16.

rence, for there are not only Christian monasteries, but Buddhistic and Lamaistic monasteries, and there were temples in antiquity where priests lived the consecrated life. Also there is the fact that many married people have no personal life.

Miss Hannah: It seems to me that Christ begged the question of the body.

Dr. Jung: But he was crucified, his body played a very great role. Miss Hannah's question is: "I should very much like to know how Christ lived his personal life so completely without marrying?" That is the question of an *enfant terrible*, but I must confess I have asked myself the same question—how Christianity would have turned out historically if Christ had been married and had seven or eight children to feed, a family to support. Things might have looked a bit different then. And other people have asked that question, though perhaps not in such a very direct form. In George Moore's book, *The Brook Kerith*,² for instance, the life of Christ is described after his crucifixion and his resurrection. It is supposed that he was not quite dead when his body was removed, and that he recovered and took up his human life afterwards. St. Paul wanted to preach Christianity, and the disciples of John the Baptist said: "But Christ himself is here, he did not die." The idea is that he went back to the simple life of the brethren of that order, the Essenes.³ As I remember the story, Christ showed the scars of his crucifixion, yet even then Paul would not believe it.

So our question is a sort of criticism, yet we cannot look at it from such a personal angle, we can only state that Christ fulfilled his individual task, and therefore his life—his individual task—became such an important symbol. Moreover, we know precious little of his personal life, one must always keep in mind that the Evangelists were written, not by the apostles themselves, but, as proved in Greek texts, by disciples of the apostles; that is, they were written a good deal later, according to certain traditions which were handed down. It would be like writing the history of Napoleon seventy or a hundred years after his death, according to the reports of people who were supposed to have known him. One cannot imagine a very reliable history being produced under such conditions, so we may be sure that we really know very little. Also, the historical facts alluded to in the New Testament do not allow any precise localization in

² George Moore (1852–1933), Irish novelist whose *The Brook Kerith* (London, 1916) imaginatively created Jesus' life after the resurrection.

³ Essenes: a small, highly scrupulous, Gnostic sect; at its most influential in the second century A.D. Jung first mentions the sect in *Psychology of the Unconscious* (CW B, index, s.v.).

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time. Therefore the doubt has arisen whether Christ did not live nearer 100 B.C., Mead has written a remarkable book about that;⁴ certain facts would substantiate that hypothesis. But we must assume that his individual task was fulfilled. You see that might easily be true, because the psychological needs of human beings two thousand years ago were totally different from those of today. The one-sided spiritual life was then an absolute necessity, while in our days the ascetic existence no longer conveys life; it is dead.

A similar doubt appeared earlier than Christianity, in the question of the historical origin of Buddhism. Buddha began his career as a worldly man and was later converted to Brahmanistic asceticism; he became a fakir, a saint, and mortified his body for many years, until he experienced enlightenment. Then suddenly he understood that that was wrong. And it was at that time that he preached his famous sermon in the garden of the gazelles at Benares. He taught that the two ways, the way of the world and the way of the ascetic, were both errors, but that there was a middle path, the noble eight-fold path, the right thought, the right action, the right meditation, etc. But he never said what the right thought, the right action, the right meditation were. You see, it must be right psychologically, it must fit. So he discovered the path in between—not this and not that. But Hindu psychology was entirely different from ours, their truth was a very different truth. For us it seems to have been a historical necessity that we were taught as we were. If people had not been ready to accept such a teaching it would never have worked. It is like the power of suggestion. It is generally thought that anybody can be hypnotized—you have no headache, you no longer suffer from such and such a pain, etc.—with no consideration of the fact that an unconscious inner readiness to accept such a suggestion must have grown up. If the subject is not ready, and really inclined to accept a suggestion, one may try one's best to hypnotize him and it will never work. And there are very particular reasons why people are ready.

For instance, I remember one of my first successes in psychotherapy. A woman of about fifty-eight came into my clinic on crutches and said she had suffered from a terrible pain in her leg for seventeen years. She told me a long story about it with much lamentation, and finally I said: "We must do something about it, I am going to hypnotize you," whereupon she turned her head over to the side and went off into a somnambulistic

⁴ G. R. S. Mead, *Did Jesus Live 100 B.C.? An Inquiry into the Talmud Jesus Stories, the Toldoth Jeschu, and Some Curious Statements of Epiphanius* (London and Benares, 1903). Jung refers to this book in *Dream Analysis*, p. 412.

fit. I thought it was queer but I let her alone, and she talked on and on—queer dreams—through a more or less complete experience of the collective unconscious. This, of course, I only understood afterwards; at the time I simply thought she was delirious. But I began to get frightened, I had about twenty students round me to whom I had to demonstrate hypnosis, and I thought: "Now I am in a mess!" And I prayed to God that he would perform some miracle in her favor because I felt pretty well out of my depth. After half an hour I saw that I must get her out of it, because it was really a fit. So I tried to wake her. It took me about ten minutes but finally I succeeded, all the time having to save my face, to show a face of iron to my students so that they would believe me to be on top of my business. When she came to, she was dizzy and confused, and of course I said: "I am the doctor, everything is all right!" Whereupon she exclaimed: "But I am cured!"—and she threw away her crutches and walked. I just blushed. I said to my students with a very red face: "Now you see what hypnosis can do!" But damned if I knew what had happened. That was one of the experiences which turned me away from that field, because it might have turned out wrong just as well. I could not understand what had happened, but that woman was completely cured, she just walked away and was happy. I begged her to tell me how the thing went, because I assumed that after twenty-four hours she would have a relapse, but the pain never returned, and I just marveled at the grace of heaven.

The following term I was still lecturing at the University, and the same woman turned up again at my first lecture. This time she had a terrible pain in her back, which had started only a short time before. It occurred to me that it might be connected with the fact that I had reopened my course. Was it not an arrangement to see me and have a nice spectacular treatment? So I asked her when the pain began and what had happened to bring it about, but she could not remember. I concluded that perhaps she did not want to remember the date, that there might be something disagreeable in connection with it, but she said there was nothing, she could not explain it. Then the idea suggested itself that she might have read in the paper the announcement of the reopening of the clinic, and finally I wormed it out of her that the pain started on the very day and hour when the newspaper with that particular announcement had been delivered at her house. Then I saw the mechanism for the first time, but I still did not understand how I had cured her, for a miracle had been worked, so I kept her after my lecture in order to inquire about her life.

It turned out that she had an idiot son who was in my ward in the clinic. I did not know it because she had married a second time and had

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another name, and he was the child of the first marriage. As he was the only son, she was naturally always looking for a more satisfactory one, a son who was promising and intelligent. I was a young doctor, so she took me on as the second son, she said to herself: "I will perform a miracle for him, it is well worthwhile for me to do something for him." And that is what she did. She did all she could to create a great bubble round me. She brought me my first patients; my practice of psychotherapy was started because a mother put me in the place of the son who was no good. In that case it fitted perfectly because she was absolutely ripe, like a bomb to explode, to get cured in that spectacular manner.⁵

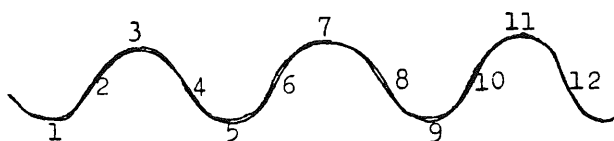
Doctors often try in vain to cure people, who are later cured at Lourdes and such places. They are usually people who don't think it is worthwhile to be cured for a mere doctor, but it pays to be cured for the glory of the church; they demonstrate to the whole world the glory of God's grace. That was the psychology of the early saints, like St. Simeon Stylites, who stood on one leg upon a pillar for seven years. Of course, he sat down and slept between-times, but his entire occupation consisted of standing upon one leg, and thousands of people made pilgrimages to see him on his pillar and to marvel at the power of the spirit that helped him to do such a stunt. Those fakirs in India can do extraordinary things, and by their demonstrating the power of the spirit, they acquire such great merit that they well deserve to be called saints. For it is tremendously important for humanity to be impressed by the power of the spirit, to believe in it; otherwise they cannot live their lives completely, they degenerate into animals, into flatness and dullness.

So the suggestion that was produced by the life of Christ was just the right suggestion in his day. And we ask such awkward questions nowadays simply because Christ is for us no longer an indubitable symbol, it does not work as it did at that time. That question could not have been asked then, for such a life was only possible in those days if the spirit had so much power that one could sacrifice one's whole personal life to it. The effect was immediate, as you know; within a few centuries whole towns in the East were depopulated because people went by thousands into the desert, where they lived and finished their lives as hermits. That shows how ready people were then to depart from the ordinary form of existence. You don't know what man is capable of. If anything which fitted the moment as that did should happen now, you would probably see very similar phenomena. We are never safe against such extraordin-

⁵ Jung refers to this woman in MDR, pp. 117-19, again praising her intelligence and generosity to him and emphasizing his indebtedness to her.

ary events. If the right word could be said, or if the symbol could be found that expressed the greatest need of our time, you would see that people would be gripped for a few centuries, and they would never ask the questions that could undo such an effect. Such questions would be asked two thousand years later.

Now I have asked Mr. Baumann to sum up the vision of the Pegasus and the cross, to fit it into the usual curves. It is useful to study that rhythm again.



Mr. Baumann: The vision starts where the patient is mounting the winged horse. I have put the horse, which means libido, below in the Yin (1) because, even if it is a Pegasus rising, it really means the powerful libido of the unconscious.

Dr. Jung: That can be substantiated by the fact that the horse carries her up in the air, so it starts below. And the black clouds hovering over the earth and the vultures are Yin. In Egypt, for instance, vultures were supposed to be of female nature only, they had the idea that there were no male vultures, and when the female vultures wanted to be impregnated they simply opened their beaks whilst flying and were impregnated by the air. Also they eat the decaying bodies of the dead, so they are obviously Yin birds.

Mr. Baumann: I have made the black clouds mean danger, it is the archetype, an awkward situation (2).

Dr. Jung: That would be all right; first the beginning, the attempt, and then the archetypal dangerous situation. The rider and the horse were pursued by black vultures, but Pegasus passed through the dangers, and so she arrived at the top, at the white city (3).

Mr. Baumann: There she sees the staff with the star, which points to an individual way (4).

Dr. Jung: Yes, and we did not speak of the particular quality of the staff as the symbol of the leader, it is a guiding staff. That symbolism is in the Psalms, and the Prophets speak of Yahweh as the staff, the guide, in the uncertainty of life. So the star is also the guiding principle, and that would be a positive result of this curve. There is the rising, the attempt, and then the archetypal danger, and at the top comes the vision of the ultimate goal. That is a very beautiful movement.

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Mr. Baumann: Then comes the woman lying crucified on the earth (5).

Dr. Jung: Crucifixion means paralysis, fixation, a condition where she is quite down on the earth, and from that there should be a new start, a deliverance. What we want now is the dangerous moment, the archetypal situation.

Mr. Baumann: Pulling the staff out of the breast of the woman could be the dangerous situation, she might die by bleeding (6). And the healing of the wound would be resurrection, at the top (7). Then I take her remark, "Too long have I fructified the earth," as showing a new relation to the chthonic principle (8).

Dr. Jung: That works, the fructifying of the earth, the deserted streets and the separation of the body-soul from the spirit-soul.

Mr. Baumann: The deserted streets, a place without human beings, without consciousness, I have put in the Yin (9).

Mrs. Sawyer: The dangerous situation would be the separation of the body-soul from the spirit-soul.

Dr. Jung: Yes, that would cover it, and the end would be holding a staff on the end of which was a golden star (10). That would fit in beautifully.

Mr. Baumann: Then I put the patient leading Pegasus in the Yang, representing the unconscious libido submitting to the guidance of consciousness (11). In the beginning I have the horse in the Yin, and here it is in the Yang, but it is a different situation. There she is mounting a very wild horse that flies up into the clouds, whilst here she is leading the horse quite peacefully, so it is the same symbol used in a different way. And holding the staff with the star means holding the jewel of new light, pointing to new goals (12).

Dr. Jung: That is quite convincing.

Mr. Baumann: I found that the patient seemed to have reached a rather high level of consciousness, mounting with Pegasus right up to the sky. Even the woman lying crucified on the earth is quite conscious of the situation and its sense. She seems to have come to an end of a certain part of her development.

Dr. Jung: That is quite possible, so the whole movement would take place on a higher level in general.

Now we will go on to the new vision. At the end of the last one we were dealing with the mysterious figure of a man who suddenly appeared, a sort of Dionysus again. He then went into a cathedral and discovered the skeleton, whereupon he kicked over the altar and left. What has happened really is the separation of the *ka* soul from the *ba* soul. Those are old Egyptian concepts: the *ka* soul is the substantial terrestrial soul; and the *ba* soul, represented as a bird-man, or a bird with a human head, is

the spiritual soul. They are like the *kuei* and the *shên* in Chinese metaphysics, which separate after death, the *kuei* being the physical soul and the *shên* the spiritual soul. The *kuei* is the ghost-being that precedes or follows death, and the *shên* disappears into the Yang principle, one could say; it goes up to the light, to the spiritual worlds. The *ka* is supposed to be a sort of heavy substance and therefore the dead were given a little ladder in order to climb out of the grave and up over the horizon into heaven; the *ka* is supposed to remain in the grave as a ghost, it hovers round until it decays in the wind and rain and air. You see, this separation has led here to the reappearance of the principle of Dionysus. First he was a wild animal, and then he transformed into a man, who entered the cathedral and demonstrated that that form was dead. Now what do you think will happen next? The patient herself is in a dissociated condition, the spiritual soul separated from the physical soul, and then comes the image of the antique god, no longer quite like old Dionysus but very near to him, who demonstrates that the church is empty. What will this performance lead to?

Mr. Allemann: It should lead to the reunion of the two souls.

Dr. Jung: Yes, it is unnatural that her bodily soul should walk in another direction from the spiritual soul, the two should be together. If they separate, it should happen only after death. So we might expect something like a reunion. That fellow ought to do something about it. Now who is he really?

Mrs. Baynes: He is another *psychopompos* who is going to lead her.

Dr. Jung: Yes, an animus form appearing under the disguise of a god, as the animus can easily do because of his divine qualities. It is owing to these divine qualities that women are so completely under the spell of the animus, utterly helpless victims of his power, and of course the more they identify with him the more they are done for. The same thing is true of the anima. They are gods in the antique sense of the word. Spitteler⁶ calls the anima a goddess; she is really a queen, her power is indubitable and overwhelming. And when the animus appears in his divine form, he has just that quality, he is the stuff out of which the gods were made. As people advance in consciousness and understanding, they discover more and more what an extraordinary power the animus represents. It is a miracle if a woman can escape it. It is like the power of a neurosis, a phobia, or a compulsion. You think such a symptom is morbid and should not be, you despise it and think it is ridiculous, yet what seems so ridiculously small and unimportant is perhaps the most impor-

⁶ See above, 12 Nov. 1930, n. 2.

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tant thing in your life. It hinders you in every moment, it spoils your life, yet you go on saying it is nothing but a neurosis, a perfectly ridiculous symptom. It is as if you regarded the Great War as merely a regrettable mistake on the part of certain people. Or as if an insignificant little beetle suddenly increased in such enormous numbers that it ate all the food in the world, and you cannot understand how such a small thing could be the cause of all that destruction. But that is the neurosis, and you make the tremendous mistake of not realizing that what is apparently so insignificant is really a great power. And so it is with the animus and the anima. They are divine as the ancient deities were divine, having the quality of being beyond good and evil. They can never be envisaged from any moral point of view.

Now this is the positive animus, he appears in his divine garment, as it were, acting as a *psychopompos* and doing what this woman should be doing by herself. She is in an incapacitated condition because the two souls are separated from each other, and then the right hand doesn't know what the left hand is doing, the two hands do not work together. So here the animus is assuming the role of the Self, one could say, that factor which should be in the center and which should rule and coordinate all our actions. It is very important to see what he will do now in order to bring the body-soul and the spirit-soul together.

Miss Taylor: He would go down.

Dr. Jung: In that case we must assume that he has been up somewhere. What was his last action?

Miss Taylor: There was the enlightenment where he showed that the Christian church was no more.

Dr. Jung: There he was on the surface of the earth, corresponding to our actual consciousness, and he simply stated the fact that those symbols, as they are preserved in the church, don't work any longer.

Mr. Allemann: He has to form a new symbol.

Dr. Jung: Yes, and would he descend in order to produce a new symbol? Where does the new symbol start?

Mrs. Fierz: I should say he would go up because he is in such an awkward situation, and also he is looking back to the past.

Dr. Jung: But if you follow your heart, if you let your heart speak in the matter, what does it say? Well, he goes down [plate 25].

He descended into a dark cave. There was water upon the floor of the cave and many strange monsters floated therein. As he gazed at them they reached up great tentacles and sought to draw him down. They pulled his head down until it touched the water.

So after the demonstration of the emptiness of the church symbolism, he drops into a great underground darkness. This is to be understood in a very human way. You see, when the animus does such a thing, it means that the shadow falls upon you in the conscious, you yourself feel empty, dark, disorientated, you usually suffer from a depression. Everything has sunk down into the unconscious, and that dark cavity is in the body, it is the abdominal cavity of the *plexus solaris*. I mention that because something will turn up to substantiate what I say.

Now, when you overthrow a world of convictions, your whole *Weltanschauung*, it really means destroying a world. For the world is just as we see it, we know of no other world than that which we see; and that is naturally restricted, it is not a perfect or complete world, it is only what we perceive. The breaking down of a *Weltanschauung* has always produced a general revolution, a time of catastrophe, a complete upheaval, not only of political and social conditions, but also of economic conditions. The time of the Roman Caesars in the first centuries of our era was such a time of transformation, when the old economic system was overthrown. Slavery, the old form of labor question, was then the great problem; in the reign of Augustus about three-fifths of the entire population were slaves, merely pieces of property; they were not considered as human beings. Consequently they were, of course, perfectly lawless people. No one had any idea then of paid labor, one bought somebody who worked for one. That was naturally an impossible situation, and it led to a slow upheaval of the economic system. The condition was mitigated in the Middle Ages, but the Roman bishops still had house slaves, despite the fact that they were Christians.

So the destruction of a *Weltanschauung*, hitherto firmly believed and apparently an eternal truth, is by no means a simple matter. You may think that it is perfectly simple to throw away the superstition that there is a god who is in some way responsible for this world; you cast away that idea and think nothing has happened, that it is more or less indifferent. But a psychological change has occurred at the same time. As long as you have the conviction of an all-powerful being who rules your life, your condition is quite other than if you deny it. For then you no longer pray to that being, and inasmuch as it really exists, that factor then enters yourself. You call it your superstition and refuse to accept it, whereupon you become God yourself—you function as if you were God. You assume that you have such-and-such convictions, and produce such-and-such views, instead of understanding that God has given you a certain idea for which you ought to thank him. And that leads into the condition of our actual world; our neuroses are due to that. We suffer from

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the inflation of the white man, but naturally the inflation will be pricked and we shall collapse.

Here we have a description of what happens when the actual *Weltanschauung* is overthrown. Instantly the animus disappears into the darkness. Hitherto he has been in the world, for the spiritual world of the Middle Ages was well ordered, everything was in its place as God had designed it, like a piece of fine architecture. It was a sort of hierarchy with God himself as the supreme being; then there were lower steps where angels were sitting; and down below were children and humanity in general. So everybody was well provided for and in the right place, and the animus was identical with the right condition, he didn't make himself a nuisance anywhere. But as soon as that state comes to an end, down he goes into our unconscious.

Now, if it is a positive animus he does not create a neurosis as he otherwise would. In this case one could assume that he was going to bring up some contribution to a new symbol. That is of course a tremendous enterprise, one could be passionately curious about what it might be. But it is not so simple. The animus alone is quite incapable of bringing up *the* symbol, he is only capable of bringing up *a* symbol, presumably the symbol that fits her psychology and that will lead her on to further development. Then her further development will join on to the development of others, and again to others, and the ultimate result of all the development will produce *the* symbol. You see, a great symbol is an entirely collective thing. The animus alone can never produce it; what he brings up is merely an approach, or an approximate attempt, at creating something like the symbol. We have to be very modest and careful in that respect. But of one thing we can be sure; when the positive animus descends into the real collective unconscious, something positive will appear. The text continues:

He saw a golden fish which shouted in a loud voice: "Behold the wall of the cave." The man looked up and saw upon the wall of the cave a golden disk. With a mighty effort he pulled himself free of the monsters and ascended from the cave.

This is the end of the vision. I told you that the cavity into which he descended was the abdomen, and on the wall of the abdomen he now beholds the disk of the sun, which would be the *plexus solaris*. Why, under these circumstances, just as she has given up her old *Weltanschauung*, should the fish call her attention to the *plexus solaris*?

Mrs. Stutz-Meyer: Is it the place of union?

Dr. Jung: You think it is the place of union between the body- and the

spirit-souls? One could say the first and most primitive accumulation of ganglia, of nervous tissue, was the visible imprint of a psychical fact upon matter. So this disk of the sun is really the umbilicus, the neighborhood where the world of psychical things touches the body; it is nature's first attempt at a brain, the first attempt at the concentration of living processes into a sort of central office from which ultimately consciousness arises. From that system the other nervous system arose indirectly, and the two systems are still in connection; there is a sort of cooperation between them, they function together despite the fact that they have a very different way of functioning. This scene in the first place refers to the *nervus sympathicus*,⁷ and that is very mysterious, we will not pretend to understand it for the moment. But what about the fish?

Dr. Reichstein: It is something like the diamond that brings the light from below.

Dr. Jung: The disk of the sun is gold and the fish is gold too, so there must be an analogy or a connection between the two; both are a sort of light apparently.

Dr. Reichstein: It is the same idea as the jewel which was brought up from the sea.

Dr. Jung: One could say, as the fish was supposed to bring the golden ring of Polycrates, or the jewel, from the depths of the sea, so this fish might bring up the sun. But how can we prove that?

Mrs. Sawyer: Is it the old symbol of Christianity?

Dr. Jung: Exactly. Christ as *Ichthys* has now descended to the underworld. That is the old animus form, and it is still golden, still luminous, and it points to the new sun. It is like John the Baptist saying in reference to the sun or Christ: "He must increase but I must decrease." Here is the Christian symbol, the fish, pointing to the sun which is rising. Another connection with the sun is in the Jonah motif. The sun, before it rises, is always supposed to be in the belly of the fish; then the fish is overcome, its belly is slit open as it is landing on the shores of the East, and out comes a new sun, the hero. So this is a hero myth. The old hero is now in the depths of the sea, but out of the sea rises the new deity that is identical with the *plexus solaris*. How do you explain that identity?

Mrs. Sawyer: It is consciousness working from the unconscious, I mean the most conscious way being the unconscious way.

Dr. Jung: The beginning of future consciousness is in the *nervus sympathicus*, that is its origin, but how would it look in that condition? What form would it have?

⁷ The sympathetic nervous system.

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Answer: A serpent.

Dr. Jung: It would be some sort of insect or worm probably, a cold-blooded or wormlike animal with a merely sympathetic nervous system. That is about the lowest form we can imagine. So the beginning of the new thing would be exceedingly inconspicuous, easily crushed, just a little vermin, and therefore it can easily be mistaken for something else that also starts from the *plexus solaris*, a neurosis, for instance. There is hardly any neurosis without disturbance of the *nervus sympaticus*, and all cases of hysteria have something wrong in that region—indigestion, sexuality, and so on. A neurosis, therefore, you can call a vermin, a thing that should not be. As a rule the new thing appears as something which apparently should never have been born, and this is confirmed by ancient wisdom, by the messianic prophecy of Isaiah, for instance, which I have so often quoted. The new thing has no beauty, it is most insignificant, most despicable, so it can easily be misunderstood as a neurosis. But a neurosis is also the beginning of a new way, it can be understood as a *révélation ratée*,⁸ because consciousness was too stupid to grasp it. The wrong way was really just the right way. This is the motif in ten thousand fairy tales, as you know; in all the thumbling stories what seems to be the least and the worst turns out to be the best.

Now, that vision of the disk on the wall of the cave is sufficient to inspire the animus to a mighty effort to free himself from the monsters, and he ascended from the cave. We discover here, as I said, the old myth of the great whale monster out of which emerges the hero, the new sun. The hero is the human appearance of the sun, they are identical; he is supposed to be a son of the sun, the son of heaven, and his countenance is sunlike. That myth is repeated here as a new truth, it lives again. The sun has set, it is quite dead, it has disappeared into the water, but it will appear again in a new form. In a cave under the sea where nobody would expect it, in complete darkness where no human eye can see it, there the sun is rising. So this moment in the vision really means the coming up of the new point of view, the new symbol in her unconscious, yet she is not consciously aware of it.

Our time is soon up but I want to give you an idea of the first effect of the rising sun, that you may have a certain idea how the story will continue. The next vision is:

I saw two rings of gold upon the black ground. One ring was smaller and was encircled by the larger ring. Within the small ring lay a

⁸ "A bungled insight" or "a failed breakthrough."

male child as though in the womb. (That is, in the center.) It was surrounded by amniotic fluid. I wanted to get to the child which held out its arm toward me but I could not seem to step over the outer ring.

What does she describe here?

Mrs. Crowley: The birth of the savior.

Dr. Jung: The hero child is born. These are the golden rings that radiate from the sun, and within is contained the hero child. The rings are haloes round the divine child.

Dr. Reichstein: It is a mandala.

Dr. Jung: Here the mandala psychology begins. Now why a mandala? Simply through the fact that the sun has risen. When the sun rises, one quite naturally begins to produce circles, that is the natural expression, and here it is as if a child were born within the circles. The thing that attracts a woman most, a little helpless child, will draw her in; she must reach that child in the center, because that is the most precious thing, the treasure.

That is the way the mandala psychology comes into existence. We have here the whole story of it, the birth of the new symbol as the rising sun—the mandala being the disk of the sun—and the vision of the child in the center of the mandala to whom the woman is drawn. This is the unfolding of the sun that is born within, invisibly. Then it is as if it were causing a peculiar kind of emanation, which one cannot describe otherwise than by making circles. They are the haloes of saintliness, of divinity. And the halo of light, forming a magic circle around one, has the protective significance of such symbols.

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LECTURE I

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Dr. Jung:

Ladies and Gentlemen: We are beginning a new book of visions by the same patient, the book containing the mandala psychology. The last vision we were dealing with was the one of the mandala with the child in the center, and we did not finish it. I will read the first part again:

I saw two rings of gold lying upon the black ground. One ring was smaller and was encircled by the larger ring. Within the small ring lay a male child as though in the womb. It was surrounded by amniotic fluid. I wanted to get to the child which held out its arm toward me, but I could not seem to step over the outer ring. I sat for a long time wondering how I could reach the child. I saw snakes gliding over the rings taking food to the child. In desperation I picked up a hammer of wood and tried to break the outer ring. But it remained firm. I lay upon it that the heat of my body might melt it. I tried to split it with a hair from my head. I wept and my tears fell upon it, but in spite of everything I could not break it. Then I beheld an old man coming toward me. I spoke to him: "Old man, though you are blind yet do I know that you have wisdom. Teach me how to break this ring that I may take up the child in my arms." The old man walked around and around the circle of gold. At length he said: "Woman, you must lose one of your eyes." After he had spoken he vanished. The wind blew a seed into my left eye and I knew that I had been blinded.

Our patient wants to take that child into her arms, but she is unable to enter those magic circles. Here we become acquainted with magic circles which have apotropaic strength so that nobody can come in. Then she sees the wise man making the *circumambulatio*. You remember that the *circumambulatio*, which is one of the origins of the mandala, means forming a protective circle by walking or dancing round a given center, in order to ward off danger, or to prevent anything entering from out-

side. So primitive dances are often circular in form: There is usually a fire in the center, and in the dances I have seen, the outer circle is formed by the warriors, the inner circle by the women, and the circle in the innermost center by little children. In the same way, when a herd of elephants are frightened, they push the females and the little ones inside, and the males, the warriors, are outside; that is the most natural way of forming a protective mandala. For instance, the American pioneers always placed their covered wagons close together in squares or circles around a central space, thus making a sort of wagon *burg*¹ to defend themselves against the red Indians.

This woman is outside and should be inside with the child. That child is most attractive to her, which means that in this moment of her development, the idea of the child comes to her as an apotropaic or protective mandala, a protection against the overpowering influences from the onslaught of the unconscious. She has been swept along by the unconscious from the heights to the depths, from water into fire; everything that could happen happened, showing that she is torn asunder by a thousand devils. And naturally she develops a tendency to contract, to find a shelter to protect herself, to create something round herself that will hold her together. The three gold rings, for instance, would do that. Or a child could hold her together. And so the idea came to her that she should have another child; she was still a very young woman and a child would be protective.² For a pregnant woman forms a magic circle round herself, and nothing matters any longer, everything gets a little dulled, no knife has an edge, the outside world is all soft and blurred. She is well protected because she herself becomes *muladhara* practically; an important part of her conscious eagerness and acuteness is withdrawn because all that libido is given to the growing child. One could say that the child was the center of the mandala and the mother simply the protective ring round it. She made this picture of the child in the embryonic position, with the three snakes going in [plate 26]. You notice that there are three and not four, which is extraordinary; perhaps we shall find something later which will explain it to us. Then she asked the old man how she could get into the center, and he said: "Woman, you must lose one of

¹ "fort."

² In the notes she made after each of her analytic sessions, Morgan stated that Jung had the idea she should have another child and interpreted her vision accordingly. She responded in straightforward opposition: "It would be death to me" (Douglas, *Translate This Darkness*, p. 166). Morgan proceeded to express her response to Jung's suggestion in a vision a few days later [plate 28] that Jung did not discuss here but did refer to, out of place, in an earlier seminar.

your eyes." So she can only get into that circle by sacrificing one eye. What does this symbol suggest?

Mrs. Fierz: The eye of Horus.

Dr. Jung: Yes, Horus sacrificed one eye for his father. Osiris was once walking over his lands, when suddenly he had a piercing pain in his eye and went blind. His son Horus asked him what was the matter, and he replied that he had seen a black hog—he had seen the dark principle, the devil, Set, in the form of a black hog, and that blinded one eye. Then Horus gave him one of his own eyes, so Horus also had only one eye. Like Wotan who had to sacrifice one eye to Mimir, the fountainhead of wisdom, thereby acquiring an understanding of the secret wisdom. This eternal situation is repeating itself here. The old wise man said she must lose one of her eyes, whereupon the wind blew a seed into her left eye, and she knew that she had been blinded. This is like Set in the left eye of Osiris, but it is here a seed which obviously ought to grow into something. The seed is of course the conception, and the old man giving her that advice would convey what to her through this vision?

Mrs. Crowley: She is in a conflict as to whether the child should be projected into *sthūla*³ reality, or remain a symbol.

Dr. Jung: Exactly. Should it be a real child or an imaginary child, should it be a *sukshma* or a *sthūla* child? She is inclined to think it will be a *sthūla* child, but this vision tells her the seed is in her eye, and from that she will never have a *sthūla* child. It will be a *sukshma* child, a visionary or spiritual child. She continues: "I lay back in the darkness while great birds stood about me." What do birds denote?

Mrs. Crowley: Intuition or thoughts.

Dr. Jung: Yes, birds live in the air and can fly, and therefore they always symbolize thoughts or psychical contents that are flying about. So great birds standing about her would mean that great thoughts were standing about her. Then she says:

At last an earth mother came to me. She plucked forth my eye saying: "This eye will I put into my bosom where all things perish and die and are reborn."

Now what does it mean that the earth mother takes out her eye?

Mrs. Sigg: Does it mean that she could solve some questions better with her imagination than with her intellect?

³ As part of Hindu cosmology, various degrees of matter are conceived as going from the most subtle, *sukshma-sukshma*, to the grossest, *sthūla-sthūla*; *sthūla* here would mean embodied and *sukshma*, symbolic.

Dr. Jung: But imagination is not supposed to be a characteristic of the earth mother. Of course fantasy depends upon support from the soil, but imagination alone would be far too vague, the earth mother means something rather definite.

Mrs. Sawyer: The earth mother seems to take over her pregnancy.

Dr. Jung: No, the earth mother would deprive her of her pregnancy, and presumably of the eye with the seed in it, because afterwards in the fantasy the patient says: "I have given my eye unto the earth," and: "Now grow as the tree grows." You see, out of the seed a tree will grow, and that is presumably the seed in the eye which the earth mother plucked out. What does the appearance of the earth mother mean psychologically? You remember she appeared a long time ago, I will show you the picture again. Here is the apparition of Pan [see plate 8], and that leads to Dionysus where the patient is the maenad, and here is the figure of the old wise man, wisdom over against the orgiastic maenad [see plate 9]. Then appears the motif of the mother, the patient being the helpless victim on her lap [see plate 10]; the lap is the womb, she enters the womb of the Great Mother. And here she is swimming in the blood [see plate 11].

Mrs. Sawyer: Was it not the animus figure on the lap of the mother?

Dr. Jung: Naturally, the animus as the *psychopompos* is preceding her and showing what she has to do; but in the course of events it is she herself who enters the Great Mother, and she then transforms into the tree [see plate 12]; there she was still identical with the tree. But now she is detached from the tree, which means that she is coming back from an inflation. She begins to understand that it is not she who develops, but that *it* develops in her, through her, the tree is now growing out of her eye. It was after her inflation as a tree that she met the earth mother, the Great Mother of the initiation [see plate 13], and this is the same Great Mother here. Do you remember what happened at the time of the initiation?

Mrs. Fierz: She went down into chaos and found the crystal man.

Dr. Jung: Yes, and this earth mother also embraces young men, she is just earth, bare concrete facts. Whenever the earth mother appears it means that things are going to happen in reality; this is an absolute law. Therefore she is the Greek goddess of the underworld, Hecate, which means the one whose arrows reach one from afar. She is a moon goddess, the goddess of all things dark and uncanny, and of fear, fear of the actual happening. That the earth mother turns up here and takes this woman's eye means that things are going to be real, just as there is nothing illusory about a real pregnancy. If that eye containing the seed is in

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the possession of the earth mother, it will grow in reality, and whatever that tree means or has led to, whatever the Great Mother insinuates, will come to her in real life.

I refrain from speaking of the personal life of our patient because that leads nowhere; if you begin to think of her as a person it will lead you astray. These visions are not to be understood in a personal way, for they would then be nothing but the subjective foolishness of one person. This symbolism is general, it is typical; therefore we treat it as impersonal material. The symbol of the earth mother is always followed by tremendous consequences; if a certain reality has not been accepted before, it must be accepted now, something will happen in reality, symbolized by the tree, which means a development. In other words, there is no development as long as one only imagines or thinks or has intuitions about a thing. One may have the most marvellous visions and fantasies, but they lead nowhere if they don't somehow grow into reality, if one's real life is not reached by them. So this part of the symbolism shows that this woman can only reach the child when she is willing to accept the particular fate which that child means to her in real life—as a real child would mean an unavoidable reality which might even cost her her life. That type of life, that way, whatever it is, has to be accepted; whether it is disagreeable and dangerous or not, it will be the way. That happens here; she says:

I arose and saw that the rings of gold were broken. (She can now enter the mandala.) I walked to the child and lifting him in my arms, I said: "Now grow as the tree groweth."

The child is the tree and the tree is the child.

Mrs. Fierz: It is the yoga tree.

Dr. Jung: Yes, the yoga tree again, the impersonal way. It is the way of fate, a development that is not her ego way. It is a thing that simply takes possession of her, as the child that would grow in her womb would take possession of her, and provide her with a definite fate which was not to be escaped. So this spiritual law—whatever you want to call that child—is like a tree that follows its natural course and develops after its own law. It will produce a certain life for her, a life that has its own laws; so she will no longer be a free agent, as a woman who has a child is no longer a free agent. If she thinks she is, it is sheer imagination, she is fettered by the earth; when that tree grows she will be fettered by her own particular growth. One cannot avoid it, and one can only be thankful to heaven when things turn out the right way, because they can also turn out the wrong way.

Mrs. Sawyer: The first time she would be more like the other Great Mother, but this time would she not be more like Ceres, because of the seed, and the growth? She is not underground.

Dr. Jung: Ceres is the goddess of the wheat fields, chiefly of foodstuffs, but I think in this case she is more Hecate than the nourishing Ceres, or the nourishing Artemis, though Artemis is the huntress with the far-reaching arrows too. But Hecate is the mother of fate, which is actual life, the life of the earth which makes all things real. You know I explained that first heavenly mother in blue as a spiritual form, referring to the air element into which the patient was first taken up; that is, she experienced first by thought and by intuitions, and therefore the blue mother was associated with white birds. Later on, it was a white mother, and then a red mother, and finally it will be a black mother. You see, there are four stages of the mother figure as there are of the anima: Eve, Helen, Mary, and Sophia. In *Faust*, they are Gretchen, Helen, Mary, and the Eternal Feminine, an abstraction. Here it is quite certainly the real earth mother, absolute reality, and that opens the rings. Then this woman can enter the mandala and take the child in her arms as her own, which means that she will accept that way of life. And she says to the child: "I have given my eye unto the earth and you will receive it when you have become a tree." What does that mean?

Mrs. Fierz: Is it not a new viewpoint? She will have one vision here, and another, a non-ego vision.

Dr. Jung: Yes, the child represents the non-ego life, which is like another person with his own special view; it is that other eye which sees into the impersonal life. It is as if you were in *muladhara*, the one eye seeing *muladhara*, and the other seeing what is behind or beyond *muladhara*, the development of the god from *muladhara* to *ajna*. Since there are those two forms of existence, one must have two eyes in order to see them, the one turned out to this world, and the other turned in. The same symbolism is in Jakob Boehme's little book⁴ about the reversed eye, which means the eye of the soul. He says the soul is like an eye of fire, and he drew a mandala which he called the reversed eye of the philosophical globe, or the mirror of wisdom. With the one eye, one sees the circumference of the horizon here, and with the other eye the mandala. Here this woman accepts the child, the center of the mandala; in other

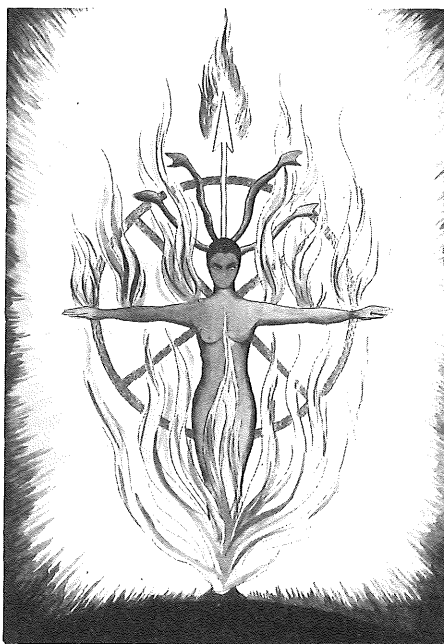
⁴ *Die Umgewandte Auge* (Amsterdam, 1682). Jung refers to Boehme and the eye in CW 9 i, pars. 592, 704. Jakob Boehme (1575–1624), German mystic and alchemist, was a follower of Paracelsus; Boehme's ideas exerted a significant influence on Hegel, Schopenhauer, and Jung. The latter quotes him, most often in relation to mandalas and to alchemy, throughout his work, especially in CW 9 i, CW 9 ii, CW 11, CW 12, and CW 14.

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words she enters the mandala. And here her vision comes to an end. This is the end of her first book of visions.

Then followed a time when she produced mandalas without texts, and I have brought some to show you, this one with the three snakes was the first [see plate 26] it was done in 1925 or thereabouts and she had no idea of mandalas then. Moreover, if she had followed any suggestion, she would not have made three snakes, she would have made four. And I only discovered about the child in the center afterwards; she was one of the first cases in which I found this idea that there should be a child, that in this bladder or vessel was a human figure. I discovered in the text Wilhelm sent me about the Golden Flower, that in China they call the center, in which a child or the "diamond body" is formed, the divine germinal vesicle.

After the mandala with the three snakes, follows one where she is standing in flames, and out of her head come four snakes [compare plate 27].⁵ She evidently needed to be made over, to be cooked anew,



⁵ This illustration is from the copy of her visions that Morgan made for Jung's use in the seminar. Note that there are four snakes depicted here whereas the original, and more dynamic, portrayal has six snakes (plate 27).

because she had sacrificed to the three, and the three means the one-sided sex standpoint. That is also indicated in the *chakras* by the triangle; we saw there the male triangle and the female triangle meaning sex. And these three snakes mean sex, but that is changed in the next one. Though as a matter of fact, there were two very peculiar mandalas in between, in which, instead of three, there were five, and five also means the natural or animal man.

Now the wheel behind her figure in this mandala has four spokes, and out of her head rise four snakes, showing that through the fire she has learned that there are four snakes, not three. In other words, she has embodied the thing that is strange to her, the male counterpart to herself, the inferior function which is always in the possession of the animus; so the integration of her fourth function would make the four snakes.

You see, as long as you are only a sexual being, you can afford to be one-sided, because you project everything into your vis-à-vis. If you are a woman, you project it into a man, and then the man is the male and nothing else, and you are the woman and nothing else; and you naturally make a man responsible for everything with which you assume a man ought to be concerned, and identify yourself exclusively with the woman, with no insight at all into the fact that you are not exclusively woman. And so a man projects his anima into a woman, never doubting that this is the real woman. Now if the sex, or the biological state, is overcome by fate, by necessity, the four appears because then you get into a special kind of hell. For a woman there is no longer any way out; if she cannot have children, escape into pregnancy, she falls into hellfire because all her creativeness turns back to herself, she begins to eat herself, and thus she discovers that she is not only a woman, she is a man too. And when a man meets with an absolute obstacle in his career, when he cannot go on building and building and creating, when he is simply held down by something, his creativeness begins to devour *him*, then *he* is in the fire; and thus he discovers that he is not only a man, but curiously enough a woman too. The fire is *manipura*.

Now here is a mandala with the five-rayed star [plate 30]. And in the next one [plate 29] there are four snakes issuing from the center in the direction of the moon symbol, and the vesicle bladder is in the center. Are there any questions as to this particular symbolism before we begin the second volume?

Dr. Reichstein: Do you mean that the three is of such great importance in Christianity because all female influences were cut away?

Dr. Jung: I should say the female influence was cut away because men were nothing but men, and everything that was feminine was in the female. And the fourth is always the devil; there is God the Father, God the Son, and God the Holy Ghost, and the fourth figure in heaven is the devil. A hell, a separate asylum was made for him, and we always forget that he is an important member of that company in heaven. As a matter of fact, he is one of the inhabitants, an important factor in the land of the hereafter, because he has a special kind of hospital for people who have failed here; they are sent there to be cooked in hot oil for purification. Purgatory is the place where souls are distilled in the fire, in order to become a bit cleaner or more volatile, to lose their earthly admixture and fly up to the eternal Trinity mansions. If they are too heavy with vices, they sink down into the depths of Satan's abode, into his particular cooking pots, where they are boiled to make them a bit lighter. Hell is a great distillation apparatus—inasmuch as it is not a permanent institution. Of course, Protestants are very much of the opinion that hell is a sort of asylum for incurables, where that cooking process goes on into eternity. But the Catholic church is far more merciful; they accept the fact that hell is a laboratory where the volatile essences are distilled out of them, so that they reach the seat of the god in the end.

So the number four, when not understood to belong to ourselves, is the thing that is projected. If a woman is nothing but woman, then she projects that part of herself which apparently does not belong to her, her masculine form or essence, into a man, and vice versa. So she loses one-fourth apparently; I don't know why not a half, as one says of a woman that she is the better half of Mr. So-and-So—we make it half. But according to history it must be a fourth, since the other person is always the representative of the inferior function. We forget that, because we are inclined for many reasons to overvalue the human object. When one is in love with somebody, or forced by circumstances to deal with certain people, one is always trying to be optimistic about it, to imagine them better than they are in order to make the task easier. One does a kind of Coué;⁶ one says: "Well, after all, it is not so bad; as a matter of fact, it is quite nice, could you not be more interested? It would facilitate your task considerably." We overdo it, we overvalue and embellish our objects, therefore repressing all the time the fact that the object invariably presents to us our negative qualities, it is a receptacle for our projections.

⁶ Emile Coué (1857–1926), French psychotherapist, especially popular in England and the United States during the 1920s; he championed optimistic autosuggestion through the repetition of the refrain, "day by day, in every way, I am getting better and better."

What we think of the object is nothing very nice, but we don't want to know it; yet what we repress comes naturally to the foreground. You may think certain people are awfully nice as long as you don't live in the same house, but live with them for any length of time and you make extraordinary discoveries. You discover your inferior function and fail to recognize that it is projected, you think it is the other person; and of course you represent the inferior function to that other person. For the inferior function is always projected. So the Trinity condition of mankind signifies, as far as I can make out, that condition in which men are nothing but men, and women are nothing but women; and everything else, all their inferiority and darkness, is projected into the opposite object.

Dr. Bertine: It is rather interesting in this connection that Hecate had the three forms, Artemis, Selene, and Hecate.

Dr. Jung: Yes, the Hecate Trivia—of the three ways. Now when you begin to develop your insight, your psychological understanding, you cannot help seeing that what you experience with people is really yourself. For instance, if you have gone through a series of unfortunate experiences which are all more or less typical, though you have had them with the most different people, you finally come to the conclusion that you may be wrong somewhere yourself. You may have done something wrong repeatedly of which you were not at all conscious, and that brings you slowly to the idea that you have projected something into other people. Such realization means a kind of slow grilling; you are the steak over the fire and you perspire like anything, you perspire thoughts, till finally it dawns upon you that you are not three but four, so that if you are a man, one-fourth of you is female, and you must have the qualities of the object in yourself just as well. That is the way the four comes about. And that would mean a great change in heaven at the same time, it would mean bringing Satan into the Trinity, it would cause a sort of meeting with the celestial powers in heaven.

This really happens when a man is to be thoroughly tried. The famous historical case is Yahweh's discussing with the devil what particularly bad trick they could play on that poor fellow Job—like bad boys planning what they could do to pester and tease a dog.⁷ That it was exceedingly immoral, people were then too naive to see. Another case was the meeting between God and the devil, when they agreed what should be done to that miserable creature Faust. This simply means that when a great

⁷ Job 1:7-12.

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personality is to be created, integrated in other words, then the four come together. For other people it is not necessary; they are decided by the Trinity alone or by the devil alone. Under ordinary circumstances when a man is made he is handled by the Trinity, and the women are all handled by the devil, or vice versa. That explains a lot of psychology.

LECTURE II

16 November 1932

Dr. Jung:

Here is a question from Mr. Allemann: "Is not the act by which the patient gave her eye to the earth mother a specifically feminine way of becoming conscious of the other sex in oneself? Her seed (the eye) is taken into the womb of the Goddess and something will grow out of it. Is not the male counterpart the taking in and patient ripening of a seed a God has planted into man? (Silesius: *Ich will Maria sein und Gott aus mir gebären*. Eckhart: *Gott kann nur in der Seele geboren werden*.¹)"

That is perfectly true, it is the specific difference; the corresponding experience of a man is always the conception, receiving the seed as if he were a woman, but his brain is his womb. With a woman it is very different; she gives her eye as the seed and the goddess takes it.

Mrs. Baynes: We drew the parallel between the two male gods who had to give their eye in a different way.

Dr. Jung: Yes, Osiris lost one eye because the evil aspect of Set blinded him, there it is the idea of conception too. And Wotan sacrificing one eye to Mimir would be the exact parallel to this. It is peculiar and I cannot explain it. It looks as if that symbolism had not been invented by men, that is the funny thing. Here I can only contribute a statement made by Tacitus² that the Germanic women were all very wise and gifted with second sight, so it is possible that in very ancient times, perhaps in the time of a matriarchy, women had a greater influence on the formation of the myths. Later on in history one sees that the Germanic women definitely influenced the fairy tales, which are really old myths; all the

¹ "I want to be Mary and give birth to God." And: "God can be born only in the soul." For Angelus Silesius, see above, 3 June 1931, n. 4; for Meister Eckhart, see above, 3 Dec. 1930, n. 3.

² Publius Cornelius Tacitus (c. A.D. 55–117), Roman biographer and historian, who, in *De Moribus et Populis Germaniae*, precisely observed and characterized the Germans who lived near the Rhine. Jung mentions Tacitus's study of Germanic women again in CW 7, par. 296 and n.

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famous German fairy tales were made by women, they are full of feminine symbolism. It is possible that Grimm's fairy tales were once great mythical epics, but it is also quite possible that it was just the other way round, that those fairy tales existed first. In primitive folklore, for instance, the little fairy stories of the hawk, or the tortoise, or the snake, are very much like Grimm's fairy tales, but with the difference that one doesn't see in them the admixture of the great epic. They are just what they are, whereas in Grimm one feels the mythological images behind; there can be no doubt that they are degenerate or diminutive forms of the great mythological epics. So I think that in those very remote times, feminine psychology played a great role, and it is quite possible that the Wotan myth is a remnant of the original feminine imagination, which was then transformed by poets, men who had heard such stories from their mothers.

Mrs. Sawyer: Are there not several words in German where the gender is just the opposite in other languages? Is not the sun feminine?

Dr. Jung: Yes, and the moon is masculine, while in French, for instance, the sun is masculine and the moon is feminine, *le soleil* and *la lune*. That might be such an influence too, I don't know. Six hundred years ago the moon was also feminine in Middle High German: *diu Mane*, not *der Mond*.

We will now go on with our visions. The situation at the end of the first volume was that our patient sacrificed her eye to the earth mother. Then she entered the circles, she accepted the child, and she said to the child, now grow as the tree groweth. This is a magic wish. She bestows the power of growth, she delegates her own libido or mana to the child; so she renounces her own growth in favor of the child. In other words, she invests her own libido in the path of the left hand, in the impersonal way. Now it is a curious fact that this second volume is called *The Twelve Circles*,³ from which we may conclude that she is now really within the circle, that she has entered upon the path of the left hand and is developing on that inner side. In the first volume we were outside the mandala, and now we are apparently within. What would be the difference between the two ways?

Dr. Bertine: In the first way the visions appear almost like movies on the screen without a clear sense of her own contact with it, and now she senses this as having to do with her own soul.

Dr. Jung: Exactly. The first volume consists chiefly of pictures projected

³ "Twelve Circles" was, in fact, the first section of the third volume of Morgan's visions (cf. Douglas, *Translate This Darkness*, p. 210). Jung skipped much of volume two but showed pictures from it in the previous lecture.

into space or onto the wall, and she is more or less out of them. They have a certain life, they live and move, but they are projected, removed. She has her reserved position quite to herself, she is outside it. She is just as much in the picture as one is at a movie, one may laugh or be angry or weep but one is not really in the picture. Whilst within the mandala one is caught. Just as ghosts and devils are prevented from entering the magic circle, so the sorcerer is caught within it; he is protected by the magic circle, yet he is also caught in it. Outside the mandala one is under no particular obligations, one can move about; this woman can look at these things without being forced to accept them, and there is always the possibility of her running away. You have seen how again and again she has tried to get away, and again and again she has been forced back. She had to go through a number of rites that brought her nearly to the center; there were blood sacrifices, drinking the blood, and bathing in blood, or in the water, a long series of preparatory rites in order to enter the mandala. And at the end she enters and she accepts the child, she bestows life upon it, she gives that child confidence to live, renouncing her own growth in favor of the child's growth. She seems to be now caught in the circle, and in that case everything from now on should happen within the magic circle; that is, one may expect an inescapable situation, things then become unavoidable, whatever they are.

Naturally that would work itself out in her personal life too; it means that she would have to accept a certain situation in life. It is absolutely indifferent what it is, for anything in real life can become an unavoidable fact. You can accept the position in a more or less provisional way, promising yourself to get out of it when things become too hot; or you can accept it for good and forever, and then you feel that you have embarked upon an unknown sea, you are in for it, and that makes all the difference in the world. You know there are many people who always live life provisionally. They say: "Provided that things conform to my conditions, I will live." If not, they commit suicide or something else. They never embark upon a situation as if it were absolutely definite and never to be altered. Of course there is nothing in the world that will not change; life is not a standstill, if you live it, it will change. But you have to accept such situations as if with the definite certainty that they will *not* change. If a thing is really not changeable, you still have to adapt to it, you cannot escape it. So you cannot escape the development within the mandala. If you try to get out of it you are immediately the prey of the evil ghosts outside; they will tear you to bits, it will be a catastrophe if you evade that chosen fate.

It would add nothing at all if you knew the particular fate of our pa-

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tient, it would even be wrong for you to know her personal life, for if I told you she had to accept such and such a situation, you would say: "Ah, *that* is the thing one has to accept!"—which would be a great mistake because each person has something quite specific to accept. But since we are always in doubt—and we like to be in doubt because we like to live the provisional life—we are always eager to find an example. If someone has a conspicuous fate, if he is healthy and successful, we think that is what *we* ought to accept. But that is a mistake and it is most misleading. You can be sure he had to accept exactly as much as you, but not the same thing. It is probably quite different. Just what you want to escape is the thing which you have to accept.

Now the first vision has a title, as have all the subsequent visions as far as I have made out. Formerly they had none, but now each vision is a little story with a title, and that has a definite meaning. What does it indicate?

Mrs. Fierz: It tells what the story is about.

Dr. Jung: Yes, it gives either the whole meaning or an important aspect of it. And when the title is all-embracing, it is like a definite round frame, as the circle is also a frame. This story is called: "The Valley of Factories" [plate 33]. It begins: "Again I approached the precipice and looked down into the valley of factories." That she is approaching the precipice once more means that she is returning. This is a formula that one also encounters in a famous German poem. Mrs. Sigg knows it, she is the specialist in that field.

Mrs. Sawyer: She is coming to the unconscious again.

Dr. Jung: Yes, where the world is at an end; where the unconscious begins. You see, when she reached the inner circle in that last vision, it was rather definite, she might have had the idea that things had come to an end. But then she found that she had not reached the end, and therefore she says: "Again I approached the precipice." What is the parallel in *Faust*?

Mrs. Adler: "*Ihr naht euch wieder schwankende Gestalten*"?⁴

Dr. Jung: Yes, that is in the dedication. Goethe worked at *Faust* all his life, and this poem was written when he was approaching the problem of the second part of life, so it is about the unconscious. The opening words of the translation are:

Once more ye come, ye wavering forms that passed
In earlier days before my troubled sight.
Shall I endeavor now to hold you fast?

⁴ Jung translates this as the first line of *Faust*'s opening words.

FALL TERM

In that illusion do I still delight?
Out of a misty shadowy domain
Ye crowd about me! Good! Then take full sway,
For as in youth my heart is stirred again
By magic breath that round you seems to play.

You see it is the same idea. And what is the meaning of the valley of factories?

Mrs. Sawyer: It seems to be a place of production.

Mrs. Fierz: It looks like *manipura*, the fire center.

Dr. Jung: Yes, there are boilers and funnels and smoke. It also reminds one of the volcano.

Mrs. Sawyer: But it is now man-made.

Dr. Jung: Exactly, one could call it an artificial volcano.

Mrs. Fierz: There is some control over it.

Dr. Jung: Yes, it is now harnessed, the elementary powers of the fire and seething waters, or the process of creation, are caught and shaped by the hand of man. The valley of factories is the human transformation of volcanic powers, of *manipura*. So the gap between the first volume and the second would be that gap between *manipura* and *anahata*; this woman is probably standing upon the diaphragm looking down into the belly—*manipura*. But *manipura* is changed. By what act was it checked and caught and chained?

Miss Hannah: Entering the circle, and giving her eye, accepting the impersonal life.

Dr. Jung: Yes, bestowing her life upon the child, giving up her own personal life. *Manipura* is an entirely selfish center, where one says: “I have such and such an emotion, I hate and I love and I am angry”; where one is torn to bits, where one is oneself a flaming, explosive furnace. But if you can *use* all that fire, you have chained it; that is the sacrificial act. Also, by entering the circle, you become human, you are not the wild and raging animal that you were in *manipura*. So she has now arrived at a higher point of view, we may assume that she is somewhere in *anahata*. And what is the characteristic feature of *anahata* in comparison with *manipura*?

Mr. Allemann: It is the first center of consciousness and of feeling.

Dr. Jung: The first center of objective consciousness, where you can see that you are under an emotion. People who are just moody or grouchy are in *manipura*, but those who say: “Don’t talk to me, I am grouchy today,” are in *anahata*; that is just the difference. In the one case *manipura* unchained bursts forth, spreading over everything; in the other

case, circling round *manipura*, the human being looks down saying: "That fellow is in a very bad mood." He can inform people politely: "I am spitting fire, don't approach." Now that is a superior being. This is symbolized in the *chakras* by the fact that you can see the Purusha, that is the characteristic feature of the three upper *chakras*; while in the lower three you are nothing but ego in the clutch of elementary powers. Above the diaphragm you become aware of the Purusha, the Theos Anthropos, the god-man, Adam Cadmon. When Christ said he was the son of man, that meant really the son of the god-man. Certain sects believed in the Theos Anthropos, the man-god, or the god in man. It is most interesting that Christ, who was called *Theou hyios*, the son of god, called himself the son of man; it is exactly the idea of the Purusha; if there is any doubt as to the possible Indian influence on Christianity, the proof of the influence might be just there—that Christ designated himself as the son of the Purusha. Now she continues: "I saw in the sky the figure of a being surrounded by a great light." What about this?

Mrs. Sawyer: It must be the Purusha, and that would be the white light of consciousness.

Dr. Jung: Yes, detached consciousness. Now you see why I put so much stress upon the knowledge of the *chakra* system; it gives us a chance to get these things into order.

Dr. Reichstein: Was not the child also a kind of Purusha?

Dr. Jung: Yes, in the child form, covered up by elementary powers. It is the first green shoot in the center of *muladhara*. The child is the beginning, and it is first in the form of a seed or an egg; then in the water, in *svadhisthana*, it grows; in the fire it develops; and out of the fire—or the smoke—of *manipura*, rises the subtle body, the Purusha. That is also very alchemistic symbolism. "In his upraised arms he held a flaming bow." What about that?

Mr. Dell: It suggests Apollo shooting arrows of fire that reach the goal; taking aim would be directed consciousness.

Dr. Jung: That is very good, that is true. The head of the figure is surrounded by light, so it could be a sun symbol, like Apollo with his far-reaching arrows. And that would be a perfectly good symbolic explanation of the fact that he carries a bow. But we must think of the Hindu psychology and mythology too; it looks very much like one of the Indian gods, who carry weapons and implements of all sorts, it is even like a Shiva. I have an androgynous figure of the dancing Shiva carrying the bow of Kama, the god of love; he also is equipped with the bow like Eros, the Amor. Mr. Dell thinks that the bow and arrow indicate reaching a goal, and that would naturally be *ajna*, or *sahasrara*, the highest center,

the thousand-petalled Lotus. Were you thinking of the upper centers as the goal?

Mr. Dell: No, I was not thinking so far. I thought more generally, that it might be psychic thoughts that reach far and have effect without touching anything—an immaterial effect.

Dr. Jung: But if particular emphasis is laid upon the bow as a weapon—as Apollo uses his bow—what would be its object?

Mrs. Fierz: To hit other people. To me it looks like a symbol of relatedness, like the bow of Eros.

Dr. Jung: I bet the people who are hit by those arrows don't feel particularly related!

Dr. Bertine: It is his way of overcoming darkness.

Dr. Jung: Yes, shooting a ray of light into the darkness.

Miss Hannah: One has a feeling that all these Indian gods and goddesses are armed against one another, even in the *chakras*.

Dr. Jung: That is an idea too. Let us assume that it is so. Then this figure of the Purusha would be armed against what?

Miss Hannah: Against the female.

Dr. Jung: To protect himself against the influence of the female, meaning herself? Well, we shall see how the vision continues. There is another aspect. "Stars fell from his head." That shows his cosmic quality, that he is really a cosmic figure, and of course the Purusha has that cosmic aspect. The typical Indian formula about the Purusha is: "Smaller than small he dwells in the human heart, the size of a thumb. Yet greater than great he covers the earth all over two hand-breadths high."⁵ He covers everything, a sort of layer all over the world like an inundation. "His lower body was a snake which reached down into the seething earth."

Mrs. Baynes: I think that is a terribly mixed figure, because the top part, the Logos, should not be joined to the lower part; the snake should not be there.

Dr. Jung: But it is.

Mrs. Baynes: That is why I say there is something wrong.

Dr. Jung: Things are bound to be always a little wrong, they are not clearly distilled yet. It is a monstrous being, human above, and below is a snake reaching into the uttermost depths. If you express that in the terms of the *chakras* what would it be?

Mr. Allemann: The yoga tree.

Dr. Jung: Yes, the child has grown into a peculiar tree which is human above and snake below.

⁵ See above, 3 Feb. 1932, n. 1.

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Mrs. Sawyer: It is the Kundalini.

Dr. Jung: Also the Kundalini. Below the diaphragm it is all snake, it is the intestines with the peristaltic movement, the worm that reaches into the depth. And what is worm below is divine above.

Mrs. Baynes: But in the *chakras* the Kundalini was always separate.

Dr. Jung: And in this case that is apparently not so, but that makes no difference. We must never forget that the Kundalini system is a specifically Indian production, and we have to deal here with Western material. So we are probably wise to assume that for us this is the real stuff, and not the differentiated Indian material which has been abstract for thousands of years. We had better move within this symbolism for the time being. You know Kundalini changes on her way up to *ajna*; the lower part, the part of darkness where the Purusha does not appear, is the black snake, and there one is absolutely swallowed up in nature, in emotion, and everything beyond emotion is not perceived because it is not perceptible.

I have often spoken of those Negro tribes that only recognize the kind of sentiment that rouses emotion in their abdomens. Otherwise they hardly exist. I often observed that when they were not excited or thrilled by something, they simply squatted about for hours on end, perfectly aimless and apparently without thought. There is a story about an Eskimo, who was asked whether he was thinking when he was in that condition, and he got quite mad because thinking to him meant worry. It is like assuming that a man who thinks must in consequence be very sad or angry or even very bad. There is a story which illustrates that in a book by Bourget, *L'Étape*.⁶ A little bourgeois couple were waiting in the ante-chamber of the office of the Minister of Public Education, watching the people who came and went, and tremendously impressed with the solemnity and grandeur of the place. The woman was very much thrilled and thought that each person who entered was probably a diplomat, perhaps an ambassador, because only very great people would be in that place! But the Minister had asked a philosopher to come in, who was a bit of a recluse and lived a very quiet life in the country; he wanted to consult him about a certain matter. And that man had the features of a man who thinks, and was somewhat forlorn in appearance, so when he walked into the room and had to wait too, the little woman stared at him and said: "*Il est de la police secrète, il a l'air si méchant!*"⁷ So to a primitive, a man who thinks is most uncanny, a very bad man, a sorcerer full of hatred

⁶ Paul Bourget (1852–1935), French novelist. Jung mentions this story in CW 17, par. 233, and *L'Étape* (Paris, 1902) in CW 18, par. 185.

⁷ "He must be from the secret police, he has such an evil look."

who will surely poison you. That is the *manipura* condition; when you have that point of view, you are inside of the monster. But when you come through the diaphragm you are outside of the monster, and then you can see that what really held you was that divine being, which appeared to you, when looked at from the inside, as a big snake. That is the reason why this being is monstrous. Now, do you know a parallel to that symbol, man or sun above, and black serpent below?

Mrs. Baynes: There is such a figure in Gnostic symbolism.

Dr. Jung: Yes, it is the Gnostic symbol Abraxas,⁸ a made-up name meaning three hundred and sixty-five; the number value of the letters amounts to the sum of three hundred and sixty-five, the number of days in a year, and the Gnostics used it as the name of their supreme deity. He was a time god. The philosophy of Bergson, *la durée créatrice*, is an expression of the same idea, that time and creative power are absolutely identical. That thought was not invented by Bergson; he calls his philosophy an intuitive philosophy, but his intuition was a sort of cryptomnesia, he took it over from Proclus,⁹ the Neoplatonist, who said: "Where there is time, there is creation." Time and creation are the same.

Dr. Bertine: Do you think the fact that this snake figure is male has something to do with the woman's psychology over against the female Kundalini?

Dr. Jung: How do you know that this snake is male?

Dr. Bertine: It is a man.

Dr. Jung: It is a man above, but we don't know the sex of that serpent below—it might be an androgynous god. You see the gods are beyond these petty problems, we don't know what the sex difference may be in eternity. Abraxas was the creation of the Gnosis, a widespread philosophic movement which began before the Christian era and continued in the early centuries afterwards; it was the most serious competitor of Christianity, and it was only by the most desperate efforts of the church that it was finally extinguished. Certain elements were infused into Christianity. In the Epistles of St. Paul, who was a Gnostic to begin with, there are a number of traces of that, in the idea of the *thronoi kai archai*, the principalities and powers, for example. *Thronoi* means thrones, of course, but here it means more ruling ideas, and *archai* means principles. The *archai* were understood as beings something like the *aiontes*.

⁸ See below, pp. 807–9, for Jung's further explanation of Abraxas. The figure of Abraxas played a key role in Jung's own active imagination *Vil ad Mortuos* (Edinburgh, 1925). See also C. G. Jung: *Word and Image*, pp. 75ff.

⁹ Henri Bergson, see above, 19 Nov. 1930, n. 2; Proclus, see above, 17 Feb. 1932, n. 2.

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The plural of *aiōn* which means an eternally living principle. Near the altar of a Mithraic grotto was usually found a statue of the *Deus leontocephalus*, the god with a lion's head encoiled by a snake. He was called *Aiōn*, and he was the equivalent of the *Zervan Akarāna*, which comes from the old Persian Zarathustran religion, and means, literally, the immeasurably long duration. The *archai* were also called *archontes*, meaning the ruling ones, and they, like the *aiontes*, were sort of metaphysical principles, more or less personified, and a good deal like what we would call archetypes, or the Hindu *samskaras*.¹⁰ Now the idea of Abraxas would be the sum total of all these *samskara* powers of the archetypal world. Just as this archetypal world of the collective unconscious is exceedingly paradoxical, always yea and nay, that figure of Abraxas means the beginning and the end, it is life and death, therefore it is represented by a monstrous figure. It is a monster because it is the life of vegetation in the course of one year, the spring and the autumn, the summer and the winter, the yea and nay of nature. So Abraxas is really identical with the Demiurgos, the world creator. And as such he is surely also identical with the Purusha, or with Shiva, because Shiva is Purusha in the end, and Shiva is the creator.

The figure which our patient describes here would therefore be an intuition of the divine principle that is black serpent below and light above, human and divine, the first experience of the divine being when one reaches beyond the diaphragm. The phrenic mind has gods too (*phren* is the root of the Greek word meaning mind), but the Greek gods have human forms. In Homeric times, when the whole mentality was phrenic or emotional, the gods were exceedingly human and beautiful, they had very positive qualities. Then towards the beginning of our era those old gods began to peter out, they just decayed, they became weak and ridiculous, and then a notion came up like that Abraxas, which one could say was an artificial philosophic creation. The philosophic school of Alexandria is probably the cradle of the Abraxas idea. The first attempt of that kind which we know about, earlier than Abraxas, is Serapis. That is a complicated story but it is well worthwhile to study how Serapis was produced; it was an entirely artificial product of the philosophic and religious mind. The gods then lost their original character of manifestation. You see, the old gods just revealed themselves, they simply stepped

¹⁰ *Samskara*: illusion—the cycle of pleasure and pain, confusion and suffering that is engendered by attachment and gives rise to worldly existence and the round of rebirth and death. Its opposite is *nirvana*, where there is no death and suffering yet also no enlightenment. The Buddhist middle way seeks freedom beyond these dualistic opposites. See W. Y. Evans-Wentz, ed., *Tibetan Yoga and Secret Doctrines* (Oxford, 1967).

into human society as finished beautiful figures, they were not invented, they appeared, they were conceived as sort of visions; whereas these gods, the Greek Serapis of Alexandria as well as Abraxas, show clearly that they were made by man. The very name Abraxas shows it; how three hundred and sixty-five could be a god is almost unimaginable to us, but it is not incomprehensible to a passionately philosophical mind that takes its ideas as manifestations of the gods. Ideas then took on the divine quality, while before they were mere human thoughts, embodied in the beautiful gods that lived happy and marvellous lives on Olympus. But when Greek philosophy got underway, those gods began to pale, they vanished like the stars when the sun rises, and the next form of the god was a human invention.

The Theos Anthropos is also such a philosophic idea. One could say it was not Greek at all, but the Greeks in Egypt produced him. In the course of that transformation of the Greek mind, they lost the original form of the god as a finished being outside of them, like a man not living in a town perchance but on top of Mt. Olympus. It was at that time that the Christian god appeared, but he did not express an intellectual or philosophic idea exactly, he expressed the idea of love, which is a feeling. Christ was just the counterpart of the philosophic gods. When he said that God was love, he was attributing the divine quality to a feeling condition, whilst the Gnostics and parallel cults, the Stoics and the Neoplatonists, for example, worshipped philosophical concepts. Plotinus and other Neoplatonists thought that god was fire, or light, or creation and time, which was all philosophic or intellectual and had nothing to do with feeling. Christianity emphasized feeling, and the feeling principle won out; the Christians persecuted the intellectual interpretation of the deity till those concepts were practically extinguished. For instance, Paul was in some respects more intellectual than the church of Peter, the Gnostic influence is particularly obvious in the Evangel of St. John and St. Paul; yet it was the church of Peter that more or less destroyed the Gnostic streak in Christianity. Now this Abraxas idea shows exactly that condition which prevailed at the beginning of our era, the transition from the phrenic mental condition to the *anahata* condition, the crossing over the boundary line of the diaphragm.

Mr. Allemann: Does not Mithra show the real crossing even better than Abraxas through the killing of the bull?

Dr. Jung: It shows the dynamics; and the Christian sacrifice of the lamb shows that too. The twofold aspect of the deity is to a certain extent evident in the Mithraic story also, because one often gets the idea that Mithra was the bull as well—as he really was.

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Mr. Allemann: Then Mithra is the number three hundred and sixty-five?

Dr. Jung: Well, inasmuch as Mithra was a time god too. The cult of Mithra appeared in Rome at about the same time and became simply another Gnostic cult, so an important part of Mithraism consisted of the philosophical teaching; it succumbed to the Gnostic influence very much more than Christianity. In those days Christ ranked with Bacchus—or Dionysus—and with other Gnostic gods, he was on a par with Abraxas or Mithra.

Mr. Baumann: In the former visions we sometimes met this being, half god, half animal, and I think there is a difference between the archetypal conception of it, and the philosophical or poetical conception.

Dr. Jung: Well, the first apparition of this thing was the perception of a deity, but in the antique way. The patient encountered the god as a finished Pan-like being, an elementary demon of the woods; while here it is a philosophical concept.

Mrs. Sawyer: But the figure buried underneath the sphinx was half human and half monster.

Dr. Jung: That was the same figure, but it was also in the antique phase, it was seen from afar and had not yet the philosophical quality. She made a picture of this god later, which she likened to the figure of Abraxas. Abraxas is usually depicted as a god with a cock's head, holding in one hand a shield or a whip, and in the other a sword; he also is armed but not with a bow, that is the patient's own invention. Then his legs are two black snakes, the feet are snakes' heads that are raised up on the sides, and usually he has an extra arm. The cock's head means that it is the sun bird, the bird that announces the rising of the sun. That god symbolized the rising sun above, and the black serpent, the darkness, underneath.

Mr. Baumann: You have sometimes mentioned two figures in the Upanishads, one eating the fruit of the tree and the other looking down.

Dr. Jung: That is the same aspect but within the personal sphere. Man is like that, he eats the sweet fruit of the earth, and on the other side he is more or less conscious and looks down upon it. He can be quite identical with the one, and then he is merely the eating of the fruit, or the fruit that is eaten. Then he is in the condition below the diaphragm which is characterized by absolute fascination with objects; he *is* the food, he is the eating, and the drinking of the wine or the wine itself. That wine is a god explains why the gods have human form! It is because the human being is absolutely drawn out of himself, he does not exist, he is merely the process below the diaphragm. That is phrenic mentality.

Above the diaphragm he can say, this is nothing but wine, this is no god; there he feels his own function and so he is divine. The deity has disappeared but it reappears in that miracle of consciousness, and so the god becomes a philosophic idea. The mana quality, which was at first in the objects of man's desires, has now migrated over into the ideas that helped him or that forced him to be *conscious* of having such and such a mood.

Mr. Dell: In Homer there are both *phrenes* and the psyche. When the hero is killed, the *phrenes* leave him by the mouth or above, but that which goes to the lower regions is the psyche. I could never understand that.

Dr. Jung: It is exactly the same in Chinese philosophy, where the *shên*, which is the animus or mind, corresponds to the Greek *phren*, and the *kuei* is the female. *Shên* is the masculine soul, the heavenly soul that goes up to the gods; but the *kuei* soul is female, it sinks down to the darkness and becomes chthonic; it is the ghost, the spook, that is left on the earth when a man dies. You see, the Chinese understand the human being as consisting of two parts, like this symbol. The lower abdominal spirit is the *kuei* soul, or the anima, and that corresponds to the psyche. The ghostly element is indicated in the Greek word *psycheis*, which means cold and humid; it is etymologically related to *psyche*, of course.

Mr. Dell: It means the image of the man which forms his personality, it is that principle which is in his appearance. But it must be fed blood.

Dr. Jung: In Homer the *psychê kai eidolon* must be fed with blood before it can speak again. So they assume that Hades, the home of those cold shivering souls, is dark and cool, a shadowy place, a Yin place. The Negroes I have observed also think that; *Ayik* is their name for this cold spirit of the night, they say he is a breath of cold wind and that he is evil. When you are going through the woods or over the prairies, he suddenly comes against you, and you feel cold and shiver; that is the psyche, the ghost of the night, the spook that comes like a cold breath. It is an interesting fact that in a spiritualistic seance one actually does feel that puff of cold wind before the materialization takes place. So these ideas come from the fact that since times immemorial, humanity has had the same spiritualistic experiences. Such phenomena are age-old and are based on definite experiences; that cold air is a fact, it is not mere imagination. When I was a student, I investigated these matters to a certain extent,¹¹ and I felt that puff of cold air myself. Also a strange smell of

¹¹ Jung refers to his research and doctoral thesis on his fifteen-year-old cousin, the medium Helene Preiswerk, and the séances he and his mother attended. See Jung, "On the Psychology and Pathology of So-Called Occult Phenomena" (1902) CW 1; and Douglas, *The Woman in the Mirror*, pp. 37-39.

ozone is peculiar to those phenomena, which comes from the scientifically established fact that the air is tremendously ionized; the amount can even be measured.

Now this separation of the two souls is like the Abraxas figure; it is the same statement, namely, that we consist of both the bodily and the mental factors. The mental factor is lifted up above the diaphragm, and the other is below; as if our higher part were going up to heaven, and the other part going down into the earth where it decays after a while. The *kuei* soul, according to Eastern and Greek ideas, is not immortal, it may hover over a grave for a couple of centuries, but most certainly it will slowly decay; it loses its form and vanishes as the *shên* is disappearing into the light of the heavens. Now our patient continues: "When I beheld this, the little flame from my breast rushed forth and sought to merge with this figure." What has happened here?

Dr. Reichstein: Is it the *unio mystica*?

Dr. Jung: A sort of *unio mystica*, but described in psychological terms, what would it be?

Dr. Reichstein: Her ego self united with the universal Self.

Dr. Jung: Well, it makes an attempt. Her ego self shows a vivid desire—a flame always means vivid desire—to merge into the Purusha, and to what would that lead?

Dr. Reichstein: To death.

Dr. Jung: Try to express it psychologically.

Mr. Allemann: To *nirvana*, where Atman and Paramatman unite.

Dr. Jung: That would be complete unconsciousness, but it would not lead to that, practically, because this figure is not yet Ishvara, it is not the supreme Paramatman, it is a manifestation of a lower order. So psychologically what would happen?

Mrs. Adler: An inflation.

Dr. Jung: Yes, she would identify with that divine figure, she would try to express herself through it, and she would become a monster, divine above and a beast underneath. Well, she would in fact be very much what she has always been, only a little worse. For you can be a perfectly nice creature as long as you don't know it, but as soon as you know it you become awful. You see, consciousness adds such a light, or relief, to the picture, that your bad or good qualities begin to show in a most exaggerated way, and all the more because directly the play of opposites begins, the two cannot be held together. Your consciousness becomes so clear that it sees the difference, and then you can hardly speak any longer because when you say white, you say black in the same breath, and that won't do, you must be able to make a difference. But then you say:

"Now this is white, it *must* be white," you become emphatic, you insist. You create ideals and principles: it cannot be black, white is white, it is a sin to call it black, it is blasphemy! There is fighting and confusion all round, because nothing is quite white, there is a black spot at least. So things become much worse when you are conscious of the actual condition. If you are unconscious of it, white is black and black is white, one doesn't know exactly; don't look too closely and it will be all right. That is how the primitive man manages throughout life, he is able to exist with that attitude: don't look too closely. But if you are conscious, you simply cannot do that any longer, and then naturally you get into a most frightful turmoil.

So if our patient should succeed in merging with that vision, she would become Abraxas, she would become a seven-days wonder, woman above, serpent below, a monstrous thing. Then the light would not be light, nor the snake properly a snake. There would be terrible confusion. If anybody reaches this state, it is usually something like madness. For when the pairs of opposites are too close together, people lose their orientation and don't know whether they are not upside down; they suffer from a complete loss of values and have no idea what is the matter with them. And mind you, such a vision does not need to be very clear or obvious; even when you get into the Abraxas form you feel it only in the effects, the effects in yourself as well as the effects on other people. Now something else follows: "The figure disappeared and the flame fell to the earth and ran along the streets—a thin thread of fire." You see she must have succeeded in a certain way, because she extinguishes the vision of the Purusha. Now what does the flame running along the street mean?

Remark: The deflation.

Dr. Jung: Well, libido is running out. It is not exactly a deflation, but it is what you would like to prevent—the flame is running out of the magic circle. The mandala should hold the thing together so that no fire escapes, but when the vision collapses, the fire runs out into the streets—collectivity. Then you are back in the former state, and the flame bursts out where you don't want it, outside the magic circle, and then you merge with collectivity and fall down into *manipura*. That is the effect if the flames are outside so that they really touch objects—you are no longer in yourself. She continues:

Then I saw below me many little creatures like ants stamping out the thin thread of fire. Once again I turned away from the precipice. I sat alone and waited.

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Now what would be the end?—leaving out the ants for a moment. The vision stops there. What has happened?

Mrs. Fierz: She has made a regression.

Dr. Jung: Yes, she made an attempt at *anahata* and failed. But what about the ants? Where did those very little creatures come from suddenly?

Mr. Dell: Ants are a fiery element themselves according to the legend; formic acid is hot and biting.

Dr. Jung: That would be an antidote, *similia similibus*. But these millions of very small creatures have a special meaning.

Mrs. Baynes: Would it not be a *cabiri* form?

Dr. Jung: Well, something like that. You know the vision is very great, that is a universal god, and the ant is exceedingly small but there are many of them; so it is the one big one against the many small ones. The devil is the lord over all such small creatures, like fleas and rats and vermin of every description; so it means that when the god is not one, he is all over the place. Moreover, the ant is an insect and has only a sympathetic system; so dropping into *manipura* means that one falls under the law of the sympathetic system, and that takes care of the situation. It will put out the fire. It might even put it out by dropping it into the water, *svadhisthana*. Now the most wicked ant in Africa is a small red ant whose bite burns like fire, and the Negroes call it *madji yamōto*, which means water of fire. When red ants run over you, it is like burning fiery water running over you. There you have this image. So the whole thing can turn suddenly into water, and the fire will be put out by dropping still deeper down in the *chakra* system, by getting into *svadhisthana*.

LECTURE III

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Dr. Jung:

We have two questions here. Dr. Escher says: "I believe that there is some analogy between the vision of the ants and the hallucinations of *delirium tremens*." (*Delirium tremens* is not just drunkenness but an acute form of chronic intoxication produced by the absorption of alcohol.) "The patient has visions of moving pictures on the wall, and sees and feels little threads or little animals like mice, beetles, and so on. A historic example in the Middle Ages was Bishop Hatto of Mainz, who took refuge from the persecuting mice in a tower in the middle of the Rhine near Bingen. But the mice swam over the stream. The Mouse-Tower was destroyed by the Swedes in 1635." Well, the legend is that Hatto was a very bad man. During a famine he locked many hungry people into a barn, which he put on fire, and while they were burning to death, he asked the onlookers whether they could hear the mice peeping. But then the real mice came and attacked him, so he had to take refuge in that tower, and the mice followed him there and ate him alive.

Sure enough, there is a close analogy. It is very unusual for visions of the kind that we are dealing with here to have that character of alcoholic hallucinations. This is the neurotic type of vision, which is synthetic and usually lacks the peculiarities of disintegration. If a vision breaks up into many analogous but smaller objects, it is an indication that a synthetic vision has disintegrated into its elements. One sees such states in all cases of chronic intoxication, in fever, and also in *dementia praecox*, though in the latter, it is not just a mass of little things, but lumps of things, fragments of complex things. But that is only interesting to the analyst in making a diagnosis. In a case of *delirium tremens*, the person sees instead, as Dr. Escher points out, quantities of tiny things, the air seems to be full of threads or cobwebs, or little moving things like flies, birds, flying mice, or beetles, and he tries to clear them out of the air; or he sees the floor covered with coins which he tries to pick up. Or the objects may be on a larger scale. I remember the case of a very intel-

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ligent fellow—he was a philologist and a very gifted historian really—but he had an unfortunate love affair on account of which he got to drinking heavily. He lived on a street bordered by trees on either side, and one morning, when he opened the shutters and looked out of the window, he saw that a sort of market was obviously going on, for there were lots of swine on the street, and not only on the street but winged swine were perched in the trees. He thought that was very comical, a marvellous show, and he laughed and shouted to the people to look up at them, he made such a row that the police had to be fetched and they brought him to the clinic.¹ Such a symptom always means a peculiar disintegration, coming from a certain injury to the brain cells; in alcoholism there is no doubt that the brain cells really are injured, and I think that such visions are always disagreeable and uncanny.

In this woman's case I would not go so far as suggesting that there is a disintegration of the brain cells, but it is bordering on it, and that is strongly supported by my experience that when a certain stage of psychological development has been reached, it becomes more and more dangerous to regress. In building a house, if a man falls off the scaffolding when it is only one yard from the ground, it is not dangerous; but when the building is up and the scaffolding is at a height of ten yards, he might be killed, and the higher one builds, the more dangerous the fall, of course. So in psychology, if there is a certain achievement, if one has arrived at a certain insight and knowledge, then a relatively small mistake costs more than a very big mistake in the beginning; it may have appalling consequences simply on account of the distance one has reached; while as long as one does not know, even a very big mistake may pass unnoticed with no consequences whatever. Our patient has arrived at a certain degree of individuation, and if she breaks up the circle that she has created, it is far more dangerous than if it had happened in the beginning of her way. Such an outburst as this, burning through into collectivity, would not have meant anything in particular then; you probably remember or have read in the former reports about earlier regressions which were much worse, and they were not accompanied by symbols that would be understood in that way.

But it seems to be dangerous now, and it is a fact, as I said, that in higher stages of development, peculiar disturbances of the brain may arise, as if the structure of the brain were changing, or as if certain cells were destroyed. Such disturbances might go very deep and this would be

¹ Jung discusses this case in *Analytical Psychology*, p. 80, adding information about the man's later recovery and abstinence.

an indication of it. Now I do not say that this has really happened, it is merely a symbol of it. This is not the real thing, it is merely anticipation, yet it may be leading to realities, to a possible disintegration. That fire is an emotion which suddenly bursts forth, and she says the flame fell to the earth. A flame usually burns straight up, but that one regresses to the earth; it falls down and becomes a thread of fire running along the streets, meaning that it runs out into collectivity. And for it to run along the surface of the earth is absolutely abnormal, it becomes the *madji yamōto*, the water of fire, a stream of ants that run over one like burning methylated spirits.

It is a fact which I also take from my experience that regressive libido is like a drug, it works like poison, a toxin; people feel terribly sleepy, they can hardly open their eyes and they feel generally unwell; the functioning of the whole body is upset, particularly the stomach, and it may cause a peculiar paralysis of the intestines, it affects the body as if it were a real chemical poison. Of course that all comes from the fact that the function of the *sympaticus* is disturbed, and naturally the glands then produce something—a slight variation of the usual product—which has a poisonous effect. These things are very little understood, but we know positively that in regressive moods, the viscosity of the blood decreases measurably, and the alteration of the blood must have an effect upon the whole body. So it is possible that latent diseases may be suddenly released; a lingering infection, for instance, may flare up under such a condition, because the resistance of the body is reduced. Therefore the extraordinary frequency of angina under psychological conditions. I had a talk with a German professor of internal medicine recently who had also remarked it; he said that he considered it almost a psychological disease. We generally hold that one catches a cold, or is infected, and that is a fact too, but people also have angina under certain psychological conditions.

The next question is from Mrs. Sawyer: "I would like to put in a word in favor of the positive value of inflation. Isn't it true that this patient can learn more through the process of identification than without it? If she had been entirely objective in the present situation, she would have remained lukewarm and untouched, but through the interplay of inflation and deflation, she can not only learn where her ego belongs, but can also learn to understand the inner meaning of what does not belong to her ego. In other words, she can learn much more about the non-ego if she is identified with it for a time."

That is perfectly true, but inflation happens with such regularity, and with such overwhelming force, that you really don't need to say anything

in favor of it. It is as if you wanted to help along the bad weather; it happens so often here, and it is so convincing that it is not necessary to stand up for it, except perhaps in the way of consolation. You might say that it ought to be, that it also has its values and virtues, that the vegetation doesn't dry up on account of the rain, etc. But this is weak consolation to people who are particularly depressed by the gloom. And so it is with inflation; it is the regular thing, it is far more probable than the contrary. For as long as you are unconscious of the thing, and inasmuch as it does act upon you, you must certainly have an inflation; you are filled with it and you cannot avoid it, because it happens before you know it. Of course, it has its particular virtues, like any misfortune, provided that you make the right use of it. An exceedingly negative experience, an error, may have a very high value because it gives you a chance to see the truth. But it would be far preferable not to fall into error and to see the truth without it. Unfortunately it is most probable that we never see the truth without falling first into error.

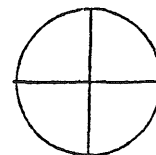
Mrs. Sawyer: Yes, but we always talk about the negative side and I was putting in one word for it.

Dr. Jung: If you were an analyst, you would not be inclined to say much for inflations. Talk to a German about inflation for instance, tell him what a useful experience it is, and he will twist your neck.

We will go on now to the second vision. The result of the first one is negative, so we may expect that our patient will try a second time but under somewhat altered conditions. The next vision is called: "The Great Wheel." What do you conclude from this title?

Dr. Bertine: The circle is forming again.

Dr. Jung: Yes, the wheel is one of the forms of the mandala. You remember, we are now within the mandala, whatever that means. It would be this figure. Our patient continues: "I sat in the land overlooking the valley." So she is in the same place again, the famous valley of the factories where she failed.



Two faces appeared on either side of me. One was utterly white, the other red and bloody. With their teeth they tried to rend my garments.

What is this?

Mrs. Adler: The opposites again.

Mr. Baumann: The white face is the conscious spiritual side, and the red bloody face the chthonic physical side.

Dr. Jung: And how does it come about that she is attacked by the pairs of opposites? Where does that start in the former vision?

Mrs. Sawyer: In her identification with the figure of Abraxas.

Dr. Jung: Exactly. That figure of the sun god above, and the black snake underneath is in a way a reconciling symbol, they are together though in a monstrous form. She succeeded in exteriorizing the pair of opposites in the form of that monstrous deity, in uniting them into one living thing, which is decidedly a great achievement. She thereby declares that the pair of opposites is a divine matter which does not regard man; man should exist outside and have it, rather, as an opposition to himself. But here the pair of opposites have separated again, they have gotten into more or less human shape, they are faces; they left the divine form, they regressed, and now they are gnawing at her—she is attacked by this pair of opposites. They are no longer opposite her, she is the victim in between.

Mr. Baumann: Can one not explain it by the fact that she is in the mandala now? She is between the two opposites as soon as she enters.

Dr. Jung: But she has broken through the mandala. You see, the idea of the mandala is to protect, it is the sorcerer's circle, she should be protected inside with the opposites outside. In the East these mandalas are usually embedded half in the earth and half in heaven, the horizon line being in the center. It is like heaven and hell, the benevolent gods and the great teachers above, and below the infernal demon world, denoting that man is half in the demon world and half in the heavenly world, but protected against the influx of both by the magic circle. For we have to be protected against the things from above just as much as the things from below. Why is that so?

Mrs. Sigg: The human form could be dissolved.

Dr. Jung: The real danger lies in the fact that you can be dissolved by the good as well as by the evil. The figures above are much too big, so when you identify with them you have an inflation and are dissolved just as much as you are dissolved by the devils. It doesn't matter whether the effect comes from the good side or the bad side, one is dissolved in either case. But of course it makes all the difference in the world practically. It is best to be neither too good nor too bad, and the worst is to be dissolved in an inflation, to lose one's proportions. So people say nowadays that it doesn't matter so much that a thing is bad or indecent, but it matters that it is in bad taste—no sense of proportion. A hero of virtue may be just as unpleasant as someone who is subject to all sorts of vices, one doesn't feel well with such people. In the one case it is distasteful to be with vicious people, and in the other one suffers from feelings of inferiority which is not pleasant either, so one had better avoid the extremes. That the right measure of things is a superior ethical principle,

is an idea which has occurred several times in the history of the world, for one can avoid the bad as little as one can avoid the good; so take the right measure of both and then one will be a more or less complete human being.

Our patient is here again in the old conflict between the pair of opposites. Perhaps you remember her picture of that in a former seminar [see plate 6].

Mr. Baumann: Was it not the Indian standing between water and fire?

Dr. Jung: Yes, right in the beginning her animus was in such a condition, so she was also. Arrows were aimed at her from either side, she was between fire and water. It is a very similar situation here. And what does it mean that they tried to rend her garments with their teeth?

Mrs. Sigg: It is an attempt at a more natural state.

Dr. Jung: You think that those faces tried to get her into a more natural position *en costume d'Ève*?

Mrs. Sigg: More human.

Dr. Jung: Is it particularly human to have no garments on?

Mr. Baumann: Is it not that the opposites are attacking the persona?

Dr. Jung: One can understand these garments as a persona, but would you think that that pair of opposites were trying to take off her persona?

Mr. Dell: They are trying to tear her.

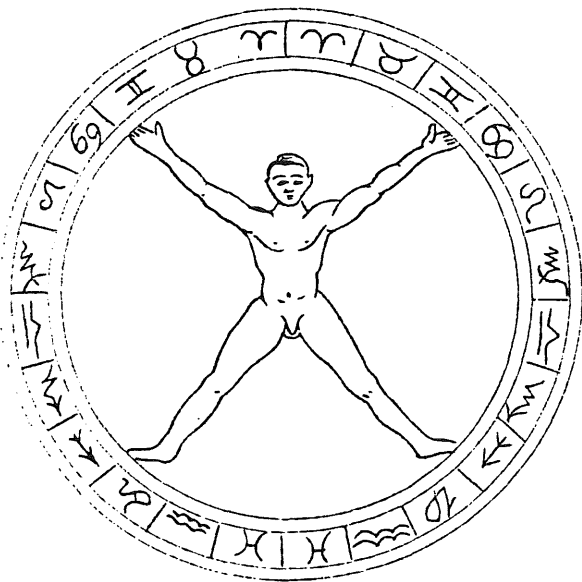
Dr. Jung: Yes, they are trying to eat through the garments like mice or ants. Therefore the analogy of the ants which also devour things, they eat their way through all garments or husks. It is simply a sort of speech metaphor. She is protected by garments, but the pair of opposites are slowly gnawing away like mice, and they may finally get at her flesh. Then she says: "I stood up—saying as they tore off my outer veils—'I have many garments.'" She tries to put layers and layers of protective garments between herself and the gnawing pair of opposites. That she has many garments means that it would take a long time to get at her. This is the attempt at creating the magic circle again, by which she may be protected against the influences of the world above and the world below. She must keep in the center in order not to be torn asunder.

Dr. Bertine: Is that not connected also with the myth of Ishtar,² who went to the underworld seeking her lover Tammuz and had to shed her seven veils one after another until she stood naked?

Dr. Jung: Yes, it is a very similar motif. You see, this is not exactly a

² Ishtar, ancient goddess of fertility, love, and war. The chief goddess in Babylonia, her worship spread to Assyria and throughout western Asia. In Sumer she was worshipped as Inanna-Lady of Heaven. See S. Perera, *Descent to the Goddess* (Toronto, 1981), and B. Meador, especially *The Divine Feminine and Modern Women* (San Francisco, 1984).

persona, because it is not a question here of what her relation to the world would be, it is an inner problem, the question of what her relation to herself would be. For you can have a sort of persona toward yourself. You have illusions about yourself, you want to appear to yourself in a certain way, and that can be expressed as garments, sort of illusory veils, behind which you try to hide from your own view. These veils are between herself and her own eyes or consciousness; it is an unwillingness to face the real truth about herself, for inside she would naturally be quite naked. Therefore if people put a figure in the center of a mandala, it is usually a naked figure, because you are there exactly what you are.



For instance, you have seen perhaps a so-called *melothesia* of the Middle Ages, which means a certain position of the limbs. There are such figures in the famous Lucca manuscript of Hildegard von Bingen, for instance; an Englishman has published a book about it, but one finds them in other books too.³ It is often painted in this form as a five-rayed

³ Hildegard of Bingen (1098–1179), German mystic who had religious visions, was skilled in medicine, and predicted future events; as a consequence of these gifts, she led a public life of service as well as a private one of prayer. Her book is *Liber Divinorum Operum* (Codex Luccensis, Lucca, 1942). The Englishman was Charles Singer in *Studies in the History and Method of Science* (Oxford, 1917). Jung refers to Hildegard of Bingen often; see *General Index*, CW 20, s.v. He refers to *Liber Divinorum Operum* in CW 9 i, par. 703n., fig. 48; CW 12, fig. 195.

star, the star of man, the pentagram. This figure serves the purpose of showing the microcosm within the macrocosm, and therefore it is usually surrounded by the phases of the zodiac, or the phases of the moon, showing how man is placed in the cosmos, his relation to the stars or the elementary powers. It is always a naked figure because it shows man as he is without any veils, the true man. But our patient still has garments or illusions about herself, as if she had been playing a role before herself.

We all do that, and naturally one cannot individuate as long as one is playing a role to oneself; the convictions one has about oneself are the most subtle form of persona and the most subtle obstacle against any true individuation. One can admit practically anything, yet somewhere one retains the idea that one is nevertheless so-and-so, and this is always a sort of final argument which counts apparently as a plus; yet it functions as an influence against true individuation. It is a most painful procedure to tear off those veils, but each step forward in psychological development means just that, the tearing off of a new veil. We are like onions with many skins, and we have to peel ourselves again and again in order to get at the real core. The way of the *chakras* in Tantric yoga is a tearing off of veils. Even when one seems to have come to the core, there is usually another veil of illusion, which later has also to be torn off, and each time it rends one's heart, it is a very grave experience, until one at last reaches the state in which one can consider oneself safely inured. The reason why the first vision failed in its attempt is that there have been such illusory veils, and therefore she should somehow get out of them since she needs to get at the core. But garments are useful for protection; as the onion needs its skins, so we need the veils of illusion. Now she says:

I stood clothed in black shot through with veins of green. When the two faces saw this they vanished.

So she discovers that her skin is now black with veins of green. There is no certainty that this is really her skin, however; most probably it is still a garment. And what kind of garment?

Mrs. Adler: It is the true garment.

Dr. Jung: Yes, it is that veil which for the time being is ultimate; it is the garment that she apparently has to wear until a time comes when even this has to be torn off or changed into another one.

Mrs. Fierz: Could you not also call these garments attitudes?

Dr. Jung: Yes, garments are attitudes.

Mrs. Baynes: But could it not also be taken as a regression? Say that she refused to face the pair of opposites?

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Dr. Jung: Well, that remains to be seen. If the further progress of the vision should be hampered, or if she should meet with a new disaster, we could be sure that her attitude has not been a true one, and in that case something else must happen to help her out of the trouble. But so far we only know that the pair of opposites vanish, so we may assume that, apparently, this garment is right. I am absolutely incapable of telling you why it is right, there is probably a very good reason, but I don't know whether we can find it out. Does this black shot with green convey anything to you?

Mrs. Sigg: It means that there is some hope in the blackness.

Frau Dürler: It is like a snake's skin.

Mr. Allemann: It is the color of the earth, black, with green for vegetation.

Mr. Dell: There is a kind of black marble shot with green.

Dr. Jung: We now have a number of allusions. From a moral point of view there is much darkness, but also a ray of hope. Or we can say it is black soil with shoots of green coming up, meaning the black earth which begins to be fertile. Then the black snake with the green pattern would go very well with the earth because all serpents are chthonic. That she has the chthonic attitude, that she is just earth, say in the very beginning of spring, would be the best interpretation according to my idea, because we are right at the beginning of the mandala psychology. Now what is at the beginning—expressed in Indian terminology?

Mr. Allemann: The seed of the yoga tree.

Dr. Jung: And that would be in *muladhara*, in the blackness where things begin; and the green shoot, or bud, is Shiva. So that garment is probably highly symbolical. I forgot to mention the marble. That would suggest the hardness and coldness needed to stand the onslaught of the pair of opposites. You cannot be volatile in any way, you must be heavy like stone in order to stand the movement which begins when you are their victim. Well, under these conditions it is understandable that the opposites can disappear. Then she says: "Once again I tried to descend into the valley." With that attitude she can try again. "I walked down between a narrow defile with tall black rocks on either side." The way down always signifies going into the unconscious, or towards things unknown, for the unconscious contains not only the past but also what is hidden in the future. So her future, or whatever the purpose of her development may be, is unknown, and moving into the unknown is a descent into darkness. Then the rocks on either side would be the opposites again. Here are the faces but in a different form and no longer active, they are now rock faces, petrified; they simply mark the way she

has to go, and she walks between them. And the way between the pair of opposites would be the way of Tao, which justifies our idea that her garment for the time being is probably right. She continues: "I beheld a woman grown into the earth." This bears out what we just said, this is the chthonic attitude. What does that symbolize?

Dr. Reichstein: The tree.

Dr. Jung: Yes, that woman half buried in the soil suggests *muladhara*, of course, and also the Lamaistic mandala that is embedded in the earth; she is grown into the earth like a tree, indicating growth, which again bears out what we said about the shoot of green. "Her hair was in a half-stagnant pool of water and swayed slowly back and forth." Now this is difficult, a series of motifs. What does the hair symbolize?

Miss Hannah: Thoughts.

Dr. Jung: Yes. Hair is mana in primitive psychology, the mana irradiation or emanation from the head, so it often means thoughts. Therefore to cut the hair was supposed to deprive a man of his strength, as Samson lost his strength when his hair was cut by Delilah. The analyst is often expressed as a barber in dreams because he washes peoples' heads. That is a proverbial expression in this country; when one scolds somebody, one says: "*Ich habe ihm den Kopf gewaschen*."⁴ Then combing the hair means straightening out the thoughts, cleaning or putting the hair in order means putting the mind in order. In primitive psychology hair has a magic effect. When primitives cut their hair they guard it carefully, they hide it away or put it into the fire in order that no sorcerer can get hold of it to work evil. Also, when they cut their nails, they are very careful not to lose a single particle.

Mr. Dell: What about the loss of hair in the night sea journey? Is that mana?

Dr. Jung: That is a comparison with the sun. You see, babies are born without hair, and old people lose their hair; so when the sun is setting the rays get shorter and it is buried in the underworld, and when it comes up it also has no rays, it has no power yet. Now the next thing is the stagnant pool.

Mrs. Sawyer: Her thoughts are apparently in a stagnant place where they do not move; there is no life, there is something wrong.

Dr. Jung: Yes, the stagnant pool simply means standstill. And her thoughts are moving idly to and fro in that stagnation, meaning that they are occupied with nothing in particular, they are aimless, without direction or purpose.

⁴ "I gave him a good hair washing."

FALL TERM

Dr. Reichstein: The second center is *svadhisthana*.

Dr. Jung: Yes, we must place that pool of water. We were in *muladhara*, and now comes an entirely new motif; suddenly there is a pool of water which must refer to *svadhisthana*, another form of the unconscious. Hitherto we have only had the earth, but now comes a new element; her thoughts are already moving aimlessly to and fro in *svadhisthana*. Now what does that symbol denote as to the importance of her thoughts?

Mrs. Sawyer: A standstill.

Dr. Jung: So we must assume that her thought activity is not the real thing, that her activity must be somewhere else. Getting into such an idle to and fro movement usually means a very typical psychological condition: perhaps you are busy with something and then suddenly notice that your thoughts are always returning to the same spot, leaving it and returning again a thousand times, merely passing to and fro.

Frau Dürler: One is waiting.

Dr. Jung: Just waiting, as when you are walking to and fro in the street, it is probable that you are waiting for somebody. So it is just to pass the time, apparently her thoughts at the actual moment are absolutely purposeless. And you remember she is an intellectual type, she has made constant use of her keen mind, and she has an active animus, so it is quite an achievement when she can leave her thoughts alone. In such a case, as I said, the real activity is elsewhere. You usually find that you are unaware of something moving in the unconscious—an important unconscious content which you cannot get at. You try in vain, your thoughts move to and fro on the surface, but nothing happens because you cannot get at the thing within, the real activity is inside. Like the famous problem of Buridan's ass that stood between two haystacks and didn't know which to eat first, and finally he died of starvation. I often use that example with my patients and you can very well imagine why. For what was the real reason of that queer behavior?

Mrs. Baynes: He wanted to have both at once.

Dr. Jung: That was exactly the trouble. But when does that happen?

Mrs. Sigg: He wanted something else more important.

Dr. Jung: Yes, he really did not want either, there was something much more important.

Dr. Escher: To die.

Dr. Jung: Exactly, so he died, he committed suicide.

Question: The patient speaks in the first person, but here she speaks of that woman. Why is that? Is it not herself or is it something strange to her?

Dr. Jung: It is strange to her, but of course it must be a projection of

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herself. One's own face in the mirror often seems strange because one sees it under a new aspect, and so she sees herself there under a new aspect, rooted in the earth. It is a new thing that comes to her which she has apparently not foreseen. You will now understand the next sentence:

She was in travail and I stood while she gave birth. From a white placenta emerged a creature in the shape of a child.

You see that is the activity. The thoughts are idle because it is a matter now of an entirely different thing, it is a matter of childbirth. Now what is the difference?

Remark: The real movement is going on below.

Dr. Jung: Quite so, but what is the difference between the two things?

Dr. Bertine: Giving birth to the child is automatic, and the other is purposeful.

Dr. Jung: That is true, but we could find perhaps a more suitable formulation for it. There are certain experiences in analysis that clearly show the difference.

Mrs. Sigg: I think it must somehow be a birth from the water, because the placenta is generally red and this is white.

Dr. Jung: But why should it be from water?

Mrs. Sigg: Because it is white.

Dr. Jung: Well, if you say the water center, *svadhisthana*, you are probably right, and that is white. Now what is the difference between these two activities?

Mrs. Adler: It might be that the activity of the thoughts—the hair—is from the ego mind, and the activity of that other woman is more the activity of the Self.

Dr. Jung: Yes, there you are on the right track. You see, it is just the difference between *muladhara* and *svadhisthana*. One might imagine that this whole thing was mental, something one could think, and that one makes thoughts as one pleases, just as one can arrange one's hair as one pleases—one can wear it in this fashion or another. The mind seems to be that region in which one can do what one likes, one can invent any kind of fantasy. That is why people take so little stock in it, they play with it. So the assumption is that our concern with these visions is entirely a mental job, and therefore in the sphere of arbitrary dealings. People have not discovered yet that a thought can be, also, something like a child, that thought production is like real childbirth. They often assume that any thought production which appears to be fluent and easy is just shaken out of the sack, as we say, like a conjurer's trick. For instance, I once wrote a theme in school which read quite fluently, as a matter of

fact, it was quite good, but I got a bad mark because the teacher said I had not taken any trouble over it. As a matter of fact, I had taken the greatest trouble over it, far more than ever before. But then the teacher said that would be like the dictum of Horace in the *Ars Poetica*, that the finished poem is one which reads so easily that the poet would seem to have had no trouble with it at all—"and that is not the case with you."⁵

You see, there are indeed symbolic thoughts, which have exactly the value of facts, as much value, for instance, as childbirth, and only these thoughts are really convincing. Mental thoughts are not convincing, they are just a passing breath. But the symbolic heavy thought is hard like stone, it is eternal. There are certain thoughts which last forever, which started their existence in the dawn of humanity and are still going strong; there are certain convictions which are millions of years old, and they are like granite, they still hold good, they are absolutely unshakable. But they are never produced by mental activity, one can almost say they are never produced by a brain; they come from the stomach or anywhere else, they are hard facts born out of the body. One sees that difference very much in analysis. As long as analysis moves on the mental plane nothing happens, you can discuss whatever you please, it makes no difference; but once you strike against something that is below the surface, and up comes a thought in the form of an experience, the thought stands against you so that it becomes your object. The word object comes from the Latin *ob-jectum*, which is something that is thrown against you, thrown from opposite you. When you experience that, you instantly know that it is a fact and you don't doubt it any longer, it is there as if it were part of yourself, of your body even.

That is a fact which is particularly noticeable in female psychology, one sees most striking instances. For months, for years sometimes, women suffer from certain physical symptoms which apparently belong to the physiology of the body, and then it slowly turns out that they arise from a thought which is painfully coming to the surface; then the symptom disappears, and there is the thought. Such a thought is as if extracted out of the veins, the bones, and the muscles of the body, and it has body; it is essentially a fact. You cannot see it so clearly in men, because their thought has very much more to do with the brain. Eros is rooted in man's body as thought is in woman's body. You see, a man also has a set of feelings which he plays with, he applies feelings, but he usually does

⁵ Horace (Horatius Flaccus; 65 B.C.–8 B.C.), Roman lyric poet and Epicurean whose *Ars Poetica* was written to dissuade the son of a friend, who had little talent, from writing poetry. Jung included a longer and more painful version of this autobiographical story and his ensuing depression in *MDR*, pp. 64ff.

not know the feeling that is rooted in the body; when he experiences that he just capsizes. And so with the thought of the woman; it can upset her completely, but it must be the kind of symbolic thought which grows out of the body. That is what our patient experiences here. You see this has to do with the first part of the analysis where there had to be a good deal of hair washing, and she probably thinks still more or less in that way, that it is a mental job. But now she experiences the birth of symbolic thought.

Mrs. Sigg: In the conversation between Christ and Nicodemus, Christ says man must be reborn from water and the spirit. Would it not be the same situation?

Dr. Jung: It obviously refers to that kind of experience, that it must be a *real* rebirth, and that is connected with the body; the justification, for the baptismal rites, the eating and drinking, the washing, etc., is that they suggest the bodily quality of the symbol; the symbol always needs body, it always wants physical expression. Therefore those periods in history, which are characterized by a positive religion, are also periods of the most living and most beautiful art.

Now she says about the birth of that creature that it emerges from a white placenta. This is most unusual, the child would not come from a placenta. What is the matter here?

Mr. Dell: Is placenta the afterbirth of a child that comes too late, out of time?

Dr. Jung: No, the child emerges from the womb, and after the child comes the placenta, also from the womb; but the child never emerges from the placenta. There is a primitive superstition about that; they believe that man always has a double, the double being a ghostly brother who was the life of the placenta—the afterbirth is also a birth, but a ghostly one. Therefore in many primitive tribes the placenta is not simply disposed of as it is with us, but buried decently and with great ceremony because it is the corpse of the shadow brother. Now what kind of child would arise from a placenta? Does that not suggest something to you? How does the placenta look?

Mrs. Sigg: Is it not the element for nourishment?

Dr. Jung: Yes, it is exactly like roots in the womb of the mother, a sort of plantlike growth where the blood vessels of the child merge immediately with the blood vessels of the mother. So it is like the roots of the tree reaching into the crevices of the soil where there is water and food, and the child draws its nourishment by that means out of the mother's body. Now the placenta is circular in shape and a child rising out of it suggests a mandala. This is a bit far-fetched, you will say, but you will presently see that

my hypothesis proves to be correct. You see this is the ghost child, the double, the ghost of the afterbirth. You probably noticed that she said "a creature in the shape of a child," and that sounds rather peculiar, you are not just prepared to see a lovely baby. And she says: "It had four eyes bulging forth from its head." So it is no lovely sight, it is again a monster. "Its hands were clubs, its feet were claws." It is a very monstrous child really. It cannot be anything normal because the placenta is not a normal human body, it is a symbolic body that soon disappears because the life of the afterbirth child is not meant to be an ordinary life, but a sort of breath body that lives on. In other words, it is a spirit that accompanies one, it is one's secret, one's shadow. *Synopadós* is the Greek term for it, which means the one that follows after, who is born with one, following one closely; it is the demon that accompanies one throughout life.

Now the umbilical cord is rooted in the circular placenta, and out of the circle as a matrix grows the child, the spirit of the placenta. The whiteness of the placenta suggests the mental quality here; as a matter of fact it is blood red, so that the white indicates that it is a child of light. It must be a spirit that has to do with consciousness, it must contain light.

Miss Hannah: Do you suppose it has anything to do with ectoplasm?

Dr. Jung: A number of cases have been observed where the ectoplasm started from the genitals, and it may be that it is the double; I don't know, I have not had enough experience in that respect to decide. At all events it is a symbol. Now that child is a monster, and that is like what figure we have already spoken of?

Mrs. Sigg: I have noticed that the children of the Greek sea gods and goddesses were monsters.

Dr. Jung: Monsters usually come from the sea, but I don't know whether that is true of all those monsters in Greek mythology. But what is that figure?

Mrs. Adler: It is Abraxas.

Dr. Jung: Yes, but now in a different form. And what is the remarkable feature in this child's case?

Mr. Baumann: The four eyes, which suggest the mandala symbolism.

Dr. Jung: Again the mandala symbolism; it would be the child that is in the center and it is looking in every direction, on both sides and forward and backward. That would mean an all-round consciousness seeing on all sides, a complete consciousness. You see, the field of consciousness extends as far as the field of vision; therefore behind us is the kingdom of the unconscious. But if one has four eyes, with two of them one can see everything within the one hundred eighty degrees in front, and with the other two whatever is in the one hundred eighty degrees behind.

Dr. Escher: Like Janus.

Dr. Jung: Yes, Janus was such a monster, and what else is suggested?

Dr. Wharton: The four functions.

Dr. Jung: The four functions, or the vision of Ezekiel of the seraphim with the four faces looking in the four directions. A picture of the Trinity with three heads was interdicted by a papal bull in the early seventeenth century. To paint the Trinity in that form was not allowed, but there is still one of those forbidden representations in the chapel of the monastery of St. George at Stein on the Rhine. Then one is reminded of Faust's question: "There are three and where has remained the fourth?" That is the devil, of course.

Mrs. Fierz: Could not those two figures of Abraxas be compared with the *bijā-dēva*?

Dr. Jung: Yes, the *bijā-dēva* is an invisible, unnamed deity that has four arms—instead of four eyes; it is always inside the letter, as you remember from the Tantric Yoga Seminar.⁶ Shiva usually has four arms reaching to the four corners of the world, it is the same idea. So this child is also a truly East Indian product, one could say, appearing in an entirely Western mentality—it is as good as a Hindu Vishnu. When our patient had this vision, we had no idea of those Indian gods, nor did we know anything about the Tantric yoga, but it suggests very clearly the four-faced Brahman that rises from the lotus, or that grows out of the navel of Vishnu. The lotus growing up out of the sleeping god is exactly this idea, the flower is the spirit of the placenta. Now the hands were clubs and the feet claws. Here we must go back to the last vision. What was it there?

Miss Hannah: It was a bow.

Dr. Jung: Yes, the Abraxas in the last vision was armed, and the Hindu gods always carry certain emblems or implements, usually weapons. Here is the same idea; claws are an animal's natural weapons, while the clubs are man-made. So this is a very warlike creature apparently. She doesn't say how many arms there are, but it has to do with the four eyes, and the hands are at all events qualities. Now what kind of character would you expect such a being to have?

⁶ Jung, *The Psychology of Kundalini Yoga* (Princeton, 1996). See also "Psychological Comments on Kundalini Yoga" (excerpts from the seminar) in *Spring* 1975 and 1976. The seminar was given in the fall of 1932 just before the start of the autumn series of the Visions Seminar. See above, 24 June 1931, n. 1. The *bijā-dēva* is the deity of the *bijā*: the seedlike form or dot that is the essence of a mantra, as form comes into being, springing from the void. The *bijā* symbolizes the mind of Buddha: it is visualized as transforming into a deity and connecting its energy with that in the heart of the visioner. See John Blofeld, *The Tantric Mysticism of Tibet* (New York, 1979).

Frau Dürler: Aggressive.

Dr. Jung: Yes, warlike, violent. And what do you think about this fact?

Mrs. Adler: She has a child which may be dangerous for her.

Dr. Jung: Yes, and this thought stands in opposition to her former conscious attitude, where thoughts were playthings, inventions of her own, arbitrary wish-fulfillments perhaps. But this birth shows that thought can be a most aggressive and dangerous thing, such as was suggested by the Abraxas vision before. Now if you look back into history and ask yourself why such a figure as Abraxas is always represented with a whip or a sword and a shield, you find that the god is really warlike, his weapons are the sign of power, he can use the whip on you. And have we not something similar in the Bible? The connoisseurs of the Bible to the fore!

Mr. Dell: Jesus had a scourge in the temple.

Dr. Jung: Yes, he behaved rather aggressively in the temple. And he said: "I have not come to bring you peace, but a sword." He was very warlike too. And he cursed the sterile fig tree, you remember, and said it should be thrown into the fire. Then Mithra was the god of the soldiers. He was a very efficient man, the bullfighter, the toreador really, the typical hero figure of the arena. In those days they did not stab the bull with a long sword through the neck, they jumped upon its back and killed it with a short sword through the side. So it is very characteristic that those spiritual, most highly symbolic gods—even the man-made, the consciously built-up concepts of gods—were equipped with all the paraphernalia of violent warlike demons.

Dr. Escher: In the Book of Job, the leviathan and behemoth are the beginning of the way of God.

Dr. Jung: Yes, but that is more the danger of Yahweh; those terrible monsters on land and sea always symbolized the power of the gods. But I am laying particular stress upon the artificial man-made gods, the idea that even those gods that were philosophically elaborated were exceedingly dangerous. That is expressed by the man-made weapons. All those age-old dangers are animals, crocodiles, snakes, etc., but weapons as the attributes of gods are more man-made.

LECTURE IV

30 November 1932

Dr. Jung:

I have received certain reactions to the last seminar. One is from Mrs. Sigg, but I am afraid it is too extensive to deal with now. She chiefly objects to the white placenta that apparently contains no blood. This objection is quite justified. But of course we are in no way capable of changing these visions, they are just what they are; there is no mistake about them, they are facts. Naturally facts do not always satisfy us, and we wish perhaps in a very natural yet shortsighted way that they were different. Dreams also are not always what we want them to be; they are sometimes unpleasant, unsatisfactory, yet they are what they are. So this placenta is unfortunately white; there is nothing to be done about it. But I understand that Mrs. Sigg misses the blood in that rebirth mystery. In all these visions there is really not much blood. As a matter of fact, they are thinner than ether, they are the flimsiest fabric you can imagine; when one reads them without any commentary one gets nothing out of them; it is an almost meaningless succession of images which convey practically nothing. Yet they contain the skeleton of ideas. The forms are there, but it takes no end of trouble to make the contents visible. They are like a book consisting of mathematical formulae which convey nothing to the layman, but give it to a mathematician and he will tell you a most interesting story. Or like a musical composition, which to someone who cannot read the notes is just paper printed with black hieroglyphics; but let a man with musical imagination read it and he hears the music. So if I read these visions with attention, I hear the music, I get the meaning of the whole thing, because they have meaning.

As I told you, I never analyzed these visions with the patient, partially because there were many things in them which I only understood subsequently. Then it was far too much, one needs years of painstaking work to decipher the whole of that text. Just as in cases of insanity, where one has a full record of all their funny ideas and hallucinations, one needs years to plough through the material, to fill it with objective meaning. It

is like a phenomenon of nature, say a meadow full of flowers and beetles and so on, which seems to be just an ordinary meadow with nothing special about it. But a scientist could spend many lives working on that one meadow in order to elucidate all the mysteries contained in it—and then not come to an end. So the lack of blood here is lamentable, but we have to cope with it.

Mrs. Adler: Is it not dangerous if a patient does not understand his visions? He should have some relation to these unconscious events.

Dr. Jung: It is not necessarily dangerous if the unconscious process contains no blood; it lacks reality in that case and so is not dangerous.

Mrs. Sawyer: The first book seemed to have blood in it.

Dr. Jung: It looked so, that is true, but when you read the visions without commentary they are as remote as these we are dealing with now. Even if she is bathing in liquid lava and boiling blood, it is just blood that is painted on the surface of the unconscious. It is not reality.

Mrs. Sigg: Such visions would not be amusing to me!

Dr. Jung: It would not amuse you because your attitude is different. Very different species of human beings populate this earth, and what is most important to us might be most unimportant to other people. You yourself might have certain experiences which simply wouldn't touch you. For instance, if I discover an incest fantasy among other ideas in myself, it is absolutely indifferent to me. But a person who was just beginning to understand analytical ideas would make a tremendous row over it. At first one is terribly shocked that one could have the idea of killing one's father or mother, or sleeping with one's own sister—until it becomes merely a speech metaphor. Some people are shocked when they discover that they have a selfish idea. It is most obvious that people are egotistical and autoerotic and selfish, but they simply don't know it. If one says: "Don't you see that you have a certain tendency to seek your own particular advantage in this case," it is a most terrible discovery which may produce a volcanic outburst; while other people just accept the fact with a smile—naturally one is seeking one's own advantage. And of course it would convey absolutely nothing to a layman to dream of having given birth to a monster, he would say: "And what then?"

Mrs. Sigg: Then is it a fact that there are patients who never get great emotions from their dreams or their visions?

Dr. Jung: A patient might get tremendous emotions from certain dreams or even from certain visions, but there are also visions which have never been accompanied by any particular emotion if the patient was absolutely unable to establish a connection between his fantasy images and his life. It is as if it had happened in an isolated soundproof

room where nothing of the world entered, it is something apart, it is not within life. That is to a certain extent what you feel when you read such fantasies—they are remote. Therefore I always insist upon the fact that there is an enormous difference between visions and what people call reality. They can happen almost anywhere, with people who have not the slightest idea of these matters; let somebody become a little unbalanced and instantly he will have such fantasies, and if he is taken in by them, assimilated by them, he is crazy. He doesn't know what it is all about, he gets absolutely bewildered, and then the analyst calls him mentally confused or actually insane. It is quite obvious that if our patient had dropped into these fantasies altogether, they would not read as we feel they read, they would not be so abstract. They would have taken on an incredible and incomprehensible life, and would have developed into a system of the kind one finds in cases of paranoid schizophrenia. As it is, it is merely abstract and potential, and therefore gives us an excellent opportunity to observe how the unconscious behaves, how it builds up and pulls down. This is what one calls a *Reinkultur*¹ of unconscious processes, observed all by themselves, not disturbed by conscious association with the personal life. Therefore it is rather a unique case.

Mr. Dell: Is it unusual for fantasies to come in such profusion when one is not ready for them?

Dr. Jung: It is very unusual, yet it happens.

Mrs. Sigg: But I thought that it was an absolute law that the unconscious was always compensatory for the conscious.

Dr. Jung: Yes, and so this abstract consciousness is compensatory to a very personal and concrete mind; this is the attempt at compensation. You see, she has put a lot of work into them, and that kept her in a sort of abstract mood over against a very trying reality. Many people who develop live in very trying and difficult circumstances, entangled in very problematic personal conditions. Then they produce such fantasies which give them a certain balance, they thus create a sort of abstract mood which allows them to remove themselves from the too immediate difficulties of life, to look at them from a more distant point of view. But the interesting thing to us is not the relation of such fantasies to personal life, the interesting thing is the psychology of the impersonal events in the unconscious, the general structure of such visions. If they had been more closely connected with the personal life of the patient, too much intermingled with personal events, they would not be so useful; they would then have lost their general value because they would not

¹ A culture medium like a Petrie dish; figuratively, in its purest form.

have contained such general symbolism. You see, these fantasies often deal with worldwide problems really, which merely comes from the fact that the patient's personal consciousness has not obliterated the unconscious production.

Now here is another question from Dr. Escher: "I believe that the newborn monstrous child with the four eyes and claws has something to do with the devouring fish in the *svadhisthana chakra*. This animal in the semicircle belongs to Varuna,² a god that is theogonically identical with Uranos-Oceanus, the Greek god. Oceanus dwells in the most extreme ocean-circle around the earth, the *thenéïs potamos*."

I asked Professor Hauer about the identity of Uranos and Varuna, and he said that this hypothesis had been abandoned, there is really not enough proof of the identity—of the etymological relation between them, that is. But despite that fact the analogy stands. Varuna in the second *chakra* would be the equivalent of the ancient idea of the waters, or Oceanus, that surround the earth; there is surely the idea of the second *chakra* as the sea, and Varuna is the *makara*, the god of the sea.³ But it is a question whether this monstrous child of the fantasy is really identical with the *makara*, the devouring monster, I am not so certain. We have that pool of water, and the child is born out of the amniotic fluid, so it is possible that it has something to do with it, the claws and the club hands point to it. But I think we are perfectly safe in assuming that this child is really a *bījā-dēva*, whatever the *chakra* is. We had the fire *chakra* before and now we are concerned with water, so it is quite possible that this would be the *bījā-dēva* with the four arms of the second *chakra*, in this case with the four faces and the hands armed, etc. I would not make that other analogy, however, for the reason that the *makara* of the second *chakra* belongs to a more primitive condition: it is the whale-dragon, that old myth from the time when the unconscious was still undifferentiated, when it was just animal unconsciousness; while this child has four eyes already, it sees in four directions, it is more individuated.

Well, we are still concerned with this peculiar birth, and I have brought some very interesting ethnological material which substantiates the idea that the placenta is a sort of brother of the child that is born.

² The Hindu deity who ruled the sky and the oceans, Varuna was believed to be ever present and thus representative of infinity. See Larousse, *World Mythology* (New York, 1981), pp. 233–34.

³ The *makara* is represented in the second *chakra*; it has the upper body of an alligator or dragon and the lower body of a fish. Its open mouth swallows everything it sees, thus it personifies desirousness and gratification.

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Frazer, for instance, gives us parallels.⁴ He says that among the Maoris the placenta is called *fenua*, which means land, and it is applied to the placenta on account of their supposing it to be the dwelling-place of the child; that agrees with what we were saying, that the placenta is a sort of mandala, a basis, or one could say the earth, because to primitives the earth always contains the idea of the basis from which the child grows. Then they assume that the placenta has a spirit, a soul, parallel to the soul of the child, and therefore they pay particular attention to it after the birth; it is buried with particular rites and so on. In southern Celebes the navel string and the afterbirth are called the two brothers or sisters of the child. In the island of Timor the placenta is supposed to be the child's companion and is treated accordingly. The natives of Bali believe firmly that the afterbirth is the child's brother or sister, and they bury it in their courtyard in the half of a coconut from which the fruit has not been removed; for forty days afterwards a light is kept burning, and food, water, and betel are deposited on the spot, doubtless in order to feed the baby's little brother or sister, and to guard him or her from evil spirits. In Java also the placenta is called the brother or sister of the infant and is wrapped in white cotton, put in a new pot or coconut shell, and the father buries it beside the door.

In East Africa, the Baganda believe that every person is born with a double, and they identify it with the afterbirth, which they regard as the second child. Furthermore, they think that the ghost of the afterbirth is in that portion of the navel string which remains attached to the child after birth; this must be preserved if the child is to be healthy. Therefore when the navel string drops off after the birth, it is rubbed with butter, swathed in bark cloth, and kept through life under the name of "the twin." In Iceland, it is an ancient belief that the child's guardian spirit, or a part of its soul, has its seat in the chorion or fetal membrane, generally known as the caul, which as a rule forms part of the afterbirth; so the caul is designated as the *fylgja* or guardian spirit. Frazer also says that in many parts of the world the navel string, or more commonly the afterbirth, is regarded as a living being, the brother or sister of the infant, or as the material object in which the guardian spirit of the child or a part of its soul resides. This belief is found among the Aborigines of Queensland, the Bataks of Sumatra, and the Norsemen of Iceland.

⁴ See above, 10 June 1931, n. 2. Frazer's research on birth customs appears in *The Magic Art* and *The Evolution of Kings*, vol. 1 and 2 of *The Golden Bough*.

In a book by A. E. Crawley, called *The Idea of the Soul*,⁵ it is stated that among the Toba-Bataks, the afterbirth is regarded as the younger brother of the child. Then Lévy-Bruhl⁶ says that the Koeboes of the Palembang in Sumatra believe that the amniotic fluid, the placenta, and the blood are the companions of the newborn child; to the navel string and the placenta especially are attributed great vital force, or mana, and they are thought to be the two brothers or sisters of the newly born. They believe that the bodies of these doubles have not succeeded in as complete a development as the child's, but that their souls are normal, exactly like the soul of the newly born, and that they occasionally even attain to a much higher degree of development than the soul of the real child. The navel string and the placenta are highly venerated—they are often considered as one and the same being, and one never pronounces the name of one without that of the other. And until the death of the man born at the same time as they, those spirits of the navel string and the placenta come to visit him three times every day and three times every night. They are the *esprits tutélaires*, his guardian angels; so as long as he is living in this world, they must protect him against all dangers and evil influences. Therefore a native of the Koeboe tribe should always think of his buried navel string and placenta spirit before he goes to sleep, or begins his work, or starts on a journey. It is only necessary to think of these spirits; it is not necessary to invoke them, or to pray or offer sacrifices to them; but if he should forget to think of them, he would be deprived of certain positive influences.

Also, Lévy-Bruhl says that this idea of the placenta being the double applies to the people of western Africa, where they call it the *Kra*, and there too they understand the spirit of the placenta as a sort of guardian angel. Then in Sumatra, the Karo-Bataks think that every man has his individual *tondi*, meaning his individual mana which is sometimes a sort of power spirit; and besides that he has the *agi*, the spirit of the placenta and of the amniotic fluid, which never leaves him. Their idea is that the amniotic fluid always accompanies him, having an existence of its own; it

⁵ Alfred Ernest Crawley, *The Idea of the Soul* (London, 1909). Jung refers to Crawley and this book in CW 8, par. 912; and in notes in CW 9 i, CW 11, CW 13, and CW 14 (see volume indexes, s.v.).

⁶ French ethnologist Lucien Lévy-Bruhl (1857–1939). Jung made much use of Lévy-Bruhl's brilliant but Eurocentric books, especially *Les Fonctions mentales dans les sociétés inférieures* (orig. 1912; tr. L. A. Clare, *How Natives Think*, London, 1926) and *La Mythologie primitive* (orig. 1922; tr. L. A. Clare, *Primitive Mentality*, London, 1923). Jung cites Lévy-Bruhl on "primitive" mind and customs throughout the CW (see *General Index*, CW 20, s.v.); see also above, 19 Nov. 1930, n. 4.

is as if he were eternally in the amniotic fluid as a sort of river running before and after him as he goes through life. He calls to these waters and to the spirit of his placenta to protect him during his sleep; the waters watch over him at his head and at his feet. Then on the island of Flores they hold that the placenta has a soul exactly like the child, having the same sex as the child.

Miss de Witt: In Java they send the placenta out on the water as a sacrifice with flowers and burning candles, a very pretty sight—they don't bury it.

Dr. Jung: That is interesting. And on the island of Soemba, to the south of Java, they call the spirit of the placenta the older brother, and instead of burying it, they place it in a basket and hang it on a tree. Apparently in that East Indian archipelago they usually have the idea that the placenta is a double that is born with the child, but that it soon decays and migrates over into the world of the dead and continues to live there. That is, the placenta at once becomes a spirit, and in that form it accompanies and protects the child until the end of his days. Moreover, the child has a peculiar identity with that spirit, but *sans se confondre*—the child or man identifies with the double, yet he knows that they are not one and the same. The Dayaks call the placenta the young brother and wait until it is born before detaching the child from the navel string; then they put the placenta with the child upon the leaf of a banana tree, and only then does the midwife cut the navel string. Also, they consider that the autonomous soul of the placenta is part of the soul of the mother; you see, that is a sort of anima theory of the double. They think too that when a woman has given birth, if the spirit of the placenta does not join its sister soul in the mother, the mother will be unable to conceive again. That is a very interesting psychological concept. They also say, when a little child laughs to itself or makes grimaces, that it is to his little brother, the placenta; and when it cries it is quarreling with that spirit. They even go as far as to blame the placenta spirit that he is not gentle with the child when he is ill, or quarreling or howling too much.

Now here is something from Northern mythology. I told you that the amniotic membrane, which is part of the afterbirth, was called *fylgja*. This Nordic *fylgja* is the same word as the German *folgen*, to follow; the Greek word is *synopadós*, meaning the one that follows after, the double of man, the second ego. It is supposed that the *fylgja* separates from man and becomes visible shortly before death—that would be the soul leaving the body—and in that case, the soul would get into the skin of an animal and accompany the man everywhere; therefore the soul was called *hamingja*, which means the one that changes her shape. So they

thought that *fylgja* and *hamingja* were the same. This is a very primitive concept, and it shows how the soul, which in other parts of the world is called the bush soul, is derived from the idea of the double. That bush soul can be explained as a peculiar identity of part of a person's own soul with a certain animal, so that if anybody should kill that animal, the person would also be injured. In West Africa, if a hunter shoots such an animal—a crocodile or a snake or a leopard—they say that the particular man or woman whose bush soul is identical with that particular animal, will be hit by the same bullet. This superstition is so strong, that Talbot, in his book, *In the Shadow of the Bush*,⁷ tells as an actual fact of a woman who was hit too, when a farmer shot her bush soul, a leopard that was after his cattle. It seems to be a particularly infectious idea. The interesting thing is that there are still people who are partially identical with certain animals, there is a peculiar attraction between them. So this bush soul idea is not only a superstition, it is also a psychological fact. If people have that tendency, they are likely to behave to animals in a very interesting way, and animals behave very strangely in their presence; they are either much attracted or they become unreasonably hostile. Also it is possible that animals do things which belong to human psychology, it is sometimes as if they were formulating replies to human psychological conditions, they act as if they knew about them. It is often quite difficult to explain these facts. You see, in all these cases it is a matter of that bush soul phenomenon, namely, that people occasionally have detachable psychological complexes which project themselves to such an extent that even an animal feels influenced by them.

Now the *hamingja* is one who is capable of taking on an animal's body, becoming a sort of were-animal. That word derives from *hamr*, which in German would be *Haube*, a hood, and *Haube* refers to the fact that children are often born with what one calls in German a *Glückshaube*, a cap or a hood of good luck; it is a sign of great good fortune when a child is born with the amniotic membrane still over the face or head. So the *hamingja* would be the soul that is outside of the body, a good protecting spirit, deriving that quality from the fact that it also surrounds the child's body in the womb and is born with the child as a protective cloak. Also, the idea that the *hamingja* is the soul that can take on the body of an animal corresponds with an abnormality of childbirth: in certain cases the placenta is peculiarly distributed over the amnion, or the amnion and the placenta are pushed out together, and then it looks as if it were a sort of fur; part of the placenta might be like a hood, for instance, as if

⁷ See above, 3 June 1931, n. 2.

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the child were covered with a fur cap. That strange furry amnion accounts for the occasionally recurring legend that a woman has given birth to an animal, or to a child that was completely covered with fur, and then ordinary people hold that this either comes from the fact that the woman was frightened by a furry animal during pregnancy, or that she had intercourse with an animal and in consequence brought forth a furry animal in human shape. Also this animal idea may come from the fact that children are sometimes born with long fleecy hair, which is probably a trace left over from old gorilla days when we were living on trees, clad in silky brown fur.

Well now, we have talked so much about this strange birth that we could almost assume that it had a particular importance. Why do we naively spend so much time on the peculiarities of real childbirth?

Mrs. Sigg: Because it is the central problem that a new man is born.

Dr. Jung: Yes, but why is it so particularly emphasized? You see in the text it is not emphasized at all, but we instinctively, naively, dwell a long time upon it. The new development begins practically with a childbirth, but the birth of a very monstrous creature. And the patient doesn't assume that it has anything to do with her. She walks down the path fenced in by the rocks and comes to the pool of water where she sees that woman grown fast in the earth, giving birth to a child; and then she just passes on through the narrow path again, only looking at the scene without participating in it, as if she were not concerned in the least.

Mrs. Sawyer: I thought she was in travail.

Dr. Jung: No, she says: "She was in travail and I stood while she gave birth." She was just standing there looking at it while the other woman gave birth, meaning that she is only watching the proceeding, so the whole thing is as if painted on the wall, there is no blood in it. Then another point is that the white placenta is most unusual, though it seems to be a more or less normal birth. Of course the child is monstrous, but under all ordinary circumstances the placenta would contain blood. Now what do we know further about this white placenta?

Mrs. Sigg: Do you think, then, that it was an error to believe that water was the basis of the placenta?

Dr. Jung: I assume that the vision would show it if there were water in the placenta instead of blood, but no liquid is mentioned at all. And the child has grown upon that white placenta as a basis.

Dr. Bertine: I should think it might refer to the spirit over against instinct.

Dr. Jung: The placenta is the ghost center, but why should it be white?

Dr. Bertine: Red would correspond more to instinct and reality, and white to spirit.

Dr. Jung: Like the two faces in the beginning of this vision, the one white, and the other red like blood. You remember, we said they were opposites.

Mrs. Adler: I think we said white was the color of consciousness.

Dr. Jung: Yes, consciousness versus the blood. Blood is usually warm, it is the liquid of real physiological life, the life of the body, while white most decidedly is not the life of the body; it is abstract, cool, and it is shining, it has the quality of light. So when this woman finds herself between the red and the white, she finds herself between the truth of the blood, the body, and that abstract whiteness, which we can call spirit, because our idea of spirit derives from human consciousness; the nature of the psyche has nothing to do with the blood. Thought has no extension, it fills no space, it has no weight, it is an absolutely incomparable thing, it is incomprehensible in every way. And that a thing which fills no space should have consciousness of itself, insight, is miraculous; therefore it is expressed by many metaphors, the light of consciousness in man, for instance, as if he were lit up from the inside, like a lighted house in the midst of darkness.

So there must be a conflict between the world of the white things and the world of the red things. The white placenta is that white face, it is a round surface, a disk, a mandala, and the child born from it is a very peculiar child; it has four eyes looking into each direction of space, it is a spirit, a *bījā-dēva*. Very obviously it is a child of the psyche and not of the blood, and such a monstrous being cannot be born in a natural way out of a placenta consisting of blood and flesh; it consists of soul stuff, of that peculiar white spirit stuff. Can you think of a parallel to this?

Mrs. Dick: The Host.

Dr. Jung: That is it, the Host is a white disk, which at the same time has cosmic significance; it is imprinted with the cross, it is sun bread, it consists of light, of sun. Therefore in the Mithraic cult the bread, the *pharmakon athanasias*, the medicine of immortality, is also imprinted with the sign of the cross, meaning that it is sun, it is a sun-wheel, a mandala. And so in the Christian communion, when one eats that white body which produces the spiritual life within, one eats the sun; it is of course the reverse process, but out of it grows spiritual renewal, the spiritual birth. And a similar idea occurs in Manichaeism, only in that case it is the yellow body of the melon which is understood to be the nearest analogy to the sun. The melon is to them the most sacred fruit because it contains the most particles of light, and in eating the melon, man increases his own light body. It is as if he had eaten the Host, as if he had that white sun-body within, the white placenta, from which the child of im-

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mortality grows. I don't know whether the idea of that white disk starts from eating the light, or whether the idea of eating the light starts from the fact of the disk; that is quite an interesting question. Then the mandala in the Chinese yoga is called the birthplace of the diamond body and is understood to be a sort of placenta, the place where the immortal body is generated; therefore it is also called the terrace of life, a level place upon which the diamond body grows. For our purpose it is quite sufficient to understand that this white placenta is an unreal spirit placenta, and a child born from it is a spirit child, a psychological child, and so it has that orientation of consciousness—the four directions of consciousness, the four functions, or whatever you like to call it.

Now this spirit child also has dangerous qualities, the hands are clubs and the feet are claws, and one doesn't know whether these attributes are meant as defensive or aggressive weapons. One doesn't know whether that child, if it grows, will become a terrible thing, a sort of Golem; at all events it looks exceedingly suspicious.

Mrs. Adler: Do you mean it would be dangerous to the patient, or to that woman who has borne him?

Dr. Jung: Well, probably to its surroundings. I don't know whether it would be dangerous to its own mother, probably not, but it might become dangerous to the patient, because it is in her psychology. But why is it so dangerous?

Mrs. Adler: I think the higher ego is always dangerous to the lower ego.

Dr. Jung: Yes, any higher development of consciousness is tremendously dangerous. We are generally inclined to think that it is a most ideal and desirable thing to develop into a higher condition, quite forgetting that it is dangerous, because the development usually means sacrifice, it costs a lot of blood. The great changes in consciousness in human history have always been connected with sacrifice. The Christian revolution in the beginning of our era was an exceedingly destructive phenomenon, and when the Semitic races in the Near East began to develop something like consciousness—the Arabs, for instance, in the seventh century after Christ—that outburst of Islam was a pretty blood-curdling affair. And think of the Reformation. So there are cases where the psychological development of an individual leads to the destruction of the individual, they cannot stand the extreme tension. Therefore this child is a dangerous acquisition and particularly in the beginning—one doesn't know at all how the thing will turn out. That is the reason why all mystery cults, or the yoga instruction, warn the adept to be careful; these things are surrounded by extraordinary precautions. In order to protect oneself, one must obey all sorts of laws, one is

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encompassed by rules and conditions, without which one would be in terrible danger. Of course no rationalists would believe that any sort of psychological development could be dangerous, they would deny it, but they are most hellishly afraid of a new thought. For instance, I once met a rather famous scientist, to whom I explained certain points of primitive psychology, showing how the same things occur in individuals on our level of consciousness, and he was very much interested and he quite agreed. Afterwards, a pupil whom we had in common told me that his professor had said that my ideas were very interesting but dangerous. He would naturally deny that there was any danger in psychological development, but when new ideas came to him, they really were too dangerous. So you can read Nietzsche or any Eastern wisdom as long as you are not serious, but if you read it seriously it is exceedingly dangerous, for then you feel it. You see this whole thing here happens outside of the patient, she has no relation to the birth of this spirit child. Now the vision continues:

The breasts of the woman were dried up so the creature (meaning the child) crawled to an iron wolf which stood near by and the wolf suckled it.

So that spirit child cannot be fed by the mother's milk. Now what is the legend of the iron wolf that suckles the child?

Mrs. Sawyer: Romulus and Remus.

Dr. Jung: And so in this case, instead of the human mother there is an animal mother, but it is not a living mother, it consists of iron. Now how is it possible that this iron statue can feed the child? It is like the Roman relief of the mother wolf feeding the twins Romulus and Remus.

Mrs. Sawyer: It sounds as if it had something to do with the machine age.

Dr. Jung: Well, you are not far from the truth, but that is a pretty daring idea.

Mrs. Sigg: Or with the Etruscan idea of art.

Dr. Jung: That is a historical origin. But you must not forget that an iron statue is absolutely incapable of feeding a real child. Then what will happen to the spirit child?

Mr. Allemann: The spirit child is fed by historical thoughts, by old legends.

Dr. Jung: Exactly, the spirit child could be fed by such a statue, there would be no trouble there. But iron is a very common and very heavy and very useful metal, it is a sort of essence of the earth, and that spirit child would be nourished by it. Now Mrs. Sawyer suggests the idea of the machine age.

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Mrs. Sawyer: It could be a personified monster of the machine age, if you think of the machine as a devouring monster.

Dr. Jung: Ah, you are thinking of the age when humanity is consumed by the machine monster.

Remark: I think you could understand it as inanimate nature, the child would be sustained by it, matter would feed it.

Dr. Jung: That is true, inanimate nature would feed it.

Dr. Reichstein: There are other legends about man being fed by quite sterile material. It is perhaps the same situation here; the nourishment comes from just the place where nobody would expect to find food.

Dr. Jung: Well yes, that would be the mythology of such an image, but we are looking for the psychology of it.

Dr. Reichstein: Iron is the metal of Mars. Do you think there might be some connection? Mars is very aggressive, and one could expect that the nourishment she gets out of iron would be very aggressive too.

Dr. Jung: We will keep that in mind.

Mrs. Baynes: Working round to a new Mussolini!

Mrs. Sigg: We feed people with iron in reality when their blood is feeble.

Dr. Jung: Yes, that is right, it also means the chemical iron upon which we feed particularly feeble people. If the child drinks from an iron mother, it would receive iron food, as, for instance, Achilles is said to have been fed with the marrow of young lions. That was supposed to be exceedingly strong nourishment which made a powerful man of him. So the spirit child, in drinking his food from an iron wolf mother, must become uncannily powerful. Now iron is very material, and therefore it suggests materialism, the machine age; but the iron behaves here as if it were organic matter, so one could say the spirit child was drinking from the living iron, the soul of iron. A very peculiar idea. How would you explain it?

Mrs. Baynes: It would be in line with the new physics, the breaking up of the chthonic power. This child will have such power, it will be able to do that.

Dr. Jung: Yes, it will have the power of matter equal to the power of iron, the child will be the son of iron, it will be a spirit as strong as iron because it had the iron food.

Mrs. Sigg: It might be that the particular gift of the Roman spirit was really the law, and that the spirit of the law might be feeding the child.

Dr. Jung: That is possible. There is surely an analogy with Rome, which was a tremendous world power. All the promise that was in those children fed by the Roman wolf is equally valid for this spirit child. So look-

ing now at the whole thing, we may draw the conclusion that this child must really be quite miraculous, it must be a hero child; no natural mother has fed it, and the hero child is usually fed in some miraculous way. There are many such stories, as you know. The wolf intervenes because the child is a hero, it behaves exactly like the mythological hero child, and the animal is a sort of divine animal. From the milk of the wolf the child will inherit the fighting qualities of the wolf, it will be a sort of werewolf. It already has claws like wild animals, weapons instead of hands, it will be a tremendous fighting spirit. Now this looks very dangerous; it is the birth of a hero, but of a very different character from any that we are accustomed to. Our last hero birth was the Christ, a very gentle spirit; animals were present, but they were an ox and an ass, exceedingly gentle animals. Whilst our patient's unconscious points to the birth of a most dangerous warlike spirit, fed by a wolf with iron milk. This is a rather disturbing thought. And you see what our patient does about it, she says: "I wept with pity and passed on through the narrow path." Absolutely no realization of that whole background. Now why did she not realize what she saw?

Mrs. Baynes: It was too much for her to take into herself.

Dr. Jung: She could not understand, just as we did not. At first you are only shocked by the nonsense of such a story, it makes no sense, but when you get into the feeling of it, if you take it as if it were a most sacred text written in hieroglyphics, you arrive at the meaning. Mind you, we have only translated it and are far from realizing it. One can say just as well that it means nothing—what could it mean? Well, it is a *point de vue*, that is all, and you can dismiss it if you like. Of course we know that such fantasies have a peculiar flavor, and that came out in her probably because it was somewhere in her vicinity. And that we have taken so much trouble to decipher it might come from the fact that we have something similar in ourselves, that we have strange forebodings in our unconscious, which if translated might yield very similar results. You see, the world looks strange in our days. Just emerging from the bloodiest war in human history, we are surely not on a bed of roses, and we don't know what a new spirit might look like. When the spirit changes there are usually very disagreeable questions to cope with. So I must say I am quite interested in this child.

LECTURE V

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Dr. Jung:

Last time we were speaking of the birth of that monster, and I am not sure whether you got the essence of it, so I should like to ask what such a monster means to you.

Mrs. Sigg: I think it is a very serious problem. It is the *Deus Absconditus*.

Dr. Jung: I assume that not everyone here is familiar with the *Deus Absconditus*. That is a term used by Luther. *Absconditus* means concealed, it is the hidden or concealed god, and he meant by that the god that was the opposite of the *Deus Manifestus*, of whom the Bible speaks and about whom we have certain views or convictions. We believe that God is spirit and good, and that Christ is love, and all that is the *Deus Manifestus*, the god that has revealed himself to us. But Luther said that opposite this god there must be another, the same god, but the hidden side, the shadow of god, as it were, who does not reveal himself. We have always been left in doubt as to who could have done those immoral and completely unaccountable things which are attributed to Yahweh in the Old Testament, such as breaking his given word and being absolutely treacherous. And that horrible instance of betting with the devil whether the poor worm Job, a very poor thing he himself had created, a sort of baby, could stand the infernal test the devil was trying on him. Anyone who could do that would be worse than the scum of the earth, but that is what Yahweh did. Such a thing cannot possibly be included in the idea of a god of love, it goes against the grain of any decent human being. Luther felt the inconsistency of our ideas of God, therefore he made that division, he called the hidden side of God the *Deus Absconditus*, which is a pretty good idea and most helpful. It helps the Protestant in making the loophole through which he can escape from those inconsistencies that pious people ascribe to the devil, and it helps the more enlightened people, who believe less in a devil than in a god, to explain why he does such awful things. Now this monster in our patient's vision would be such a *Deus Absconditus*.

Mrs. Sigg: I got my ideas from the book by Professor Otto: *Das Heilige*.¹ He describes what Luther went through, and how he said that we should be taught about this god too, that we would not have the good side, a god of love, were it not for the other, that the two belong together.

Dr. Jung: Professor Otto uses three terms which I might use too. He speaks of the *numinosum*, a Latin word deriving from *numen*, meaning a hint, like a movement with the head, and since it is a magic action really, *numen* also means power. For instance, the god makes a gesture, nods his head, and a world is created, or a world falls to pieces. So *numinosum* in primitive terminology would be the thing containing mana. Another term is the *tremendum*. The meaning is evident, it is the terrifying thing that makes one tremble, that makes one afraid. And the word *fascinatum* means the thing that has fascination. These three are qualities of the thing one would call sacred or taboo; it is powerful, it is terrifying, and it is fascinating.

Mrs. Sigg: It seems to me that there is a very deep meaning in this event, the birth of the *Ungeheuer*, the monster. It might be the symbolic expression of a religious experience, the experience of the awful side of the godhead. And this might be so overwhelmingly great that a young person would be overcome by it, the deepest dissociation might result if it were not assimilated. The vision has the character of something all powerful—the many-armed, the many-eyed one, the omniscient.

Dr. Jung: All those terms are proofs of the mana quality.

Mrs. Sigg: Just as a dream uses the sexual expression even when there is nothing actually sexual, here we find a monster when it is a matter of the immeasurably great.

Dr. Jung: You mean that to express a thing which really cannot be expressed in terms of human thought, fantasy would choose a monstrous birth to demonstrate it?

Mrs. Sigg: There is an expression in German: *das Ungeheuere*, meaning the monstrously great.

Dr. Jung: Well, monstrously great means something that is absolutely *démesuré*, out of proportion. You see *Geheuer* means a thing that belongs to or that is within our reach, and therefore we have a phrase, *Das ist nicht mehr geheuer*, meaning, that is not quite appropriate, it is unsuitable. This does not sound very strong in English, but it is like the primitive when he says, this is not quite favorable, or, that is no good place. Then

¹ Rudolf Otto (1869–1937), *Das Heilige: über das Irrationale in der Idee des Göttlichen und sein Verhältnis zum Rationalen* (orig. 1926; tr. J. W. Harvey, *The Idea of the Holy*, Oxford, 1926). Jung refers to this book and Otto's description of the *numinosum* in CW 11, par. 6.

you know there is hell to pay and you had better clear out, no stopping there, because you cannot trust your people any longer, there are uncanny influences, nobody will go in there. When they say a certain wood is unfavorable and simply refuse to accompany you into it, you are probably in for trouble. So in dealing with such things in a primitive atmosphere one must be exceedingly polite and use no strong language, because anything loud, noisy or impertinent might arouse something evil. It is like the king's palaver which I told you about, where everybody is very quiet. When natives go through certain places they whisper, they don't dare say a word; for instance, we went through a wood, and one of my soldiers—otherwise an exceedingly courageous man from a very warlike tribe—just whispered into my ear; I could hardly hear his voice. Then I began to whisper too, and asked him whether there were any ghosts, and he said, yes, thousands and thousands. That was the original way, and the German also expresses that in, *es ist nicht ganz geheuer hier*. And in *Faust*, Goethe uses an untranslatable expression, *es eignet sich, es zeigt sich an*, meaning that it becomes very peculiar, but the particular way in which it is put means that it is very threatening and uncanny. So to say it is not quite favorable means that it is a pretty bad case, and *es ist nicht ganz geheuer* means that it is uncanny.

Mrs. Sigg: It might be that bringing forth a child requires the greatest bravery as a task for the woman, it demands great strength, and that would be one reason why the picture of a birth is chosen. And the other reason might be that it is a specific female way of expressing the being confronted by the infinite.

Dr. Jung: The clash with the infinite?

Mrs. Sigg: Yes, it is a clash with the infinitely great. In the deepest depths of her mind she knows that the form is *ungeheuer*, it is not quite human, and the worst part of it is that it comes out of *her*, that it has developed in herself, built up from her own material, that the substance of this god is her own libido. That is an awfully disagreeable experience. And it seems to me that we have the male parallel in the story of Jacob wrestling with the angel.

Dr. Jung: But why does the monster remind you of Jacob?

Mrs. Sigg: The angel was a monster.

Dr. Jung: Well, it was not like the usual idea of the angel, it was a sort of demon in man's form. When a man appeared who was apparently a messenger, those people called it an angel carrying the seal of the Lord.

Mrs. Sigg: It was a *tremendum*.

Dr. Jung: It was pretty strong I admit, looked at from a medical point of view, but that example seems a bit far-fetched.

Mrs. Sigg: But it was expressly written. The place was called Peniel, the face of El, which meant that Jacob had seen God face to face, and I don't think that it was an agreeable god.

Dr. Jung: To have one's thigh put out of joint would be very disagreeable. So you think that also was an encounter with the *Deus Absconditus*. Now is there any other opinion as to the nature of this monster?

Mrs. Baynes: It seems to me that Mrs. Sigg makes too much of the point that the patient produces this thing from her own libido. I think we have to remember the fact that it apparently comes not from her personal side but from the impersonal side and that might explain the fact, which Mrs. Sigg finds so monstrous in itself, that she had no deep emotional reaction.

Dr. Jung: Well, there, you could say, is the difference between two worlds. As you put it, one might conclude that because that monster starts from the impersonal side, it could be realized without any particular disturbance of her personal life, and that seems to be the case with our patient—as if it happened without her noticing it. But Mrs. Sigg feels it very much and looks at it from all sides. She is *émotionnée* about even the possibility that a woman could give birth to such a monster, what it would mean to her emotionally that such a monster could be born out of her; she realizes in her personal mind all the tentacles and irradiations such an event would have. It is true that it comes from the impersonal side, and we say that should not worry us, but the fact is that if anything really reaches us from the impersonal side, we are worried out of our wits. The point here is that it has not reached this woman. If it had I don't know what would have happened, it might have blown her up, so there is a mighty good reason why it let her slip past. She looked at the monster as it was being suckled by the wolf and passed on; and it was well for her that she did because the immediate realization of such visions can drive people crazy. These are like the visions that people see in schizophrenia; they have to pass through unspeakable horrors, and they then get the full impact of them. In *dementia praecox*, they have as a rule an original vision of an unconscious impersonal fact, and when it reaches them in their conscious personal being, they immediately go crazy.

You may remember that case in my *Two Essays*,² the boy who was disappointed in love and went down to the river to commit suicide. But he saw the stars reflected in the river, and each star seemed to be a head and there were always two together, so he realized that pairs of lovers, em-

² Jung refers to this case in CW 7, pars. 231–32, 252.

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bracing, were floating past him in that stream. It was a lovely sight, he was quite fascinated by it, and slowly it dawned upon him that here was his great destiny, that the treasure was waiting for him if he could take it, and it was quite near, in the astronomical observatory. So at four o'clock in the morning he was arrested by the police whilst trying to break into the observatory; they took him for a thief but he was simply trying to get in to claim the treasure. You see, that was a marvellous symbol but it was too great, the collective unconscious came to him in an eternal image, the river of life in which we are all gliding along like sparks of life and then vanishing. Any man with a somewhat greater circumference of the head would have been able to see the philosophy of it and would have said to himself: "Ah, this is life, and who was that girl really?" And he would then have forgotten about her. He would have stepped into that great picture of life and would even have forgotten the name of the girl, and the whole thing would have been settled. For it was tremendously foolish to commit suicide because a girl went off with another man, when he had never even declared love to her. He had never bothered to know really whether she was in love with him, it was all childish fantasy. Anybody with a big heart, a big brain at least, not a chicken brain, would have seen the beauty of the vision, and just the stars reflected in the water would have been enough to tell him of the eternity of life, and he would have looked back at the girl and said, nonsense, and walked on. This was the great treasure that was waiting for him. But that is the way a chicken brain conceives of great things, and you see how dangerous they are. For they by no means come as poetic speech metaphors, they come as great events, they have all the original power of a real situation. If such a thing enters you and you are not prepared to receive it, it simply blasts your brain. This little fellow was sent to the asylum that night; his brain just cracked, he was incurable, it was too big for him.

So these ideas that are expressed in a monstrous fashion are exceedingly dangerous, and when they enter an unprepared head, the head will suffer, not the monster. Such monsters are dangerous because they damage the human brain, so we must really be grateful that our patient could slip by without noticing it. But we cannot slip by, we must look at the thing and try to understand it. The question is, what is that dangerous thing? Can we bring it down to something within human experience? I tried to give you an idea of the kind of picture that young fellow saw when he looked into the water—that was this immensity. But this is another kind of monster, a very peculiar one, and I wonder whether you know of any human experience that would substantiate it, put some flesh on the skeleton. Do you know of any parallel experi-

ence of the *Deus Absconditus*? Something we could connect with such a horror?

Mrs. Sigg: I think people generally are very silent about these experiences, or else they write very great things about them. Or there is another mechanism, where the most disagreeable experience turns into a glimpse of heaven. Selma Lagerlof³ has described that in one of her books, and it is often expressed in that fashion: suddenly heaven was torn open, and she had a glimpse beyond. I always think when a poet says he had a glimpse into heaven that it might just as well have been a glimpse down below.

Mrs. Fierz: When women have brought forth heroes, they often dreamed before they were born that they were bringing forth monsters.

Dr. Jung: Yes, or had intercourse with a monster. The mother of Augustus, for instance, dreamed that she had intercourse with a great snake, and then she brought forth Augustus.

Mrs. Fierz: Did not something like that happen to the mother of Buddha?

Dr. Jung: She was impregnated by a white elephant that went into her right side.

Mrs. Fierz: But women have dreams of bringing forth terrible things in Greek mythology.

Dr. Jung: Yes, those ideas have always existed, intercourse between monsters and women, or women bringing forth monsters because two most improbable beings had intercourse with each other.

Mrs. Fierz: But I thought that afterwards it was not a monster, the child was a hero.

Dr. Jung: Ah yes, that is true, the idea that from such a monstrous kindling came the real hero.

Mrs. Fierz: So that the monster was really only one aspect of the thing. One could compare it to the *Deus Absconditus* as being the hidden meaning of a time, for instance, of a moment in human history.

Dr. Jung: That is perfectly true. The monster symbolizes or personifies the hidden meaning of a situation or an epoch of history, as well as of a human being. Every hero is at the same time a monster, as one sees by his inhuman attributes. As I have repeatedly said, in the northern sagas the hero has snake's eyes. The souls of the old Greek heroes were supposed to have been transformed into snakes after death. Cecrops, the founder of the Acropolis, and Erechtheus, another hero who was buried

³ Selma Lagerlof (1858-1940), Swedish novelist and Nobel Prize winner whose books often include strong feminine heroines, folk themes, and pictures of peasant life. Mrs. Sigg is referring to *The Story of Gosta Berling* (Stockholm, 1891).

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in the Erechtheum, were worshipped in the form of snakes. The idea was that as the dead were buried in the ground, they were still living underground like snakes, so shafts were made into the graves over the head, and libations were poured down to the body that was supposed to be in the snake's form. You see it is a sort of exchange, the snake becomes man and man becomes snake, as if that were an attribute of the god, the revealed god being loving and spiritual, and then changing into another form and becoming monstrous, horrible. So this monster seems to be the hidden meaning of a hero, or a savior, a god. But it is a hidden aspect, we don't know what will come of it.

Miss Wolff: I think this is like the prophecy of Isaiah where he speaks of the coming of the Messiah as the man who has no form or beauty, who was despised and rejected so they hid their faces from him.

Dr. Jung: Yes, and also he will do terrible things, he will wade in blood; that is also the negative aspect of a new concept of god. So all we can say about this monstrous figure is that it is the hidden meaning of a god that is in the state of development. For it is in the state of being nourished by the wolf, it is a newborn god in its negative aspect. The idea of a new god always comes into existence when an old concept begins to break up, the unconscious then prepares a new idea. There are always periods in history in which the concept of a god is valid and unanimously believed; and then follows another period in which this image decays, and in those times such creations are to be found in the unconscious. Even if our patient had lived in the Middle Ages, she might have been able to conceive of a future deity, as, for instance, Angelus Silesius was able to foresee the relativity of the deity, which is an exceedingly modern concept, and at that time was an anachronism. So we never know to what degree such a thing is an anachronism. But probably this vision is not so anachronistic because we see it so often in other cases, and we are already consciously speaking of it. One could say therefore that this is more a symptom of the whole of present-day humanity than of our particular patient; she simply notices the shadows that go past her in the unconscious, perhaps without having any personal relation to them. For this reason, as I emphasized last time, her report is peculiarly interesting and objective.

Now this vision is a new attempt at forming the mandala, the first attempt having failed. We have already met the flaming god that is a monster. It is the same idea really, but that thing itself seemed to hinder her from forming the mandala, and that is the reason why in her further progress she comes to a great wheel which blocks her way [plate 34]. She says:

I came to a great wheel which blocked my way. On the outer rim of the wheel were the heads and clutching hands of men and women rotating swiftly with the wheel. There seemed no way to pass by.

This time it seems to be inevitable that she comes to the wheel, and the wheel is of course the mandala again. Now the interesting fact is that "on the outer rim of the wheel were the heads and clutching hands of men and women rotating swiftly with the wheel." What does all that mean?

Dr. Reichstein: The wheel of fortune is very often symbolized in this way.

Dr. Jung: Exactly, in the old characteristic pictures, people are desperately clutching at it; first they are lifted up to the top where there is complete wish-fulfillment, and then they fall down on the other side and are again below. The wheel of fortune is the wheel of life, and it is also the sun's course, the rising, the culmination, and the downfall—the sunset and midnight, the lowest point. What is the analogy to this wheel of life in comparative religion?

Mrs. Dick: The zodiac.

Dr. Jung: The wheel often contains the signs of the zodiac because it is the sun's course.

Mrs. Fierz: Is it that Tibetan wheel with the monster outside and the people turning round?

Dr. Jung: Well, the wheel is a central symbol in Buddhism, it is practically everywhere on Buddhistic monuments or in pictures, and there it has two meanings. One is the wheel of the law; in the Gazelle Garden of Benares, Buddha, the perfect one, sets in motion the wheel of the law that he evolves, and everything takes its law-abiding course. Then the same concept, or picture, is used in the wheel of death and birth, the wheel of reincarnation or of illusion—reincarnation being simply another stage of illusion. So whoever can let go of the revolving wheel will not be reborn, he will be annihilated; as an accomplished one, a perfect one, he will not return, he will extinguish himself utterly in *nirvana*, in the positive non-being. Then, in the Lamaistic form of Buddhism particularly, mandalas are often depicted as wheels, despite the fact that they really come from another source, not from that Buddhistic wheel symbolism but from the Tantric cult of Shiva, which is older and quite different from Buddhism. Yet these wheels have the meaning of the mandala there also, they are pictures of life and of the living being. And you have read in *The Secret of the Golden Flower* that in China there is the idea of the mandala as revolving; it is a sort of vortex, like a rolling wheel. So the wheel of life in this vision is life itself: it is the wheel of fortune, and it is the wheel of the law, it is the inevitable wheel to which everybody is

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clutching, and naturally they are swung round by its movement. One would say there was no way of passing it, but our patient says:

At last I saw that on one side I could squeeze through, but I knew that to do this I would have to be clad in iron armor so that the swiftly revolving hands should not wound me or destroy the small flame which issued from my breast.

This passage is very enigmatical.

Mrs. Adler: I think she ought not to avoid the movement of the wheel, she should not squeeze through.

Dr. Jung: Has anyone else the same idea?

Mr. Allemann: She should get into the middle of it.

Mrs. Baynes: I think she should get through because she thinks of that wheel, as you have expressed it, as the weight of the traditional past, against which she has to defend the flame in her breast. So she should not get on that wheel again. It is a repetition, I think, of the scene where she met the giant who also meant tradition, and she has to preserve her individual values against it.

Dr. Jung: There are two contradictory views then.

Dr. Reichstein: I think there is an allusion to what Mrs. Baynes said in the fact that she must have a garment of iron, which is the same stuff as the wolf that suckled this monster. If she has this stuff in her, she is protected against the disturbing effect of the wheel, and afterwards, if she can have the garment of iron, she perhaps will not be disturbed, she can protect the flame.

Dr. Jung: Ah, you think that she should have that garment of iron to protect her against a possible danger, that the wheel would otherwise be destructive.

Dr. Reichstein: Of course this wheel is something which nobody can omit in their lives, but in some way she must get out of it.

Dr. Jung: But we just said that it was the wheel of the law-abiding course of events. Should one avoid it? Or can one avoid it?

Dr. Reichstein: She cannot quite avoid it, but in some way she must.

Mrs. Dick: She must go into it, but not so far that she becomes the law herself.

Dr. Jung: You think the danger is that she would become identical with it? And then what would happen?

Mrs. Dick: It would be all wrong, she would swing around with it.

Mrs. Baynes: If she has the Promethean fire there, she is bound to go by the Promethean law in order to commit that Promethean crime of the new individual.

Dr. Jung: Now that is a point of view.

Mr. Allemann: If she goes round with the wheel, of course, she is in the *samskara*, but if she squeezes through it, she will live the provisional life.

Dr. Jung: Do you think there are situations where one is entitled to live the provisional life?

Mr. Allemann: There may be, but she will not develop in that case.

Dr. Jung: But do you think this is a situation in which the provisional life would be indicated?

Mr. Allemann: No, I don't think so.

Mrs. Sigg: I don't understand the position of the wheel.

Dr. Jung: She only needs to touch it and up or down she goes. Think of the situation; a path bordered on either side with rocks and a big wheel in front that blocks the path entirely. Yet she ought to pass, or do something about the situation. Now some of you think she should get onto that wheel, that the easiest thing would be to grasp it, and then hands would pull her in and she would be swung round. There would be no trouble in getting onto that wheel.

Mrs. Sigg: The strange thing is that it stands in the path at right angles.

Dr. Jung: Exactly, otherwise the wheel would not block the path. It is an impasse, she is up against that problem of the wheel and cannot avoid it. If she goes into it, she swings into that tremendous rotation; if she does not go into it she either makes a regression, or she is at a standstill. Then the idea comes to her that she might be able to squeeze through it somehow without getting on it. Now much depends upon how we understand this wheel. For instance, Mrs. Baynes understands it as the traditional age-old law-abiding course of events. Should we get into that or not?

Miss Wolff: I think we should get into it, but we should not stay there.

Dr. Jung: But then there is very often no question of a choice, it might hold you, you might find it exceedingly difficult to get out of that rotating movement.

Question: But does not the flame protect her in some way?

Dr. Jung: No, it does not, she is seeking a garment of iron; she might be flung round, flame or no flame.

Mr. Baumann: Would she not be in a state of complete unconsciousness? One gets dizzy and unconscious.

Dr. Jung: Exactly. One would get dizzy in no time and finally one would lose consciousness. Now would that fit in with the idea of getting onto the wheel of life? You see, we have a certain idea that one should throw oneself into life and live it, forgetting that there are very definite dangers, one of the dangers being that one would quite certainly become unconscious. For there are millions of people on that wheel, and if one

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throws oneself into the maelstrom one might quite easily lose oneself, become unconscious in the throng. It is not so simple.

Mr. Baumann: So I think in this present situation the flame is the most important thing.

Dr. Jung: I would not say necessarily the most important, but it is a very important factor. What is the flame in her breast? Where does it come from really?

Mrs. Sawyer: It is the Eros flame.

Dr. Jung: That is true, but where did it originally start?

Mr. Allemann: It is consciousness. From *manipura* you get to *anahata*, and then the flame starts.

Dr. Jung: Yes, we are coming up from *manipura*, we are now approaching the psychology of the higher centers. This woman has been in the earth, in the water, and in the fire, and the mandala psychology begins when you succeed in forming the magic circle against the fire of passion. When you can say: "I am in a state of passion," you create the magic circle that saves you from the destructive influence of identification with emotion. If you are emotional without realizing that you are in such a condition, you are destroyed as a human being, you are simply functioning as an animal. And that is a condition which in the long run makes you neurotic, unless you are living in a very low civilization where everybody is nothing but emotional, then naturally you would not hurt yourself against any kind of demand to be different from your fellow beings. But in a civilization where it is indicated, where it is even morally *de rigueur* that you are no longer identical with your emotions, you are forced to form that magic ring, in which you can lift yourself to the standpoint of *anahata*, where you are superior to the condition itself; you are somehow different, you are above it.

In practical analysis one has already made a considerable step forward when one gets a patient to the condition of saying: Today there is not much doing, I am in such and such a state, instead of being nothing but that state. Say a woman comes to me who simply blurs the whole situation with a lot of tears. That is exceedingly destructive and foolish because she only bores me to extinction, and I begin to read the newspaper. I have really done that, there was a woman who just soaked my whole room with her tears, she brought six pocket-handkerchiefs. I said: "Ah, you bring those psychological umbrellas to protect yourself against the stream," and she wept nearly an hour incontinently. I read the newspaper and smoked a cigar whilst she went on weeping for three-quarters of an hour, and then the clouds cleared, one could talk for a quarter of an hour—and then it began again. Or a patient may start a scene right

away out of her sleeve, and I don't know what it is about; she is just crazy, she is identical with her emotion. So it is a great step forward when people can say: I am in such and such a state, excuse me, damn it. That is human, that is the first magic circle against utter destructiveness, or against *manipura*.

Our patient is now concerned with that *anahata* psychology. We may assume that she was identical with *manipura* before, and then she had no limits, she was thrown up and down, a victim of situations, but here she tries to deal with the dangerous condition and to form a magic circle. Under these conditions, joining the great revolving wheel would be very much like becoming merely identical with that movement again, the prey of her emotions, and they would probably prove to be destructive. Therefore despite all our ideals about life, I would say, "Now be careful." It looks rather cowardly and not heroic at all, but if you are not perchance a hero, then behave like an ordinary mortal and keep yourself at a safe distance from the revolving wheel; otherwise you get into trouble. So if she is seeking a way by which she could get through by hook or by crook, that sounds better, that is normal. Moreover, she realizes that to deal with that danger ahead of her, she needs to be clad in armor, "so that the swiftly revolving hands should not wound me or destroy the small flame which issued from my breast." We have seen that small flame occasionally before. Something hot and emotional is now a small flame, it is no longer a burning bursting volcano; it was *manipura* but it is now a derivation of *manipura*, it is that heat which glows in *anahata* and there becomes a flame, something that must not only be protected against being extinguished, but also things must be protected from it. It must be protected, say, by a lantern, because that fire could kindle other fires and cause a great conflagration; or as it is small, it could itself be put out and it should not be put out. It is the flame of her life which derives from *manipura*, but is held together in the next *chakra*. That should not be destroyed, and she could most effectively protect it by encasing it in an iron armor—the lantern. So she is quite wise in not getting into the swing of life; she should be beware of life rather, because she is not up to it, she is not sufficiently protected. This is borne out by the next sentence: "I looked for the armor but could find it nowhere—so I sat down to wait." You see, she is now at a standstill, she cannot go on. She continues:

The ground opened at my feet. I looked down and beheld a square sheet of metal upheld by four gods, one at each corner, Osiris, a Greek goddess, a Mexican god and an Indian god. Red and green fire leapt from them.

This is a very typical vision. Have you any analogy for it?

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Mr. Baumann: It is in the Old Testament, but I don't remember whose vision it was.

Dr. Jung: Ezekiel had this vision.

Mrs. Sigg: In your *Two Essays* you report a patient's vision in which there are four gods and four flames.

Dr. Jung: That is the same, yes. And that great prophetic vision of Ezekiel is a close analogy. It was at the beginning of his career. Do you remember it? Or shall I read it to you? But first what about these four gods?—Osiris, the Greek goddess, the Mexican god and the Indian god—an international meeting.

Mrs. Sawyer: They represent all the different mythologies that influence her.

Dr. Jung: Yes, and Egypt, Greece, Mexico, and India are at the same time four very great ancient civilizations, one could almost say that they represent the totality of ancient civilization. Then did you notice anything else about these four deities?

Mrs. Sawyer: There is only one female.

Dr. Jung: One female and three males. What does that mean?

Mr. Baumann: Having to be defended by armor might mean that she had to have the help of the animus, because really armor is male.

Dr. Jung: Exactly. So these gods are three animi that might be very helpful. And what would you say was the difference between the Egyptian and Mexican and Indian mythology or theology on the one side, and the Greek mythology on the other side?

Reply: Greek mythology is more conscious than the others, more rational.

Dr. Jung: Yes, Greek mythology is exceedingly human, and in a way rational. The first rationalistic philosophical civilization arose in Greece; therefore it is quite different from all the others. Their gods are exceedingly human, while the gods of all the other civilizations are decidedly inhuman. The three male figures are surely animus figures, and the one female goddess is the patient herself in a way, but in an exalted divine form. Now they are bringing up a square sheet of metal.

Dr. Wharton: They are bringing up metal from which her armor could be made.

Dr. Jung: Yes, the material for the armor, and that is borne out by the subsequent events. Now this is that passage from Ezekiel.⁴

And the hand of the Lord was there upon him.

And I looked, and, behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it,

⁴ Ezekiel 1:4–26.

and out of the midst thereof as the color of amber, out of the midst of the fire.

Also out of the midst thereof came the likeness of four living creatures. And this was their appearance: they had the likeness of a man.

And every one had four faces, and every one had four wings.

And their feet were straight feet, and the sole of their feet was like the sole of a calf's foot; and they sparkled like the color of burnished brass.

And they had the hands of a man under their wings on their four sides, and they four had their faces and their wings.

Their wings were joined one to another; they turned not when they went; they went every one straight forward.

As for the likeness of their faces, they four had the face of a man, and the face of a lion on the right side; and they four had the face of an ox on the left side; they four also had the face of an eagle.

Thus were their faces. And their wings were stretched upward; two wings of every one were joined one to another, and two covered their bodies.

And they went every one straight forward: whither the spirit was to go, they went; and they turned not when they went.

As for the likeness of the living creatures, their appearance was like burning coals of fire, and like the appearance of lamps: it went up and down among the living creatures; and the fire was bright, and out of the fire went forth lightning.

And the living creatures ran and returned as the appearance of a flash of lightning.

Now as I beheld the living creatures, behold one wheel upon the earth by the living creatures, with his four faces.

The appearance of the wheels and their work was like unto the color of a beryl; and they four had one likeness, and their appearance and their work was as it were a wheel in the middle of a wheel.

When they went, they went upon their four sides; and they turned not when they went.

As for their rings, they were so high that they were dreadful; and their rings were full of eyes round about them four.

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And when the living creatures went, the wheels went by them; and when the living creatures were lifted up from the earth, the wheels were lifted up.

Whithersoever the spirit was to go, they went, thither was their spirit to go; and the wheels were lifted up over against them: for the spirit of the living creature was in the wheels.

When those went, these went; and when those stood, these stood; and when those were lifted up from the earth, the wheels were lifted up over against them: for the spirit of the living creature was in the wheels.

And the likeness of the firmament upon the heads of the living creature was as the color of the terrible crystal, stretched forth over their heads above.

And under the firmament were their wings straight, the one toward the other: every one had two, which covered on this side, and every one had two which covered on that side, their bodies.

And when they went, I heard the noise of their wings, like the noise of great waters, as the voice of the Almighty, the voice of speech, as the noise of an host: when they stood, they let down their wings.

And there was a voice from the firmament that was over their heads, when they stood, and had let down their wings.

And above the firmament that was over their heads was the likeness of a throne, as the appearance of a sapphire stone: and upon the likeness of the throne was the likeness as the appearance of a man above it.

Of course, one might say our patient had read Ezekiel, but there is plenty to show that her vision is not a mere repetition. This is clearly an autochthonous invention from the same archetypal idea. If we had no other similar fantasies, one would be driven to assume an influence, but this is by no means the only example. For instance, quite recently there was a lecture at the Club⁵ by a German theologian who is a specialist on the prophets of the Old Testament, and we had a discussion about the vision of an Indian medicine man, which was made of absolutely the same stuff.⁶ Now we could not assume that this Indian seer, when the white man was not yet in his country, could have read Ezekiel; he was a

⁵ The club was the Psychology Club. See above, 11 Nov. 1931, n. 4.

⁶ The Indian medicine man is Black Elk. See J. G. Neihardt, *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux* (Lincoln, Neb., 1961).

boy nine years old when he had the vision and it all came out of himself. Moreover, we have historical evidence, so we don't need to assume any direct influence. These visions have been repeated in the age-old archetypal pattern again and again, and they will be repeated through all eternity, because they correspond to something absolutely basic. So this vision of the monster that is called the seraph—the English text translates it as cherub or cherubim, but it should be seraph—is a Babylonian image really, it is like those winged demons or gods of Babylonia.

Mr. Baumann: They are beautifully represented on the sarcophagus of Tutankhamen.

Dr. Jung: Ah, there they are the protective goddesses, those lovely figures that spread their protecting wings round the sarcophagus.

Mr. Allemann: Have they human heads?

Dr. Jung: Yes, and these are human figures too, but they have only one human face and three animal faces like the four Evangelists. And those four Evangelists are the four sons of Horus, one of whom has a human head and three have animal heads. So it is a matter here of an exceedingly archaic vision, one could say an eternal vision that repeats itself in all times and in all countries quite independent of any sort of tradition; it would be really a very far-fetched hypothesis to try to establish a tradition. When a thing is as old and as widespread as that, and has such a complete connection still—the four gods and the wheel, etc.—we must assume that it is something absolutely basic. And so when we use great words in discussing these visions, when we speak of the deity, the idea is surely not far-fetched, because Ezekiel himself already felt his vision to be a likeness of Yahweh; the appearance of the man upon the throne is of course an attempt at describing the splendor of Yahweh. So we were quite right in speaking of the *Deus Absconditus*, such as appears to Ezekiel in his full splendor, while here we have only a sadly negative picture—of the same thing but without the splendor. The splendor is not wasted upon the monster and the wheel, it is attributed here to the sheet of iron, that piece of metal brought up by the four gods, which must be an exceedingly important part of the vision because it is the metal that should serve her as armor. She continues:

I took the sheet of metal. The ground closed, and where it had opened appeared a pool of blood. I wrapped the metal about me and holding the metal between myself and the wheel I passed safely beyond. As I passed, the hands on the wheel hit the metal with a hollow sound.

Well, we must stop here.

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WINTER TERM
January / March 1933

LECTURE I

18 January 1933

Dr. Jung:

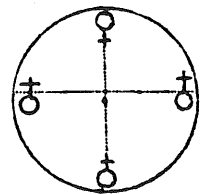
Ladies and Gentlemen: I should like to speak again of the armor symbolism with which we were dealing at the end of our last seminar. You remember, it was a square sheet of metal upheld by four gods, one at each corner. We said that they were an Osiris, a Greek goddess, a Mexican god, and an Indian god, and I called your attention to the fact that there were three gods and only one goddess. To what does that point?

Mr. Allemann: You said that the patient was identifying herself with that Greek goddess, Greek mythology being the most human of the four. And the three gods were animi.

Dr. Jung: Yes, this is a strange assembly. But often in dreams there is one woman in a room and three men, or one man and three women, which is this kind of arrangement. Here at the top, let us say, is the female and the three male figures make four, it is a square. In this case it would be that square sheet of metal which is held at the corners by those three gods and one goddess. And since we know that the patient is a female, I enclose it in a circle. The point above is her conscious, because consciously she is all female, and then the males must necessarily represent the unconscious. So it would be a system of four functions where the dividing line is a bit above the center. The one function above is conscious—whatever it is, intuition or sensation or thinking or feeling—and the three others are in the unconscious; and because they are in the unconscious they are with the animus and therefore male. A woman who consists of one conscious function is counterbalanced in the unconscious by three male functions. Now what kind of mental condition does that indicate? You can make a definite diagnosis. What kind of gods are they?

Miss Hannah: They are all animal gods.

Dr. Jung: Oh no, Osiris is a very typical human god, the only very human god in Egyptian mythology.



Mrs. Crowley: They are of varied races.

Dr. Jung: Yes, but how would you characterize them? What would a missionary say?

Miss Hannah: Heathen!

Dr. Jung: Yes, think of any respectable Christian lady having three heathen gods in the unconscious, think of the terrible mess that makes! The missionaries would be shocked, they would be after her right away.

Mrs. Sigg: The Mexican gods are also dying and rising gods, and as a very one-sided Christian it would be quite practical for her to see that.

Dr. Jung: Well, it is perfectly plain that one is a dying and resurrecting Osiris; of the other two we know nothing. But we know something else which enables us to make a diagnosis of her actual mental condition.

Mrs. Crowley: Perhaps she is too Christian in the conscious.

Dr. Jung: Yes, in spite of everything she is obviously Christian, and therefore there is an exclusively heathen counterbalance in the unconscious. Then, what more can you say about the psychology of these unconscious gods, and the point Mrs. Sigg insists upon, that one of them is surely a dying and resurrecting god? Where would that come in? In what function would you put it? You could give it a name and a particular place.

Mr. Baumann: I would put it at the bottom.

Dr. Jung: Why should it be there?

Mrs. Crowley: To compensate the Christian.

Dr. Jung: But would not any bloodcurdling beast of a Mexican god compensate the conscious better? There is one definite reason.

Mrs. Sigg: It seems to me that she is just at the point where it is necessary to have a helping function, something helpful should arise from the unconscious.

Mrs. Fierz: Osiris is the most definite of those figures, the most developed, so he must represent the secondary function.

Dr. Jung: That would be in a line with the helpful idea, because the secondary function is the auxiliary function. But are we sure that Osiris would be so particularly helpful?

Mr. Baumann: You explained to us once the series of the different animi, starting down below with the chthonic forces remote from humanity, so I suppose the real god must come from the earth.

Dr. Jung: Have you no psychological experience which would prove helpful in this case? For instance, the role of the least developed function? That is always the one where the renewal starts, it is the resurrecting god.

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Mrs. Crowley: That is why it should be at the bottom, to compensate for the conscious one.

Dr. Jung: Exactly, so we can put on our diagram the ego above, and the Osiris opposite, below; one could even speak of an Osiris function, namely, of a dying and resurrecting function as being always the one that is the least developed. That is illustrated by the prophecy of Isaiah, that the Messiah would be despised and rejected by men and would come from an absolutely improbable place. "What good can come out of Nazareth?" Now how could the thing in a human being which he has repressed the most and is the most ashamed of be a saving function? Why should just that yield the renewal of life?

Mrs. Baynes: Because it has the power to grow, we have to assume that it has the potential of making energy.

Dr. Jung: Why has it that potential?

Mr. Baumann: Because it holds most of the libido. The libido in the inferior function is not used up.

Dr. Jung: Yes, it is a simple economic problem. The ego function is completely worn out, and when a person's convictions and ideas are used up, his psychology naturally capsizes. Then up comes the other side, because that is not dried up, it is full of the primitive life which has all run out of the ego function. The thing which one has never seen or accepted, never lived, is as green and as fresh as spring. That is just the horrible thing, you know; otherwise life would be comparatively simple. For when that thing comes up, it means a complete reversal of the whole personality; the character which it yields means renewal of life, and therefore it is so particularly dangerous and attractive. So the Osiris figure is by no means a mere accidental fact, it is full of meaning, and it is in accordance with the general rule. Also the patient mentions it first in the text, she says "Osiris, a Greek goddess," as if they were the main features, and then come the Mexican and Indian gods. They are also parallels because they both originated in America. It was probably a red Indian, though I am not so certain, it might be a Hindu god; at all events, they are farther away; the Mexican would represent the extreme West, and a Hindu god the extreme East. You see it is the totality of this woman, the unconscious plus the conscious, that produces the armor. So the armor, the four-cornered sheet of metal, symbolizes individuation. Then we have already spoken of the metal as hard and used for the sake of protection.

Mr. Baumann: Metal protects one against fire better than wood.

Dr. Jung: Yes, wood would naturally not do, and also it would be too

soft, easily broken, while metal suggests strength and a smooth unattackable surface. Then we must speak of that other attribute, the red and green fire which leaps from the figures of the gods. I read the vision of Ezekiel to you last time as a parallel to this one, and you remember the many allusions to fire. In this case the fantasy of the red Indians is really nearer to the patient, and the gods in Indian folklore are as a rule also associated with fire, or with lightning. Now what is the symbolic meaning when fire, or lightning, issues from the gods? It is a very general quality or attribute in such visions.

Mrs. Adler: It is a symbol for special consciousness.

Mr. Allemann: It symbolizes energy, tension.

Dr. Jung: Fire and lightning mean intensity. If it were consciousness it would be a light, but fire and lightning are chiefly energetic phenomena; that is, there is a great deal of libido in those figures, they are full of meaning, in other words. What happens here is an individuation symbol; the right protection against that wheel with the grasping hands would be individuation, that would make her unassailable. The red Indians actually have peculiar ceremonies where they apply the same idea, individuation symbolism as a protection against the dangers of disease, etc., a sick man is cured of his ailment within a mandala. In the reports of the U.S. Bureau of Ethnology, there are accounts of such healing ceremonies among the Navajos, a nomadic tribe living in Arizona and New Mexico. In one of them the curing of a rich Indian is described in great detail. It was a most elaborate ceremonial, and the writer, James Stevenson,¹ comments upon the number of participants and the time expended to restore the health of a single member of the tribe, as being probably due to the fact that the sick man was able to pay well for it. So the medicine man and his attendants spared no pains.

The performance is called *Hasjelti Dailjis*, meaning the dance of Hasjelti, (the most important of their gods) and it lasts nine days. A rectangular parallelogram is marked off on the ground, and the great central medicine lodge is placed exactly in the middle. Then on four consecutive days, beginning at dawn on the second day, the so-called *sweat huts* are constructed at the four cardinal points, each one placed about four hundred feet from the central lodge and each one facing the east. So underlying the whole performance is the mandala form as a foundation. These huts, and the medicine lodge itself, are made of poles covered first with piñon boughs and sagebrush and then with thick sand. They are dome-

¹ James Stevenson (1840-1888), "Ceremonial of Hasjelti Dailjis," *Annual Report of the Bureau of American Ethnology* 8: 229-85 (1886).

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shaped and look very much like the ordinary adobe ovens where the bread is baked, which one sees irregularly dotted about in all Pueblo villages. The sweat huts are the same shape but bigger, about six feet in diameter, big enough to hold a man when he creeps in through the low entrance. Heated stones are put into them so that they are terribly hot and the patient inside sweats prodigiously, he is baked. Then over these huts a rainbow stripe is painted, which represents the figure of a goddess; on one side are the head and arms, and on the opposite side the skirt and legs, and the bow. The enormously elongated body of the rainbow goddess is stretched over the domed top of the hut. So the man inside is as if he were sitting under the heavens, or as if he were in heaven; he is covered by the rainbow and he is at the same time in the baking oven. The main point is that he is in the oven in order to be made over. It is, of course, rebirth symbolism.

The first day is taken up in careful preparations and in producing the many symbolic objects used in the ceremonies. For example, twelve rings, six inches in diameter, are made of twigs and used in the ritual for the patient when he is brought into the main medicine lodge on the evening of the first day; they are supposed to give him strength and a good mind and heart; and at the end of the ceremony three are taken to the east, three to the west, three to the north, and three to the south, and deposited at the base of a piñon tree. Another thing used in the rituals is a square made of willow-wands, with the under tail-feathers of an eagle projecting at the four corners; this symbolizes the concentration of the four winds. Then three men impersonate three gods who bear the melodious names, Hasjelti, Hostjoghon and Hostjoboken, and a fourth man acts the part of the goddess Hostjoboard.² They are present in practically all the healing ceremonies, but not at the same time.

All sorts of incantations and manipulations are performed upon the sick man, differing entirely on the different days, and the whole procedure, all the complicated symbolism, is exactly according to tradition. The number four, the idea of the four directions in space, constantly

² Navajo gods. The spelling makes it difficult to ascertain which gods Jung meant. The closest approximation is Hasjelti = Hastyeyalti, Talking God; Hostjoghon = Hastyehogan, Home God; Hostjoboken, possibly Yellow Body, an alternate name for Hastyehogan; Hostjoboard, probably Hastyeltoi, the Goddess of Hunting. All play key roles in Navajo healing chants. See William Morgan (Christiana Morgan's husband), "Navajo Treatment of Sickness: Diagnosticians," *American Anthropologist* 33: 390-402 (1931); "Navaho Dreams," *American Anthropologist* 34: 390-405 (1932); and "Human Wolves Among the Navaho," *Yale University Publications in Anthropology* 11 (1936).

recurs. And every detail of the intricate performance is directed by the chief medicine man himself, the song priest, although he has many attendant priests and helpers.

The first sand painting³ was made on the fifth day inside the central medicine lodge, and a new one was produced on each of the three following days. Several artists worked on them at the same time, using for paint the colored sands from the bright-colored rocks in that region. In the most remarkable one, a black equilateral cross is drawn upon the ground of common yellowish sand, which always forms the foundation color in such paintings, and at the central point is a small blue circle representing a rain pool. The four arms of the cross are supposed to be logs, upon which four gods with their wives are symmetrically seated, and north, south, east, and west of them are four other symbolic figures. Then over the whole is the arch of the rainbow goddess. You see, this painting is also an individuation symbol, it is a mandala.

The difference between such things and the symbolism of our patient is that those have been conventionalized for untold centuries and always repeated in the same way; just as in the East it is extremely important that they should be done in a particular way and in no other. But the mandalas that we find in dreams and fantasies are individual; they are law-abiding but they show very great individual variation. The parallel of the Indian ceremony shows that individuation symbolism is an old means of curing disease or averting any particular danger. Those symbolic ceremonies are used in any situation of life where there is a certain risk—as before going to war or even before going hunting—but particularly in healing and in cases of exorcism, which are practically the same, because diseases are usually thought of as being in consequence of possession by evil spirits.

Now concerning the red and green fire that issued from the gods in our patient's fantasy, I forgot to ask you what those colors symbolized.

Mr. Baumann: Does not green stand for spiritual fire and red for chthonic fire?

Remark: Green means springtime.

Dr. Jung: Yes, green is a sign of new vegetation, and red can be associated with fire or with blood, it is a passionate or burning color. Or if you want to be poetic about it you can call it what?

³ Stevenson stated that sand painting originated in the Pueblo tribes and was taken over later by the Navajos, and that the Mission Indians in southern California also regard sand painting as an important feature in their practice of medicine.

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Mr. Baumann: Liebe und Hoffnung.

Dr. Jung: Yes, the fire of love and life and hope. Where there is libido there is always hope; no matter to what hell it goes, it is at least life, and people often think, better a hot hell than nothing at all.

Well, this woman accepts the sheet of metal and is going to use it as an armor against those awful hands that try to pull her in. "The ground then closed"—the earth has given up her secret—"and where it had opened appeared a pool of blood." Now what is that? Something comes up out of mother earth, and then there is a pool of blood.

Mrs. Sigg: It is a birth.

Dr. Jung: Exactly, the birth of the individual, or the birth of the Self, the totality of the individual, and naturally it leaves a pool of blood. But that is of course symbolic, it completes the symbolism of the birth of the Self. For what does the blood mean?

Remark: Does it not mean sacrifice?

Dr. Jung: Yes, it is the sacrificial blood. The earth has brought forth something healing, helpful, redeeming, but a pool of blood remains. When something has happened in reality which leaves a pool of blood, one assumes that a disaster has occurred, somebody has been bleeding, life substance has been lost; and a pool of blood in the earth would mean that the earth is wounded and bleeding.

Mrs. Crowley: It is a symbol for all the libido that she has spent in producing her individuation.

Dr. Jung: Well, the blood in the body is the life of the earth, and if that blood is lost, it is a sacrifice for the sake of producing something more valuable, namely, the protective armor of complete individuation. Now this would mean an injury if it were not a natural function of the earth. It is like the birth of a child. A child is the life of the mother, and it drains that life away; the blood left after the birth is sacrificed for the sake of the child, and in a way it is a wound, destruction. So the birth of the Self that takes place at the expense of the earth, the living body, is at a considerable expense of natural biological life; looked at from that side it is waste. For the living body needs the blood; if blood is spent it is a loss. To the body the armor and the four gods mean nothing, they are just something awkward. Yet individuation is not achieved without the body, it is born out of the body; but the body has to pay for it, it means that life is spent. Therefore when people go through the process of individuation, they don't come out of it looking younger; as a rule they look very much older, they may get grey hair from the experience.

Well, our patient put on the armor and got past the wheel safely. She

says: "As I passed, the hands on the wheel hit the metal with a hollow sound." You see that hints at something.

Mrs. Sigg: It seems to be a hint that there is something hollow, as if the armor had no real body inside.

Dr. Jung: There is that suspicion. If a dream ended with such a remark, you would cock your ears and think that hollow sound was rather suspicious.

Mrs. Fierz: Could one not conclude that something was already going wrong on account of those figures in the mandala picture? There is too little consciousness, with only one woman figure and all the rest unconscious.

Dr. Jung: You are quite right, and there is something else which I forgot to mention.

Mrs. Fierz: The whole thing seemed to me wrong.

Dr. Jung: It is not all wrong, we won't exaggerate, but for an up-to-date female of today, that one figure is too little, we should have two hermaphrodites at least, or perhaps another woman and two men, that would be better. But then it would no longer be Christian. You see, those three hidden gods are maintaining the substance of the Trinity in the unconscious, the Trinity here consists of three pagan gods. Now that is exactly the Christian condition, only with the difference that as long as one doesn't know about the unconscious, one believes that the Trinity is up in the heavens; naturally *you* do not, but there are still people in whom that conviction is alive; they may think they don't believe it but they do. Of course, all people who believe in an extramundane absolute god that cannot be reached have an exceedingly simple psychology. They don't know the unconscious, they don't know that that triangle in heaven is by no means the loving father and the loving son and a lovely dove. In reality it is rather awful, exceedingly chthonic. I must call your attention to a little book by a friend of mine, a theologian; it is not translated into English but I hope it will be. It is called: *About the Unknown God*, and it is written by Professor Keller under the pseudonym of Zenos.⁴ In that book he tentatively speaks of the god that is not known. There he has the idea of what is behind the Trinity. It would not be interesting if I should present such ideas, but when a theologian does so, it becomes interesting.

Now under those conditions—one female and three males—it is very

⁴ Adolf Keller (1872–1963), *Vom unbekannten Gott. Not und Hoffnung der Gegenwart* (1933). Protestant clergyman and early psychoanalyst. His wife was the analyst Tina Keller. Both moved to Los Angeles. See *The Freud/Jung Letters*, index.

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questionable whether that symbol of totality can really come off, it might be that it remains an intuition again. When that armor passes the wheel perhaps nobody is inside, it may be only a sort of wraith passing by. Yes, if one were individuated, one would be able to pass, that would be an armor, one would be protected. But whether one will put on that armor is another question. Most of us are in about that condition, most of us think, "Yes, that would probably be the thing that could carry me across," yet it is quite questionable whether I shall step into it.

We come now to the next series of visions. The title is: "The Egg of Granite." She says:

I passed the wheel and came to a great egg. Snakes guarded the base of it. I approached the egg and stood before it.

What is the connection between the wheel and the egg of granite?

Mrs. Sigg: They are very opposite, the wheel is in movement and the egg of granite is very stable.

Dr. Jung: Very stable indeed, exceedingly heavy. It is difficult to see how, after that big wheel, she suddenly arrives at the idea of an egg. That she arrives at the idea of something heavy and immovable is quite natural by the law of *enantiodromia*, just as the hexagrams of the *I Ching* always change into their opposite. But why it should be an egg is not to be understood without further preparation.

Dr. Reichstein: The egg is often used as a symbol of individuation.

Dr. Jung: It appears very often in mandalas but I would not call it a symbol of individuation, in spite of the fact that it contains part of the symbolism of the individuation process. But it is only an initial stage.

Mr. Allemann: It is the promise of rebirth.

Dr. Jung: The egg symbolizes a latent condition; something may be hatched out of it but perhaps it will not be; it has the meaning of possible life, but the birth is not yet accomplished. The question is: are we allowed to assume that it is granite throughout, or is it hollow with something living inside? It might be a very hard shell; we have heard nothing about the contents of the egg, but it seems to have a certain connection with our doubts as to the complete validity of passing by the wheel. The egg is always part of the individuation or rebirth process, but it symbolizes particularly the suspended condition, which might or might not lead to rebirth. It might be left in that state forever, especially if it consists of granite throughout, which we do not know. Now what about the snakes that are guarding the egg?

Mrs. Sigg: There is again a great contrast between the static egg and

the life and movement in the snakes. It might be a world egg, the very beginning of things.

Dr. Jung: It is obviously the Orphic symbolism, the egg out of which the world is meant to come, but it is in its suspended condition; there is only the germ, and that is surrounded by snakes. Something is evidently to be hatched out of the egg by a serpent. In the Kundalini yoga, the lingam in *muladhara* is encircled by the serpent, but this text says: "snakes guarded the base of it." According to the yoga it should be one egg and one serpent, but here it is one egg and many serpents. And what is the peculiarity of this egg? The world egg is supposed to be a real living productive egg, but that there is a multitude of serpents points to what? Suppose an individual in a dream is represented by several individuals, for instance.

Mrs. Crowley: It is a disintegration.

Dr. Jung: And that could be caused by what?—according to the real unconscious logic, which is of course not logic in our surface sense.

Mrs. Fierz: The lack of life in the egg.

Dr. Jung: Exactly. If it were a real egg, there would probably be one living serpent. But that is not a living egg necessarily, and in that case the life left over would go into the snakes. When too much libido is put into a psychological content, it immediately disintegrates. That is a law everywhere—whenever there is exaggerated power it disintegrates. That is true of ideas and convictions, and one sees it in history and in politics. For example, in the history of the German Social Democratic party: the moment the Social Democrats came into power, the party split. Or in the history of great empires: after growing slowly for centuries, when they reached the summit they began to disintegrate. There was too much of it, it became hypertrophic, and anything in that condition dissociates, it is so full of energy that each part proceeds by itself. If the human being were filled with an abnormal amount of energy, every part of the body would walk off by itself, there would be a sort of functional explosion. You see such a disintegration indicates that there is a plurality of something which really ought to be single. One serpent is entirely sufficient—one egg, one serpent—and if that serpent is multiplied for no apparent reason, it means a disintegration, it means that the serpent has been filled with too much life and energy, so it has multiplied, reproduced itself in many exact replicas, and that surplus of life might come from a lack of life in the egg. Now that is only symbolism and what it means psychologically is a different question. It might be worthwhile to enquire why the serpent symbol in the patient is supplied with libido, while the egg is apparently lifeless.

Mrs. Crowley: A few weeks ago you said that all her energy was then

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going into the inferior parts of her personality, so these numerous serpents might show that the activity is below at present.

Dr. Jung: Yes, we came upon that symbolism before, and I said the plurality indicated too much libido in the serpent world. Now the serpent world is very clearly the intestinal life which psychologically means too much unconscious life. And here is the same statement that there is too much unconscious life. Therefore that symbol is unduly stressed, there are too many serpents, and the egg itself, the part that should really perform that evolution, seems to be lifeless.

Mr. Baumann: In a former vision she was going up to the eternal city with Pegasus. A woman was lying upon the earth crucified, and a voice said: "You have fructified the earth too long."

Dr. Jung: That was another statement of the same sort. There was too much emphasis on the lower regions.

Mrs. Crowley: And yet that was necessary because there had been too little before, it was all above, so it is a natural process.

Dr. Jung: That is quite true, but too much above does not justify too much below. If there is too much libido above and it comes down with a rush, the cellar is filled and there is too much below. Now she continues:

A great crowd of people pressed close to me, threatening me. I cried out: "This is an egg." They answered: "It is only granite."

What does the great crowd of people mean?

Mrs. Sigg: The collective unconscious.

Dr. Jung: But the collective unconscious can be expressed by many symbols, by the sea, by a wood, or the earth, for instance. What does it mean when it is represented by a crowd of people?

Mr. Baumann: Public opinion.

Dr. Jung: Yes, in that case the collective unconscious does not appear in its natural form, but as projected into many people. It often takes on the aspect of humanity itself, and then all reactions which would be connected with natural phenomena are connected with human beings, so that they seem to function almost like waves of the sea, or like the winds, or lightning, or earthquakes. The individual then reacts in a very peculiar way: he is overwhelmed, flattened out by collectivity; other people appear as if they were elementals, evil spirits, God knows what. In this case it is obvious that the collective unconscious is projected into public opinion—other people—and they are apparently threatening her. Now what is the threat?

Mrs. Sigg: "It is only granite."

Dr. Jung: Yes, nothing but a point of view. Collective opinion says it is

nothing but granite, nothing but matter; it has an egg shape but it is not an egg. But she almost desperately clings to the hope or conviction that it is a real egg, opposing the deprecating public opinion that it is "nothing but" granite. She says:

They mocked at me and came nearer. I was afraid that they would crush me against the egg and put out the flame on my breast.

You see, this symbolism shows that she really does look at collectivity, humanity as a whole, as a sort of elemental power, like a wave that hurls one against the rocks, or a rolling stone that crushes one flat. The throng is like rushing waters, it threatens to crush her against the egg, and thus put out the flame that is in her breast. Now what about that flame? We spoke of it before.

Mr. Allemann: It is the beginning of consciousness, of individuation.

Dr. Jung: Yes, and it is the little red flame which one sees at the bottom of the triangle in the center of the *anahata chakra*; there consciousness dawns, not as mere conscious reactions, but consciousness in its own right. I have often explained it in relation to our emotions. When one is overwhelmed by emotion, identical with the emotion, one is in *manipura*; but if one can say, "I am angry," or, "I am sad," and draw conclusions from that, one behaves despite the fact of the emotion. Then one is in *anahata*, and that is the beginning of independent consciousness, the beginning of human freedom. Otherwise one is a victim, merely the prey of ill temper or a bad mood, one is just like an animal; only when one can stand up against it and assert one's existence is one human. Above the diaphragm, no matter to what extent one is an animal, one is conscious of what one does, and insofar as one knows, one is liberated; there is the first inkling, the first little flame of consciousness. Therefore it is exceedingly precious, and this woman, as you know, always has to shield that flame, which is so threatened by the winds of the world that it can be put out at any moment. She is always anxious to keep it alive, to keep consciousness alive, against the terrible onslaught of the powers of *manipura*.

Anahata is also the place where one first beholds Ishvara, the Lord, the symbol of completion. Psychologically, then, she is just painfully maintaining the hope of staying in *anahata*; but she is by no means clear of the fires of *manipura*, there is always the possibility of dropping back into the fire crater. So that flame is her individual, independent consciousness which, according to the Tantric yoga, is meant to increase in independence and detachment, till it can finally be liberated from the laws of karma, from mere events. That would amount to the complete detachment in *ajna*, the highest center, the detachment of consciousness

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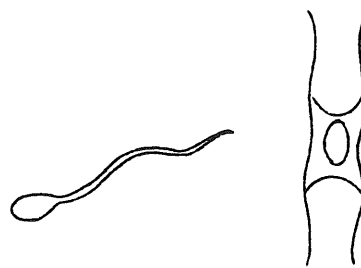
which you may have read about in *The Secret of the Golden Flower*.⁵ Now if public opinion, the projection of the collective unconscious into several people, should overwhelm her, the nether regions below the diaphragm would put out the flame; her consciousness, inasmuch as it was an independent factor, would be engulfed by the fires concentrated in the abdomen. That threat has a certain purpose. There was that doubt, that hollow-sounding armor, for instance, so even to her the egg is not surely alive. She says it is an egg, meaning that she hopes it is an egg. But her collective opinion is saying all the time: it is "nothing but," that is dead matter, don't worry about it, it is hopeless. And if she believes it, the unconscious will close over her and bring her back into the reach of *manipura*, where animal life remains forever. All primitives are in *manipura*, and anyone who is the prey of uncontrollable emotions and moods, who goes under and runs away from his emotional life, is in *manipura* altogether. So to her it is absolutely essential that this vital flame should not be put out; it is in order to make her realize this that it is threatened. She has the opportunity here to learn how important it is that this egg should *not* be made of granite, that it should be hollow and that life should be inside. Now she goes on:

I seized one of the threads which hung from the egg, and using it as a whip, I struck at the crowd.

This is very peculiar, an ordinary egg has no such threads. But do you know what eggs really have threads attached to them?

Answer: The eggs of fishes.

Dr. Jung: Yes, sharks' eggs, for instance. Here is a schematic drawing of a shark's egg. These tails or threads are called whips. And there are



certain microbes that have about this form: like little snakes. They are called *Geissel-tierchen* in German, which means little whip animals. Our

⁵ *Ajna* is the sixth *chakra*, at the point between the eyebrows; *sahasrara* is the highest *chakra*, at the crown of the head.

patient has an excellent zoological education so she naturally knows about fishes' eggs, but why should this egg have threads?

Mrs. Sigg: Because it comes from the unconscious, the sea.

Dr. Jung: Yes, it has been a content of the sea, it is washed ashore from the sea of the collective unconscious. She continues:

They drew back. I turned again toward the egg, saying: "I hold them back. Open unto me." The egg divided into four parts. The yellow yolk poured forth upon the ground and swept up, covering my entire body. Then I knew that I could not be hurt and I turned toward the people without any anger.

So she stands up for her own belief, she defends the egg, or herself, against the crowd, meaning that she defends her intuition against the creed of the crowd that believes it is nothing but granite, nothing but matter. In this vision she holds to her highest conviction, and the effect of it is that the egg instantly shows life, spontaneous activity, it divides into four parts. What does that mean?

Mrs. Baynes: It means that the process of maturation has begun.

Dr. Jung: Yes, the process of development begins in that way, and it is particularly visible in the eggs of lower animals. It is the same in higher animals, but to demonstrate it in zoology the egg of the sea urchin is often shown, where it is possible to see how the center divides in a very regular pattern. This is perfectly known to her. So that the egg shows signs of life is due to the change of her attitude. First she was more or less convinced by collective opinion, but now she feels that if she should accent such a standpoint, the flame of *anahata* would be put out, so she clings to the flame and therefore the egg begins to develop. She says: "Open unto me," and the egg opens, enveloping her in the yolk. It is as if she were received by the egg, as if she became the living germ inside, and would eventually be reborn from it.

LECTURE II

25 January 1933

Dr. Jung:

Here is a question by Mrs. Baynes: "Would it not be easier to understand this vision of the granite egg if we held to the idea that the egg belonged to the bird rather than to the fish family? It is difficult to think of a fish egg having a yolk. It is true that birds' eggs do not have strings, but I think a yolk should take precedence over a string in the matter of egg diagnosis."

There are many things that should be but they are not! As a matter of fact, that is a very doubtful egg anyhow. It is not of this world, so we can only put it down as a curiosity that this granite egg contains a yolk and has the qualities of a fish's egg—or it also might be a bird's egg. In the unconscious anything is possible. Of course the fact that the real origin of the egg is absolutely mysterious also makes a particular sense. So we must leave it as it is, it is of uncertain origin. For many things of this kind I apply that famous phrase from Napoleon's Code: "*La recherche de la paternité est interdite.*"¹

Mrs. Schlegel: We have a proverb: "Weder Fisch noch Vogel."

Dr. Jung: Yes, neither fish nor bird, one cannot say to what family it belongs really.

Now we will continue the visions. The last thing we mentioned was the fact that the granite egg opened and our patient was enveloped by the yolk and she said: "Then I knew that I could not be hurt and I turned toward the people without any anger." In how far is it understandable that the yolk should be a protection against that threatening crowd?

Mrs. Sigg: It might be a parallel to the myth of the dragon's blood that protected people.

Dr. Jung: Siegfried is a very typical example; he bathed in the blood of

¹ "The investigation of paternity is forbidden." The Napoleonic Code: French civil law notable for its clarity and fairness; named Code Napoléon in 1809, it was renamed Code Civil in 1870.

the dragon and thereby acquired his invulnerable skin. But here she is surrounded by the yolk. What condition would that be?

Mrs. Sawyer: She is a germ.

Dr. Jung: Yes, though it is difficult to imagine how the thing happens. The egg opens and simply swallows her, and naturally she would be safe inside. She would be in a sort of embryonic condition, in the womb again, or in a state of rebirth. It is a very peculiar condition. How do you explain it?

Mrs. Sigg: At any rate the other side of it is that she would be reborn as a hero.

Dr. Jung: Mrs. Sigg means that she would acquire the heroic attitude, because such a miraculous rebirth always produces the hero, that is the meaning of all rebirth rites. For instance, the honorary title of the high castes in India is twice born. And Christians—if they are baptized—are twice born, and thus given special protection against the perils of the soul. They are received into the body of the church and stay forever in the womb of the mother. Therefore they say: *Extra ecclesiam nulla salus*, outside of the church there is no salvation. So the granite egg is the building, the walls of the church, and anyone inside of the church is within the yolk, or within the womb, and is protected like a child in the mother's lap. But, naturally, one is then not an ordinary human being; the second birth makes one a child of God. You see, it is the idea of the sonship of the Christian man; through baptism one becomes a child of God, no longer a child of man. That is clearly portrayed in primitive initiation mysteries: the boys are taken away from their families and told that they are going to die in the initiation or are already dead; then they are revived and instead of being children of ordinary mothers and fathers, they are sons of the god, or of the spirit. In certain tribes they learn that they are the descendants of their totem animals, and as such are also of more than human birth. The ancient Egyptians had the same idea: in the so-called birth chambers of certain temples are representations of the pharaoh's second birth, showing how he was generated by the sun god and goddess, how he was born, and thus became the son of god, the substitute of god on earth. So this is an archetypal idea, and the symbolism here is just a paraphrase of the age-old symbolism, it is the same idea expressed in an entirely new and individual form. This woman enters the mystical egg—or the world egg, the cosmogonic egg—a very primordial condition in which she is quite unnaturally, or one could say metaphysically, protected against the onslaught of the crowd.

We spoke last time of the crowd as symbolizing collective opinion, and

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collective opinion always tries to convince one of the fact that one is an ordinary human being. And that is what man has always tried to escape, for to be only an atom, one grain of sand in the Sahara, makes no sense whatever. There is no meaning in being just a part of an accumulation, one cannot live. Therefore humanity has always had the tendency to develop a point of view which would protect them from this tremendous danger, the standardization and stultification of the individual. The people who represented those ideas have tried to shield mankind against the kind of mentality which is now on top in Russia, for example. Now what does it mean that she can turn to the people without anger?

Mr. Baumann: She is detached emotionally.

Dr. Jung: Exactly, she mentions the fact that she is no longer emotional. That emotional attachment is *participation mystique*, which has the peculiar effect of making one simply part of an agglomeration. According to the system of the *chakras* she would now be at least in *anahata*, above the diaphragm, no longer in *manipura*, the center of *participation mystique*. At this moment she says: "I saw a dark veiled woman withdrawn from the crowd." Who is that?

Mrs. Crowley: Herself, but veiled and therefore still unconscious.

Dr. Jung: Yes, but why should she see herself as a dark veiled figure withdrawn from the crowd?

Dr. Reichstein: It is a kind of *sthūla* aspect of herself.

Dr. Jung: That is right. And within the egg she got the *sukshma* aspect of herself. I must explain to those who have not been here that the *sthūla* and *sukshma* aspect of things are two terms used in Tantric philosophy. The *sthūla* aspect is the external concrete aspect. For instance, to see a crowd of people as merely an accumulation of people would be the *sthūla* aspect, the material aspect. The *sukshma* aspect would be the inner meaning of humanity, the realization that, although it is a crowd of people externally, we are really all one—I see myself in everybody. So the inner aspect of this symbolism, the idea of being spiritually protected within the egg, is the *sukshma* aspect. This woman is withdrawn, behind a granite wall, mind you, therefore inaccessible, invulnerable. But other people would say she was stiff and cold and inhuman; looked at from without, from the *sthūla* aspect, she is like that dark, obscure, mysterious, veiled woman. Now why does the *sthūla* aspect suddenly come in here at the moment when she recognizes herself as being detached?

Dr. Reichstein: In order not to have an inflation. Otherwise she might identify with the god-child. But now that she sees herself in reality, in the other aspect, she can make out that these things are only inside her.

Dr. Jung: Exactly.

Mrs. Crowley: She is the god-child and therefore she sees from the other side.

Dr. Jung: But why should she remember the *sthūla* aspect at that moment?

Mrs. Crowley: Because she has the two sides, she is now having the experience of both.

Mrs. Sawyer: She must know what effect she has on other people.

Mrs. Crowley: It is more a connection with the shadow self.

Dr. Jung: Well, Dr. Reichstein has given a perfectly satisfactory explanation. He says, if you have undergone a second birth, if you are in the position of the hero child, there is danger of inflation, and therefore she should be reminded of her *sthūla* aspect.

Mrs. Sigg: It might be a hint that she does not see herself in the characteristic human form, because she is veiled all over.

Dr. Jung: That is another possibility. After the second birth, she suddenly discovers how the thing looks from the outside. It is as if she said to herself: "That is all very well, but how is it really?"—only something withdrawn and veiled and inaccessible. It might suddenly seem negative to her. At first, she would perhaps say: "Is it not marvellous, I am God's child." And then up comes that other aspect: but what are you in reality? We must see what the text says in that respect, in order to know how to value this fact of the veiled woman.

I said to her: "Why do you not mock at me with these others?" She answered: "I am indifference." I struck her down (she is exceedingly violent with these figures), then moved onward from the dark rocky defile.

She is still in that rocky defile that was blocked by the wheel. And the veiled woman herself declares that she is indifference.

Mr. Baumann: I should say that a person who has had the *sukshma* experience of being very isolated on that level could never again be within the crowd, it would be quite impossible.

Dr. Jung: There is obviously some trouble with her social feeling, or her collective condition, but the question is, how can we value the apparition of that woman?

Mrs. Crowley: Again, it seems to me that having had both experiences, within and without, she can now be quite indifferent, either one or the other.

Dr. Jung: But why should she strike herself down?

Mrs. Sawyer: I think this particular patient, as you described her to us, would hate this figure and be reminded of her own previous condition.

Dr. Jung: Don't you think she hates her just because she is indifferent? She hates indifference because that is the *sthūla* aspect of detachment. She has had the experience of being detached, but then comes the *sthūla* aspect which is the point of view of the crowd; they would call it apathetic indolence, laziness, indifference, by no means detachment. And the point which we always have to keep in mind is that this profound doubt is within herself, she herself is not at all certain whether it *isn't* indifference. Therefore that violent gesture. Such a violent gesture against a mild criticism is suspicious. When a person tells me that he feels tremendously detached, I sometimes say: "Don't you think you are just apathetic, indifferent?" It can be something exceedingly cheap. A lazy dog is very detached. A Negro can be absolutely detached, he can watch the white man toil and struggle and sweat and be quite detached as long as his belly is full.² So that might be just ordinary indifference, and it is quite possible, I think even probable, that she herself thinks, "Oh, perhaps it is just indifference." In that case, she is no longer protected, she is thrown out of the egg and attached to the crowd; then she is vulnerable. That suspicion sticks in her like an arrow, therefore she must strike down that figure of indifference. You know, if someone makes a remark about us that hits the nail on the head, we always declare emphatically, "Oh no! Surely not!" For instance, if one asks such a simple question as: "Perhaps this is a resistance against your husband?" "Not at all, don't insinuate such an awful thing!" So that has become almost a principle in practical analysis, then we know we have struck home, there is no doubt about it; otherwise defense would be superfluous.

Mr. Baumann: I just read a very interesting book called *The Man in the Mirror*. A man is looking in a mirror and out comes his shadow, whom he has not known before. This creature is a very vivid dashing fellow and up to all kinds of tricks. The old man enjoys it at first and becomes detached from his family circle, but later he cannot stand him, he kills him and throws him in a well.

Dr. Jung: Yes, and there was another story, which was made into an excellent film called *The Student of Prague*.³ He saw his shadow stepping out of a magic mirror, and he sold it to the devil. The shadow did all

² See above, 4 Feb. 1931, n. 2.

³ Jung mentions *The Man in the Mirror* and *The Student of Prague* in *Dream Analysis*, p. 49, where he notes that the book was by Adelbert von Chamisso and titled *Peter Schlemihls Wundersame Geschichte* (orig. 1814; tr. as *The Wonderful History of Peter Schlemihl*, 1844, 1923) and that the film, *Der Student von Prague* (1926), "seemed to make the Germans realize their own duality" (S. Kracauer, *From Caligari to Hitler* [Princeton, 1947], p. 153). Jung mentions the film again in *Zarathustra*, p. 122.

kinds of evil things that finally led to the tragic end of the student himself. The shadow is the *sthūla* aspect of everything. And as long as we are living in the *sthūla* or the shadow world, which is *muladhara*, we must at least realize how things look from the *sthūla* side. We have to accustom ourselves to the fact that most of the great and beautiful things in the *sukshma* aspect look rather negroid in the *sthūla* world. This is a funny and a tragic fact. It always reminds me of the words of a mad old Negro woman when I was examining her in the insane asylum in Washington.⁴ She had a lot to say about her religious experiences *entre autres* that she had had a special encounter with God; she said: "God is not up there, that is what they say but I know better, God is inside, God works in me like a clock, funny and serious." So one of the greatest religious experiences, the experience of rebirth or renewal, which is a very serious and powerful and beautiful thing, even that has a *sthūla* aspect which looks quite different, very dark, and it might look very ridiculous. And that is serious, for according to some opinions the thing which is beautiful inside should be beautiful outside too. But what is beautiful here is not beautiful there, there are always the two aspects, so it is a curious fact that spiritual beauty is not always particularly agreeable in the *sthūla* world. I could give you many examples of this, and you probably know of some in the history of religions. For instance, the fact that when the disciples had their remarkable experience of the second birth, the descent of the Holy Ghost at Pentecost, and came out into the street afterwards, the crowd said that they were full of sweet wine, that they were just intoxicated. That is the *sthūla* aspect of a spiritual miracle. And that is not only a foolish mistake, it *has* that aspect, it is a fact. So to know what a thing is worth, one must always know what it is inside, what the *sukshma* aspect is too. Now the fact that our patient strikes down the *sthūla* aspect simply means that it is very powerful; so we may expect something from that aspect which will be a stumbling block, it will turn up as a snag later on. She is now feeling her way down the narrow defile, and she says:

I came upon a barrier, a man with a woman above him and a woman below him lay across the path. The man had phalli for hands and a hand instead of a phallus.

⁴ St. Elizabeth Hospital, a federal psychiatric institution. Jung was there in the fall of 1912 while he was in the United States to lecture at Fordham. He described the hospital visit in *The Freud/Jung Letters* (11 Nov. 1912) and again in *Symbols of Transformation* CW 5, par. 154; *Psychological Types*, CW 6, par. 747; "The Tavistock Lectures," CW 18, pars. 81ff.

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You see, it was not a real man, he was in every part a phallic symbol, like one of those grotesque antique statues of Priapus, the phallic god.

He begged me to unchain him: I did so. Then he fell to the ground, and I stepped over him to continue on my way.

What is this obstacle?

Miss Hannah: Sexuality.

Dr. Jung: Very obviously.

Mrs. Sigg: I thought the symbol would mean an aspect of creativeness, it is a symbol of generative power.

Dr. Jung: Oh no, that is much too optimistic. That is the *sukshma* aspect, but we are concerned with the *sthūla* aspect, and we must first taste the particular flavor of such obscenity. We apparently cannot get on without it. Now why such a symbol here? You see it was not in vain that we spoke of the *sthūla* aspect. To what does that refer?

Miss Wharton: There was something wrong with her sexuality or it would not have been there as a barrier. I think she had to plunge into that in order to get on.

Dr. Jung: But into what? This is entirely symbolic, it is a phallic symbol, a Priapus, a woman on top of him and a woman below him.

Miss Wharton: It might lead to all sorts of orgies.

Dr. Jung: You are quite right, it looks like an orgy, but what does that mean?

Dr. Reichstein: I think the Christian attitude, that sexuality must be bound down, should be taken into consideration. But only as long as she was in *muladhara*; in *anahata* it is no longer necessary. On the contrary. She is bound as long as he is bound, but if she frees him she will be free too, she frees herself by freeing him.

Dr. Jung: You are absolutely on the right track. You see, here we have a symbol which again seems to be a barrier, she cannot move on smoothly. First it was the wheel and those hands which tried to seize her, and now it is this obscene symbol. Remember, she is clinging to the state of the twice born who is spiritually protected and detached, whom nothing can get at. And the worst thing that can get at man, the most efficient thing, is sexuality, for that is the power by which everything becomes real, by which man is bound, fastened to the world by iron chains which cannot be broken. Now if one is immune against attachment, one is also immune against sexuality; therefore, unexpectedly enough, the very first problem that turns up after that most spiritual event of the second birth, is the problem of releasing sexuality. For why should it be bound if one is immune, if one is no longer accessible to the world, no longer bound by

participation mystique? Even sex cannot fasten down the twice-born one. Therefore it makes no particular sense to have sexuality fastened down like a dangerous demon; to the one that is twice born everything must be allowed; you see, that is the inevitable sequence. Therefore the twice-born one always had the prerogative of what Nietzsche calls the *Herren Moral*, meaning the morality of an absolutely independent feudal lord, who is not responsible to anybody. In the East they tell any amount of funny and indecent stories about the *gestes* of the twice born, particularly the very holy ones. For instance, Madame David-Neel,⁵ the French traveler in Tibet, tells the story of a great and saintly Lama. It is a little indecent—but not very.

A young girl went to the well to fetch water. It was rather a lonely place and suddenly a very disreputable-looking man came out of the wood and tried to rape her. She defended herself as well as she could. She was quite serious, and you know a woman who really defends herself can never be raped⁶—so she won out and ran away with torn garments to her mother and told her what had happened. And when the girl described him, the mother exclaimed: "My child, you have done a great wrong, that is the great Lama and you should have given yourself to him. Go back to the well and say you are ready." So the child, terribly frightened, went back to the well, where the master was sitting in deep contemplation, and she said she was ready for him. But the master said: "You are too late. Do you see those two asses in the compound? They have just had intercourse, so the thing I wanted to prevent has happened. A very rich evil man died a few minutes ago, and I knew that he needed rebirth; you were the first woman I saw, so I instantly made for you, that his soul should enter your body and thus have a chance of liberation; but since you refused, the soul went into the ass and he will now be born as an ass." You see, that is the *sthūla* aspect, which may be very disreputable, even criminal. Well, that is a story such as is told in the East.

So we must not be too frightened by the most obscene aspect of that barrier. Obscene symbols are very rare in these visions, we have hitherto encountered almost none, only faint allusions, so that with a bit of discretion we could avoid them. But since that thing is the barrier on her

⁵ Alexandra David-Neel (1868–1969), French explorer who traveled extensively in India and China and was one of the first Europeans to visit Tibet. Jung mentions her again in *Zarathustra*, p. 697.

⁶ This was an unexamined myth prevalent in obstetric and gynecological textbooks of the day and common in folk belief. See, for example, B. Ehrenreich and D. English, *For Her Own Good: 150 Years of the Experts' Advice to Women* (New York, 1979).

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way, it would also be a barrier on our way if we should not discuss it. Its peculiarity is that it is not a real man, it is, one could say, a phallic symbol, and it is embedded between two women, one below and the other above, suggesting something very orgiastic, utterly immoral. But the fact that a phallus is used as a symbol suggests that this probably has also a *sukshma* aspect. On the *sthūla* side it would be most disreputable, but since it is a symbol, we have the confidence, given by the symbol itself, to suppose an important *sukshma* aspect. Now how would this obstacle work out in real life? For she will certainly encounter it on her path.

Mrs. Crowley: She is inside of the granite egg, and upon coming out, she not only sees things with normal eyes but must also experience them. Being in the *muladhara chakra*, she must have more human relatedness perhaps.

Dr. Jung: Well, I would say, since she is going through the experience of rebirth, she has to encounter the problem which is the necessary counterpart of rebirth. For what would befall a person who was removed to a higher level by his spiritual rebirth? You see, when we speak of spiritual rebirth we always apply instinctively the Christian prejudice that we are removed to a higher level. We identify with the symbolism of the life of Christ, who received a second birth in the Jordan when he was a man of thirty. That was the beginning of his experience of the divine vocation. When he was declared to be the son of God, the divine man—the Purusha—entered him and made a god of him, and then was supposed to have left him in Gethsemane before he died. That was the Docetic teaching, which was declared to be heretic and persecuted by the church later on. This Christian legend naturally leads to the idea that through rebirth Christ was removed to a higher sphere, free from sin and any admixture of diabolical fraud—to use ecclesiastical terms. But if you look at the subsequent events in Christ's life from the standpoint of the pious Jews of those days, who were called Pharisees, you have an entirely different picture. They would say: "You see what that second birth meant, you see the consequences of such magic performances, which are not allowed or foreseen by our religion; that man was seditious, he was plotting with the lowest mob, he consorted with prostitutes and the Roman tax collectors, he went about with fishermen and stupid riotous folk, and he taught the most abominable things."

You have heard the story of the man whom he met working on the Sabbath day, an appalling offence, and Christ said to him: "If thou knowest what thou art doing, thou art blessed, and if thou dost not know, thou art cursed." Unheard of! Terrible! If such things were repeated in our days of morality, if, for instance, a man were blest for stealing your

watch just because he said he knew he was stealing your watch, it would be considered most dangerous teaching. Another awful offence was that Christ said, "Resist not evil." And in the parable of the unjust steward, he taught those people to cheat and defraud and thief, and to make friends with rich people, so when they had no more money to live on, the rich people would give them shelter. Finally he was put to death in the most despicable way the Roman world could think of, he was crucified like a riotous slave. So of course the pious Romans would say, "*That* is what you call rebirth!" Then, you remember, Nicodemus asked how it was possible for a grown man to go back again into his mother's womb; he understood it very concretely. Naturally it was supposed that Christ was teaching nonsense, that he was like John the Baptizer down at the Red Sea, encouraging communistic Bolshevist ideas, most immoral stuff, so he well deserved his fate. Now all that was the *sthūla* aspect. We only know of the *sukshma* aspect, and there the real spiritual rebirth lifts one up into a higher sphere, most marvellous, where we are above sinning, detached from the world, where nothing evil can happen to us.

But the reality of the unconscious development shows us that the very next thing we come up against in this case is obscenity, the release of sexuality, for instance, of the dark or evil side, exactly as it happened in the Christian legend. What was the next effect of John's initiation of Christ? Have you never read the New Testament? Or heard of it?

Dr. Strong: The time when he was taken by Satan up to the heights?

Dr. Jung: Yes, the encounter with Satan. He was not tempted by sexual licentiousness, but by the licentiousness of boundless power, which is an orgiastic devil just as much as sexuality. You see, he would not have had the psychology of a libertine. Being an illegitimate boy of very poor people, he naturally encountered the devil of ambition as a consequence of his initiation. Having been reborn, being the son of God, the next thing was that he ran right into Satan. And that is what happens here, this is our patient's Satan. For she is not a poor illegitimate child with a terrible ambition to become somebody; she belongs to the well-born Pharisees whose only problem is what they can possibly do with their libido, whether they cannot raise hell a bit. It is inevitable that this woman would encounter just such a barrier—it would fit her particular kind of psychology. I don't speak of psychological typology here, but of the social type, the kind of psychology that is probable in her case. The people who possess don't worry about having more power; possessing power already, they are more interested in how to spend what they possess, to spend their libido. So the devil of lust is always the problem of the one that has power. But with the one who does not possess, who is in

a powerless condition, it is the devil of power—what one can do to be someone, to have influence—and everything else is subservient to that.

These two types of psychology are also expressed in the methods of psychoanalysis. Freud represents the problem of lust; he would be the powerful father who possesses, and does not know how to spend it. Adler, being poor, proletarian, is concerned with the problem of self-assertion, how to play a role, how to make an impression. Therefore he would never speak of the *Lustprinzip* as Freud does,⁷ but entirely of how to arrive at power, or the mistakes one makes when one craves power. His idea is social adaptation, how to be on the level of the people who possess, that is the final goal, and he never troubles about how the people feel who are there—as if, once there, the world would be entirely different. A poor devil without a cent to buy his lunch today would be only interested to know how to get that cent, and doesn't know how it would be if he inherited a million dollars; he dreams that there would then be no problems, but of course if he had it he would be beset by just as many devils, if not more. It is not quite certain about that; we have a Swiss proverb which says: "Behind every rich man there is a devil and behind every poor one there are two." That is something for philosophic consideration. So from such a fantasy you can conclude as to the social status or the social psychology of an individual. Our patient is bound to meet such an obstacle. In the life of Jesus, there was not the problem of the one who is in power already. If he had been a Pharisee, his problem would have been something like this, there would have been a barrier of licentiousness.

Now this barrier of licentiousness always means that in order to go on, one has to deal with this particular temptation. It is a real problem; one does not receive spiritual rebirth in vain, but for quite a definite purpose. And it is not that you are lifted up into heaven where it would not make any difference, because the whole of heaven consists of twice- or thrice-born ones, and if you are received into the assembly of lights and are a little candle, you are nothing. If you are reborn as a candle, you will be sent into the darkness; no sooner is your rebirth rite over than you are sent right down into hell with the just and the unjust. So this woman is immediately confronted with the thing that contradicts her spiritual rebirth in the most conspicuous way, she will be exposed to such a situa-

⁷ "Pleasure principle." See Freud's *Jenseits des Lustprinzips* (Vienna, 1920; tr. James Strachey as *Beyond the Pleasure Principle*, London, 1955 standard edition XVIII, 7–64), where he describes the drive to seek pleasure and avoid unpleasure, along with the compulsion to repetition, as basic human drives.

tion. I cannot go into the personal history of the case, of course, but you may be sure she is a human being and therefore confronted with the problems which everybody is confronted with, and if you want a practical example, take your own case, you have enough to bother about. So leave this woman to her little obscenity and look for your own—unless you are blessed with the power devil. I don't know which is worse.

Miss Wharton: I don't see that it does us much good unless you tell us about the case and how she dealt with it.

Dr. Jung: Oh no, we are all monkeys in such a case. If I say, "This is the trouble," then you think it is the trouble with you, and that you must imitate that particular individual. The disciples said that Christ was crucified for everybody, so we simply fit into the church by the imitation of Christ, we are all substitutes. None of them understood what the Master really meant when he said: "Ye are Gods." That means, you have to undergo the divine tortures too, since you are the sons of God. But they did not understand it; that they all just imitated him was the first tremendous mistake, such as always happens when the truth comes into the world. So if I should tell you any particular solution, you would apply it to yourself. In a woman, for instance, the animus devil says in such a case, this or that *ought* to be done, and so you would be tempted to say: "Ah, that is what *I* ought to do." One is only too glad to jump out of one's own skin and into somebody else's. And then you would say the patient was wrong, it does not work, and that I am wrong in telling of the case. I have experienced most extraordinary things in that way. If I mentioned the fact that it was the usual thing for people to marry, it was interpreted as: "Dr. Jung says you ought to marry this particular individual." Or if I said: "Naturally there are cases of adultery, such things happen," it was repeated as: "There *ought* to be adultery." People become imaginative about it because they refuse to produce any imagination about their own cases. But mind you, everybody's problem is individual and nobody can say what the solution for another individual will be. Everybody wants to have his way prescribed so that he has not to bother with it. That is what we hate the most, because we have been taught that any occupation with ourselves is morbid, so we make a morbid thing out of a most legitimate occupation. Instead of bothering about themselves, everybody bothers about everybody else. It is like the two peasants: one was standing at the hedge, looking into the other's garden and saying that the salad or the potatoes ought to be grown in an absolutely different way, and in the meantime his own garden was a wilderness. Therefore I always refuse to enter into personal psychology. Instead of trying to imagine what that woman's solution would be, answer it by your own case, then you have the only true answer; you have to learn what this woman had to learn, to

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have imagination about her own problem. But when it comes to yourself, you say you don't know, you are helpless.

You see, the logical conclusion is that, since she is reborn and therefore spiritually protected, there is no use in having the phallic god bound, she can unchain him. Those sad veiled gods of which Nietzsche speaks, can be unveiled, you can look at the truth without being hurt, you are detached and can objectively watch what they will do if unchained. But inasmuch as you are attached, inasmuch as you are in *participation mystique*, you will be filled with panic because you don't know what is going to happen, what that phallic god might do. Therefore he was bound. So you must be very sure of your spiritual protection when you try to cope with this problem. She has now unchained him, and then she says: "He fell to the ground, and I stepped over him to continue on my way." He was the obstacle and she now passes it and goes on.

He tried to follow me. I said—"Return to those two women and make your peace with them. Then you shall follow me." The man turned back. I went down the steep and narrow path.

This is like the wheel again, the same psychology. She was protected against the wheel by the armor she had put on, and in this case she is inside the spiritual egg, as if in a protective aura; therefore she is untouchable, invulnerable, she has overcome this hindrance. Now what would you think about the fact that he tries to follow her?

Mrs. Sigg: Stepping over the problem does not mean that she has no longer any connection with it.

Dr. Jung: That is true. For why does he follow her?

Mrs. Sawyer: He seems to be subservient to her, I mean he is not in a commanding position.

Dr. Jung: He goes after her, but we see from the subsequent events that she can command him to return. But that he tries to follow her means that the problem clings to her; he is not so detached, there is a connection, for, after all, in the *sthūla* aspect she is all under this problem. Therefore she had to be reborn, in order to have a certain objectivity, or to keep a certain distance from it. Although she consciously makes him return, as if his connection with those two women did not concern her, there is nevertheless a secret relation that pulls him after her; so she advises him to make his peace with them and then he can follow her. That would be the man between two women, which is always a tremendous problem. Or it may be a woman between two men. Obviously it is some such problem, and it will take care of itself provided she is inside the egg, reborn spiritually. Now a problem that takes care of itself sounds very easy, yet in reality it has one most disagreeable aspect. When

you take care of the problem yourself, you do something to it, you solve it, work it out; but when the problem takes care of itself, you are the victim, then it is as if you were under the millstone. So in reality it is not so simple; despite the fact that you may turn your back to it, you are in no way out of it—we are more likely to be crushed by it. I should therefore say that she takes it pretty lightly here, there is something which does not please me. She steps over it as if it were nothing, yet from the *sthūla* aspect and from the human aspect, it is a tremendous problem from which nobody escapes easily. Apparently she handles it with a grand gesture, as if she were a goddess. It seems to be almost an inflation.

Mrs. Sigg: I don't quite understand why you do not interpret this Priapus man as an animus figure.

Dr. Jung: Of course it is an animus figure.

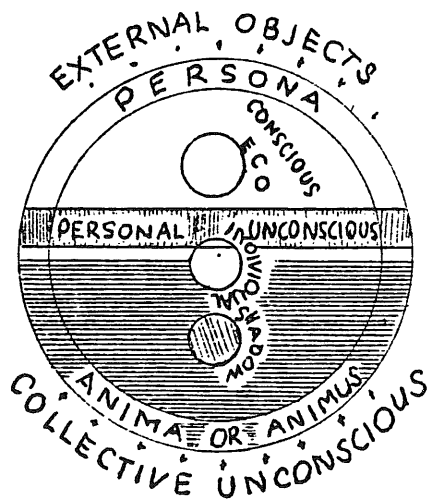
Mrs. Crowley: Would not both those women with whom she asks him to make peace be shadow figures theoretically? So from that point of view it would not be dealing with the animus correctly.

Dr. Jung: No, it would not. The animus should not be left with the shadow, for he then marries the shadow and there are two against one. It is a very dangerous situation theoretically, because the minor part of the human personality, the shadow, falls under the animus, gives all its specific energy to the animus. The same thing happens in a man's case naturally: his shadow can be the prey of that powerful female, the anima, and then it is a case of possession. One must separate the shadow from the animus or anima. Therefore one of the most important parts of analysis consists in the understanding of the negative aspects of oneself, all the negative qualities one possesses. Also it is absolutely necessary in this experience of rebirth to see the negative or *sthūla* aspect of such a fact, and that is very much against our feeling; it hurts our Christian prejudice, because we think rebirth is something very wonderful, very noble, which could not possibly have such a negative aspect. But it has and we ought to see it. If we don't see the negative side of what we do, what we are, we are possessed. The first thing in a case of anima or animus possession is that one asks, "Now where do you not see yourself?" If a man is completely identical with his anima, swallowed up by her, behaving like a baby, emotional and possessed by moods and so on, one must say: "Do you know what you are doing, how you are behaving?" And the same with a woman who is possessed by her animus, one must say: "Now what do you not want to do, what have you neglected?"—in order to make her shadow visible to her. Only through the understanding of unconscious aspects, as a rule, can we liberate ourselves from possession.

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Of course, there are other people who do not see the good in themselves, who live always below their own mark. Such people are possessed by the unconscious because they omit to see their good qualities, they explain them away because they are so used to seeing themselves in a negative light, they live in the shadow. They are those unfortunate birds that always put the wrong foot forward, they twist everything they do into something indecent and say: "Of course I am a pig, of course it is all wrong." Naturally their case is somewhat different, but they are no less possessed.

In this fantasy our patient is possessed by the animus, because he is connected with the shadow and therefore by no means as powerless as he seems to be here. So this is an anticipation, it is not real, for she can only be connected with the animus when she has done away with the other woman, when she has assimilated that shadow. The woman on top and the woman below is a mirror reflex of the psyche, which represents consciousness on top, the shadow at the bottom, and the animus in between. That is according to the rule, it is a typical scheme of possession. In the seminar report of 1925, or in the little book by Joan Corrie,⁸ there are diagrams to explain this. Above is the day, the conscious, and



below is the night, the unconscious side of our psychology. In the center of the conscious is the ego, and the unconscious is the realm of the

⁸ *Analytical Psychology*, lecture 6 July 1925, drawing 9, p. 129. Joan Corrie attended those seminars and based her book *ABC of Jung's Psychology* (London, 1928) on them.

shadow. The sort of husk outside of our conscious is that complicated system of adaptation which we call the persona, and the corresponding part in the unconscious, the surface we turn to the collective unconscious, would be the animus or anima function. Now when one thinks mainly from the conscious, as our patient probably would think, the ego is on top, and below or behind the ego *should* be the shadow, but there is no shadow in this case, because the animus has swallowed it. The patient is not associated with the shadow, and therefore the animus comes in and envelops the shadow; he then possesses the ego because there are two figures against one, which always produces a preponderance in the unconscious. So her status would be the sequence: ego, animus, shadow. Then you have that peculiar barrier. This is a wrong condition. The normal condition, the right sequence, is ego, shadow, animus. You see there are a number of reasons for being suspicious; it is again an unsatisfactory situation, we must expect to meet with peculiar difficulties. She must return to the problem of the *sthūla* aspect in order to get out of the possession. We may be sure that what she has seen hitherto is largely intuitive, anticipation rather than reality.

LECTURE III

1 February 1933

Dr. Jung:

The end of the last fantasy left us with the impression that our patient was passing too lightly over that peculiar vision, at least her words sound so. She stepped over that barrier and went on as if it were a relatively simple and easy thing to do. But, as a matter of fact, she leaves a considerable problem behind her; one would expect her to stop there, but she passed it like the wheel. And I think I suggested a parallel between the hollow sound she heard when the hands were tapping the armor, and the particular way in which she passed beyond this obstacle. Now what would one expect as the possible outcome of such an attitude?

Mrs. Crowley: That she had to face it again.

Dr. Jung: That is certain. But what do you consider to be the result of the vision? You see, the series of visions is a sort of unconscious piece of work, as if the unconscious were trying to digest or synthesize or elaborate something, and one feels definitely sometimes that a solution is produced, something rather satisfactory in the way of a symbol. Naturally every result is symbolic and transitory, nothing will remain forever; we must accustom ourselves to the idea that we are not going to find anything of an absolutely final and definite nature. We only get that impression from historical symbols, which are supposed to be eternal. But they are by no means eternal, they have changed their meaning from time to time—sometimes in short periods and sometimes in longer ones—even within the Catholic church, which is tremendously rigid concerning the life of the dogma. They hold that it is never dead, that it always lives and changes and develops. But with our symbols the frequency, or the rate of change, is far more rapid, because it is a process of individual production. So we cannot expect them to stand for a long time or to be wholly satisfactory; if they were, the process would come to an end. In the course of these visions, however, we have found symbols that contained and expressed something most decidedly. Now did you have the same feeling in this series? Is there anything here that appears

like a new thought or a new formula, something that seems to be satisfactory?

Mrs. Crowley: No, it did not to me.

Mrs. Sigg: The idea of the unconscious here seems to be that the animus represents one part of her being as it exercises an influence on two other parts, the women that are underneath and above. She first tries to pass the problem, and at the end has to send the animus back, so there seems to be a little progress.

Dr. Jung: You would emphasize this symbol of the phallic man? You see a particular value in that?

Mrs. Sigg: Not a value perhaps, but there seems to be too much libido of a certain kind in this Priapus figure. It is a hint.

Dr. Jung: I am quite satisfied with the fact that you emphasize that particular symbolism. Now let us see what else there is in this vision which might be equally significant. The opening of the egg, with the yolk pouring out and covering her up, seems to be the main content, and I must admit that this is not very important, it is an unsatisfactory sort of rebirth symbolism. But her discovery of that barrier is a decisive point, I should say. That conveys something, and the particular symbolism contained in the barrier might be important. In the drawing which I made of the three gods and the one goddess (p. 863), we touched upon the problem of the actual structure of our patient's conscious and unconscious. And here we have an allusion to two women and one man, but, as a matter of fact, there are three women because she is in the picture too. So she is here confronted with a new condition, but as it is not conspicuous she leaves it without seeing its importance. I think, however, that we should pay particular attention to this symbolism, one man and the two women plus herself.

Now on the ego side, we have just one female figure, herself. On the non-ego side we have two women and one man.

The man is abnormal because he is a phallic demon, he is somehow a bit overwrought, too much libido—there Mrs. Sigg was quite right. The former constellation was entirely different, three gods and one goddess on the unconscious side, and the ego alone on the other. But this time the number of the non-ego has been diminished by one and the sex character has changed; we have no longer three gods, only one; instead, we have two women, and one figure is lacking. The unconscious functions are autonomous and therefore personified as independent beings. Any unconscious trend, say a

<u>Non-ego</u>			<u>Ego</u>
	♂		♀
♀		♀	
<u>Non-ego</u>			<u>Ego</u>
♂	♂	♂	
	♀		♀

certain personal quality, has an autonomous life and is expressed in a personified way, as in the antique form of a demon or a god; therefore the four functions were expressed in the vision as gods. Now those two women have no divine or demoniacal attributes, but the man is a sort of demon. Do you think that this is more normal than the other condition? You remember, we said the three gods and one goddess was not quite what it should be. Well, I should say the condition where the unconscious male figure is the animus would be rather more normal; for the animus is a very mixed figure, only partially human and partially an autonomous content of the collective unconscious, just as the persona is only partially normal or human.

If you have to deal with a so-called human being who is identical with his persona, you soon understand how inhuman such a thing is. The persona is a functional system, and only apparently human. The human being is rather crushed by the persona, smothered and concealed by it. You will have the greatest difficulty in arriving at the human being behind that mask; to pierce the mask of the persona is quite a job. And the equivalent of a persona in a woman on the unconscious side is the animus (p. 891). On the conscious side we have a layer of psychical functioning which is caused through the contact of the individual psychical being with the world of concrete objects. As the psychical being influences objects, so the objective world influences the psychical being, not changing it altogether—it retains its original laws, its original determinations—but its surface will be changed, and we call that adaptation. In a foreign country, for instance, you take on new manners, you speak a different language, wear different clothes; your surface will be changed through the influence of the objective world on the outside and your subjective factors from the inside, and the layer thus produced is called the persona. That layer is an objective thing. It is, as I said, a functional system and not human at all. And the same happens towards the collective unconscious.

To objectify it, one could say the collective unconscious manifests in the unconsciousness of a situation. For instance, the situation here is conscious inasmuch as we know that this is a seminar about analytical psychology, and that this is Mr. So-and-So and Mrs. So-and-So. But hundreds of things are absolutely unconscious to everyone of us, and that creates an atmosphere which certain people feel; some are absolutely dull, but there are others who can be influenced by an atmosphere to the nth degree. That atmosphere is the collective unconscious, or the unconscious of a group, and it causes a peculiar unconscious reaction in every one of us. We all immediately create a certain kind of protective mechanism against it, or we adjust ourselves to it, according to circum-

stances. When you come here you don't wear a bathing costume, for example, you wear decent garments such as fit the situation. You react to the situation by putting on a certain seminar persona; and you do the same for or against the atmosphere, you put on a certain kind of animus or anima for the occasion. In the women a certain animus is constellated here, which you can often see; and in the men a certain anima, which you can also see. So the animus and anima correspond to the persona, they are the equivalent on the other side. I give you this explanation so that you can understand what such a change means, for something has happened since the last vision.

The situation with which we were then concerned was the three male gods and the one female god over against the ego. The ego may be more or less simple, or it may be identified at the same time with a function, or with a figure of the collective unconscious. In other words, one can be more or less inflated or deflated. In that former case our patient was confronted with a picture of the totality of the human being, the four functions, but they were expressed in that very particular way. We have already said that this was not correct because the masculine element was quite clearly predominating; there should not be so many male figures in her unconscious, it shows that the unconscious prevails. So we may conclude that she was inflated, overcome by it. There should be at least an equality, two men and two women.

Mrs. Sawyer: The hollow sound might indicate an inflation.

Dr. Jung: Yes, we have to deal here with a certain inflation. Now in the fantasy we have just dealt with, we have an entirely different picture. We have three feminine figures and one male figure. How would you designate the process that has taken place in between?

Mrs. Crowley: It is an *enantiodromia*.

Dr. Jung: Exactly, it is the movement one sees in the sequence of the hexagrams of the *I Ching*, there is always a change into the contrary. Therefore the word *enantiodromia*, meaning things running over into their own opposite—it is a transformation into the opposite. That has happened here. There was something exaggerated, too much in one case, and therefore too little in the opposite case. We see that something is again wrong, not quite as it ought to be. Then the masculine element is peculiarly distorted; it is a sort of phallic demon, one could say an antique figure, but not in the antique sense of the word. It is an elemental, rather, hardly more than an organ, it is not even human—without speaking of the divine. You might see such half-formed creatures in the underworld of Dutch painters, like Teniers or Breughel. Such a monstrosity points to the fact that the new condition which she has reached

is not yet normal, the abnormality expressing itself in too many women; the feminine element is predominating and the male is practically excluded as a human factor. An *enantiodromia* has occurred between the two visions, the result being that what has been wrong on one side is now wrong on the other. Then there is another indication. Do you remember the proper position for the animus?

Mrs. Crowley: The ego, then the shadow, then the animus, is the outline you gave us.

Dr. Jung: Yes, so this might be a case of an ego that does not see its own shadow. The new members may still not understand what that means. It is a very abstract expression, but it simply means, in practical life, a person who is not aware that he has a number of very disagreeable inferior qualities which form his shadow. A shadow is negative, dark, so one uses the word in a sort of metaphoric way, in order to designate such shadowy qualities. Anyone who is unaware of his shadow is too wonderful, too good, he has a wrong idea of himself, and to that extent such a person is possessed. If a man, he is possessed by his anima, who insinuates a good conscience, say, or a feeling of superiority. If it is a woman, she is possessed by the animus, who proclaims her to be particularly righteous, a great light socially, most respectable, or something of the sort, because she is not aware of her disreputable side that is also in existence somewhere. In that case, next to the ego where the shadow ought to be, is the animus or the anima. A man is separated from his shadow by that anima illusion, or the illusion the anima produces. And a woman is separated from the shadow by the animus, by the opinion that she is marvelous; all the darkness which she ought to see close to her is hidden by the figure of the animus. So the anima or the animus are between the ego and the shadow, the unconscious.

Therefore this barrier our patient is passing over so lightly really informs her that she is split. A phallic demon is standing between herself and her shadow, and she should realize that she ought not to pass over it lightly, because this is an important statement about her actual unconscious condition. What does it mean practically?

Miss Hannah: I suppose it is because she does not see herself as an obscene being.

Dr. Jung: Well, it is not a person or any other dignified man standing in front of her shadowy inferior side; it is a most indecent, definitely obscene figure. You see, usually the animus acts as a sort of conscience, so it is personified as the parson, or the father perhaps, and one doesn't think of such people as being particularly obscene. Women have perfectly respectable animi as a rule; that the animus should be represented

by such a being is an almost unique instance, so it must be a very special case.

Mrs. Crowley: Could it also be compensatory for her own conscious attitude? Would her conscious attitude also be a bit monstrous in the sense of being abnormal?

Dr. Jung: We should be careful about judging, but we must always come back to the conscious attitude, because the last decisions take place in the conscious. No matter how little and feeble an affair that flame of consciousness may be, it is the important thing, it is the condition of our world. If there were no consciousness, there would be no world; the whole world, as far as it enters into our consideration, depends upon that little flame of consciousness, that is surely the decisive factor. In the unconscious one cannot judge because of the great darkness there, but in the conscious there is light, and so there are differences; there is a criterion in consciousness which gives one a measure by which to judge. Now take that figure into your own heart. When do you assume that you have an obscene animus?—if that is not too indelicate a question. Or when do you assume that a man would have an obscene anima? That is perhaps easier, one always knows better when one is speaking about other people.

Mrs. Crowley: In either case would it not be a repression, when one is trying to get on top of circumstances? An unconscious reaction?

Dr. Jung: It could be a sort of repression. But what would be the conscious attitude in such a condition?

Miss Hannah: That you just were not aware of it at all.

Dr. Jung: If one is not aware of sexuality, it is possible that the sexuality would be in the unconscious. But would you assume that under those circumstances the animus would be obscene?

Mrs. Crowley: No.

Dr. Jung: No, just the contrary. You see, a woman is unaware of her sexuality because she has an absolutely O.K. animus with a long black coat and white tie, a highly respectable individual who is doing his level best to prevent her from becoming aware of her unconscious sexuality. So there is another condition.

Mrs. Baynes: Could it be connected with the fact that she had the three pagan gods in the unconscious? That would show that she had not really assimilated the pagan point of view, so it throws itself upon her very violently in this figure.

Dr. Jung: That is an idea! You see, when the unconscious produces such a picture in a fantasy or in a dream, one must always assume that it really wanted to do so, that it did not make a mistake. The old Freudian

theory is that the unconscious makes mistakes; to put it crudely, that a certain species of animal should not have been, it should have been something else. Now we know that one cannot say one had a wrong fantasy, or a wrong dream, that it ought not to be like that. As a matter of fact, it is exactly what was intended; otherwise it would not have been at all, that species of animal would not exist. No matter how outrageous and wrong a symbol seems to be, it must be the expression of a definite intention; the unconscious had the definite intention to produce such a phallic demon. Therefore we may assume the obscenity must be impressed upon her, it must become obvious to her that such obscenity exists. Now Mrs. Baynes suggests an idea which really ought to be taken into consideration, that in this woman's vision of the three pagan gods—the Osiris, the Mexican god, and presumably a Hindu god—obscenity was not mentioned. But we know those faraway heathen gods were often obscene. This woman may have quite forgotten that in heathen religions and cultures the fact of sexuality was treated in an entirely different way, it was not subject to the same moral judgment as in our Christian era. So it is possible that the unconscious has really the tendency to impress upon her that those heathen gods, with whom she seems to be flirting, have also that phallic aspect, which means practically a sort of sensuality and licentiousness that is absolutely strange to our ideas of a deity. As a matter of fact, it was also offensive to the taste of later antiquity. Those scandalous qualities of the Olympian gods did much to destroy their authority; they became ridiculous by their innumerable offenses. Even the people of that time began to make jokes about them, about Zeus, for instance, who performed the most amazing stunts in order to seduce certain semidivine girls. Those animal transformations—the swan, the bull, and the famous rain, for instance—are really ridiculous. If one had heard those stories and seen them painted on the walls everywhere, one would finally see that that sort of god ought to disappear, that one must have something more decent. And so the soil was finally prepared for a spiritual conception of god.

It might be quite possible to defend this emphasis on the phallic element, but we must have the actual reason why it should be impressed upon her now. It sounds like a historical dissertation upon the morality of the gods, and why should that be particularly emphasized in her case?

Mrs. Baynes: You said that in her conscious point of view she was rather unusually Christian, so that would be a reason why she should be impressed. Being a Christian means that she has overcome the idea of the phallic quality of the gods. From the point of view of history she would be a good Christian, but from the point of view of the development of

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her conscious she would not have assimilated this phallic quality, because it is not allowed to come in.

Dr. Jung: But she is a rotten Christian.

Mrs. Baynes: She was a good Christian, but she has now revolted, and it is the revolution that is now being brought to consciousness.

Dr. Jung: That is true. She has a Christian attitude as everybody has, whether they confess any particular creed or not; it is the outcome of two thousand years of Christianity. In that sense she is a good Christian. But she is also not a good Christian at all because she has the scientific training and ideas of our days, she is very enlightened and rational. Therefore that flirtation with antique gods. For as soon as you drop out of the authority of the real Christian dogma, you are no longer living by the Christian symbol; if you are outside the walls of the church, you are outside the saving taboo of the symbol, and then you are again in the immediate neighborhood of nature demons, etc. You get into a mental sphere where the Christian authority is no longer valid, and it remains to be seen what you encounter there; it is a particular adventure, and people go into it without knowing what they are doing. Within the dogma of the church you are upheld, whatever you encounter is taken care of somehow, there is nothing which is absolutely incalculable or inhuman, everything is more or less reasonable.

But the moment you get out of it, you live in a world that makes no sense whatever. You fall into chaos, and you don't even know where you are going because you are walking backwards away from the church, you get away always looking at the church, the dogma, like the famous ass in that most idiotic book, *Swiss Family Robinson*,¹ which has been translated into English and very much enjoyed there. You remember, that family was shipwrecked, but anything that could be used was rescued from the ship; always when they needed anything, a hammer, tongs, nails, it came floating in from the wreck, and then they always thanked God and wept. So when they needed an ass, God sent the ass from the wreck. But he was a disobedient ass, he became more and more unruly because they were so good to him—you see the influence of good people—and one day they called him and he would not come, and then they saw in the distance an enormous python—mind you, on a South Sea island where there were crocodiles and every animal under the sun that never exist together. This great python was just waiting, but the disobedient ass, turning his back, did not see it; the more they called to him, the more

¹ Johann David Wyss (1743–1818), Swiss author whose *Swiss Family Robinson* (1813) was translated into English by Mary Godwin in 1814 and became a juvenile classic.

the ass laughed and refused to come, and when they went to get him the ass walked backwards right into the python.

That is an excellent picture of the man who walks out of the church. He walks out of it backwards, not seeing into what he is going, he only sees the church he is leaving. It is the psychology of the so-called atheists, who live entirely on the revolt from theism; if it were not for theism, they wouldn't know what kind of condition to express. And it is the same with Protestants; they live upon the protest against the Catholic church and do not see that it leads into endless dissociation. There are about four hundred Protestant denominations; it is a tree that branches out most tremendously, but it is fast decaying. Moreover a church without priests is no church—never before was there a church without priests. For what is a Protestant parson? He is a private individual who sometimes has something to say on Sundays. We do not realize into what we are going when we walk backward like the Swiss Family Robinson's ass. We get into the primeval world where anything is still possible, where no order has yet been established, into the spiritual world of cavemen who have only just begun to have spiritual experiences. We saw that in the beginning of our visions, where the patient went back through the ages right down to the primitive man; then only did she begin to move forward. She increased, as it were, her spiritual experiences, and reached finally the condition of the antique man—we are now meeting the antique gods. And there for the time being she got stuck, and here is a piece of realization for her, namely, here she realizes what antique gods really are compared with the Christian concept of the deity.

As I said, then, when man steps back out of the protective walls of the dogma, he still sees that picture from which he is receding, but he does not see the future; it is as if he were going into the future with averted eyes. As a matter of fact, it is the peculiarity of our consciousness that we always look back, we only see the past, we do not see the future. Occasionally, as if by mistake, we get a glimpse of the future, but nothing in comparison with that fully colored picture of the past. You see, in whatever direction we develop we usually make the mistake of being fully conscious—unnecessarily conscious—of what we come from, and we are hardly able to construct a picture of where we shall land in the future. But the unconscious goes a very different way. The mistake of our consciousness lies in assuming that the unconscious works in the same way. It is just the contrary, the unconscious does not look back. Despite the fact that it speaks the language of the past exclusively, it tries to foresee and portray the future. It is always several lengths ahead in the future, but speaking the language of the past. You see, we like to talk

about the future, about what will happen tomorrow, or in ten years, but we are singularly unable to foresee or construct the future; we only see the past, though our interest seems to be in the future. While our unconscious, on the other hand, talks of the past and actually means the future, it is always anticipating and constructing the future. The theory that dreams really foresee the future is correct, that is the nature of dreams.

You will realize that as soon as you get out of a sort of neurotic condition in which you leave too many of your conscious problems to the unconscious, overburdening it with the problems which you could deal with consciously just as well. You fail to do so because it is too difficult, you do not feel sure enough, you are afraid. Therefore the unconscious is impeded and smothered by matter really belonging to the conscious, so it naturally cannot work in the proper way. Under these conditions you cannot expect any anticipation of the future. Nevertheless anticipatory dreams turn up now and again despite all that rubbish. It is not that you consciously repress such problems, it is just neglect, as when one is rather glad when a disagreeable letter disappears somewhere between newspapers so one doesn't have to think of it; that is the way one gets rid of disagreeable things.

But if you can keep all these annoying matters in your conscious, you relieve the unconscious, and you will see that it more and more develops the faculty of anticipating the future. But mind you, not as was assumed in the antique theory of dreams, when they literally portrayed the future, so that such and such an event was surely going to happen. The unconscious is not concerned with our interests really, it is not concerned with what we are going to eat and drink, or what Mrs. So-and-So is going to do, inasmuch as it is not spiritually important; but it is tremendously concerned with the regulative principles of our lives. For instance, our physical health plays a role in the unconscious, and our psychological attitude is all-important. Why that is so is a matter for philosophical questioning. As a matter of fact, the unconscious portrays the psychological future, prepares the attitudes you will later assume, that is its main functioning. In following up the dreams of people in whom the unconscious has assumed its proper role, one finds very interesting ones which were preparing a future attitude when one did not know at all why such an attitude would be needed. Only later on, after certain events have occurred, sometimes even of a very objective nature, does one discover why that attitude was prepared in the individual. It is exceedingly interesting to watch how the unconscious works in that respect.

Miss Wharton: Would you call those prophetic dreams?

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Dr. Jung: You can call them prophetic, but with that peculiar psychological inflection naturally. In the so-called prophetic dreams of antiquity, if you dreamt, for instance, that your house or the house of your father had collapsed, it meant that it was really going to collapse, it was a concrete event. But if we dream that a house collapses, once in thousands of cases it might mean a real house, but as a rule it does not. Usually it would be a psychological dream meaning that an attitude or a certain mental condition was going to collapse, because a house symbolizes a man's psychical structure, his attitude, his beliefs, the way in which he lives, and so on. For example, pieces of furniture mean contents, either of the conscious or of the unconscious. And baggage, pieces of luggage, very often mean complexes; therefore those dreams where you are hurrying to change trains and discover you have a great pile of luggage and no time to carry it to the other train mean that you are not getting over your complexes, there are too many and the unconscious is overburdened. Such dreams are not to be understood literally, they are not prophetic in that sense, but they have that quality of psychological anticipation. Or suppose someone is going to die. The death is not necessarily anticipated because in the unconscious it is not so terribly important whether a man is alive or dead, that seems to make very little impression upon the unconscious. But your attitude to it matters, how you will take it, whether you believe in immortality or not, how you react to such and such an event, that matters to the unconscious. One could say the whole psychological side of human life was the thing that is chiefly anticipated or constructed by the dreams.

Now to return to that person moving backwards out of the church: he is so fascinated by the fact that he can get away from it that he does not see into *what* he is getting, going back in time. To turn round and see where he is going is, as I said, exactly what the conscious cannot do, because it always conceives in the way of its past. But the unconscious looks out into the future and says, now take care, something is approaching which you don't realize. Therefore it is so important that we study dreams, or these unconscious visions which are built in exactly the same way, they also construct and anticipate. You see, our patient's descent into the ages to primitive man, even to the animal, was not foreseen at all. She was still looking at the church, while saying to herself with a certain satisfaction: "Now I am two miles away from it, now three miles, it is getting smaller and smaller, it has almost disappeared, and now I am quite enlightened," and so on. And the unconscious says: you will soon be in the year 2000 B.C., and now it is 6000 B.C.—like the time machine—and now this is the animal. Then she gets a shock and can go no further back, because there consciousness comes to an end. So in order not to lose consciousness, she must now look at the way

she has come. For while she was receding to the animal, there were not only Christian churches in front of her, there were Latin and Greek temples, she saw all that. And then she began to move forward, and she has now arrived in the antique sphere where Christianity is beginning. She is now in a tremendous struggle whether to discover Christianity anew, or whether to proceed on the antique line.

That is really a tremendous problem, one might say an entirely historical problem, but no, it is a problem of the future. Enormous numbers of people are now leaving the church, and they will unconsciously follow that same way. In Russia the church is even persecuted. And millions of people are absolutely indifferent to the church. Confucianism also, the most revered and strongest educational system in China, is now fading away. All these people are giving up the historical forms, and they will take the same way, apparently back into history. But that going back into history, into the unconscious, symbolizes what is waiting in the future. So on the way back this woman learns what the primitive religions and the antique gods were in reality, what they meant. Now this is not merely historical fantasy, because she actually experiences it; it dawns upon her that she cannot flirt with antique gods without being caught. For the antique gods, as you know, were great frauds and had any amount of scandalous affairs, and if she gets into touch with them, she will naturally pay the penalty. So her unconscious is trying to make her realize the phallic demon that is hidden in those gods, for this was the intrinsic element of an antique cult.

You know about that flirtation with antiquity which began after the French Enlightenment, about 1730 or 1740, with the Encyclopedists, and continued from that time on, producing the classical period; it expressed itself also in the Georgian style of architecture in England, and the Empire style in France, and it influenced literature to a great extent all over Europe. Now that was apparently within the Christian sphere, but naturally they came up against the fact that antiquity contained a certain element which was not to be trifled with. That led to the famous educational letters of Schiller,² in which for the first time he began to

² Friedrich von Schiller, *On the Aesthetic Education of Man, In a Series of Letters*, tr. Reginald Snell (London, 1954; orig. "Über die ästhetische Erziehung des Menschen," *Samtliche Werke* 18: 1-164 [1862]). Schiller (1759-1805) was a German poet, dramatist, historian, and philosopher of aesthetics whose ideas greatly influenced Jung in his student days; they underlie many of Jung's later formulations, notably about the opposites and duality. Jung refers to Schiller throughout the CW (see *General Index*, CW 20, s.v.), especially in "Schiller's Ideas on the Type Problem," *Psychological Types*, CW 6, pars. 101-222. See also W. Willeford, "Jung's Polaristic Thought in its Historical Setting," *Analytische Psychologie* 6: 218-39 (1975).

worry with the problem of the opposites, with the question: "How can I assimilate the primitive man, what does he mean, or what does antique civilization really mean?" But he did not arrive at a full realization because he was still in the Christian sphere, despite the fact that he admired the beauty of the antique. Goethe came much nearer to it, one sees the conflict in *Faust*, but the solution was put into the life of the hereafter; Faust had to die to answer that problem. And Nietzsche came nearer still because he was more modern; his idea of the superman was his attempt to construct a solution of the conflict. Therefore he had to destroy "the tablets of value"; he needed, he said, a hammer in order to philosophize.

You see, morality, or the moral aspect of a truth, is always that aspect of truth which leads into action. A truth that remains nothing but a truth which you have in your pocket, means nothing; you can have a lie in your pocket just as well. But if that truth begins to work in you, if perchance it induces you to act accordingly, that is the modern aspect. In the early admiration of antiquity, the moral problem was no bother—with the exception of the Renaissance, of course. In the classical period of which I am speaking, from 1790 to 1830, it was a truth that was in a box, a truth that did not bother them or go back on them. Then later Schiller and Goethe were real prophets; having insight, eyes to look into the future, they were dimly bothered with that problem; and more and more with the advancing years the truth began to behave very pragmatically. As Mr. Dooley³ says, a truth begins to be a truth when it begins to work. So the truth that had been kept in a box suddenly took on an uncanny life, it began to work, and then it did become a moral problem. And the next effect was that Nietzsche took a hammer and went after the Mosaic law and the principle of Christian morality. In that respect Nietzsche was also a prophet of the future.

That thing is now finding expression, you see what is already happening in Europe. Russia is an example. By removing yourself from the dogma you get into a world which is increasingly chaotic and primitive, in which you must find or create a new orientation. You must create a new cosmos out of the chaos into which you fall when you leave the Christian church. The church has been a cosmos, but it is no longer, we are living in chaos; therefore the general confusion and disorientation. We are profoundly bewildered through this experience which we cannot put into the frame of things that we have hitherto known. Take such visions, for example. Formerly they would have been called the morbid

³ Cartoon character created by Peter Finley Dunne (1867–1936), a Chicago journalist who used Mr. Dooley to make humorously incisive comments on the politics of the time.

fantasies of a hysterical woman, but now I really puzzle my head off trying to see and understand something in them. And formerly, to give meaning to dreams was called superstition, but we now begin to consider them very seriously. That is merely an expression of the primitive world in which we find ourselves, we step into the primeval forest and there we rediscover the science of the jungle, namely, dream interpretation, visions—antiquated stuff. But, mind you, it is not antiquated stuff, it is the intuitive sense which we must develop in order to find the means to produce a new order of things, to get a new orientation in this bewildering and most adventurous world into which we have dropped.

The vision of our patient is very important in so far as it gives us a hint at least of those aspects which one must realize when one penetrates the primitive world. In a primitive world where one is not acquainted, one must realize the nature of the actually existing powers. It would be preposterous, insane, to be afraid of herds of elephants here, but in central Africa it is very reasonable to be afraid because there are such things. So in our foreground rational world nothing happens, there are no herds of elephants or poisonous snakes or anything of the sort. But the primitive world into which we are going is full of them, and we must learn this function again which was unnecessary when we were in the church. We did not need any particular intuition then; before the nineteenth century nobody spoke of intuition; only in the late nineteenth century was it discovered that there was such a thing. Behind the walls of the church, one had better not have it, or one got into hot water with the priests. But nowadays we have an intuitive philosophy, because critical systematic philosophy won't work any longer. It uses only the old means, and therefore even philosophers find it necessary to produce something new, a faculty or function which helps them to see behind corners or in the dark. We even speak of an intuitive basis of knowledge.

And therefore I speak of dream interpretation, a thing absolutely forbidden by the church, and that is all because we stepped out of the church. We would not need to bother about these things if the adventures with which we were concerned were not real; if they were only empty play or fantasy, we would not need analysis. But since the adventures which are threatening us are very real, we do need such an orientation; we must try very earnestly to understand the hints we get from dreams and fantasies. So our patient has to learn that this phallic aspect of those primitive gods is a very serious thing really, and if she does not realize it those ancient gods will reach her just by that—by sexuality, she will be possessed by a phallic demon. As a matter of fact, we are all now possessed by sexual matters, we have the Freudian theory, which ex-

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presses that possession by the sexual demon, as an answer to our blindness. When we left the church, we got into a realm where those gods lived, with the result that we suddenly became possessed by a primitive sex theory. The same with the power theory, that is another side of primitive life that possesses us, as an answer to the fact that we did not see that we were getting within the reach of the powers of primitive psychology. For in primitive psychology there are certain psychical contents which are autonomous and exceedingly powerful, impulsive, and serious, and man is their victim.

LECTURE IV

22 February 1933

Dr. Jung:

Here is a question by Miss Hannah: "In the earlier book of visions the patient refused the Yin in the pool, and as a result met the Yang in the column. Could the fact that the sexual symbol here is male be regarded as a coming up of the prophecy made by the Neptune figure, 'By this column you shall lose yourself'?"

I am afraid I cannot answer that now, I must first look up this very intricate question. But why do you bring it in here?

Miss Hannah: I would like to know why that sexual symbol in the last vision was entirely male when she is a woman.

Dr. Jung: Just because she is a woman.

Miss Hannah: But why should she have to meet the Yang and not the Yin?

Dr. Jung: Because it is all animus, it is an animus figure that holds her sexuality. That almost always happens, it is a very normal case if the circumstances are in any way civilized. In civilized women the whole chapter of sexuality is under a certain prejudice, a certain opinion; there are varied opinions as to sexuality, as you know. One can express that technically as sexuality within the animus, it is not what the thing is in itself; it is interpreted, it is judged and formulated, but it is not what it is. That fact is, as I say, almost normal; it is exceedingly frequent at least because the original condition of female feeling is the concentration in the heart region; to express myself in terms of the Tantric yoga, it is a sort of *anahata* conception. While in a man it is just the opposite, a man manifests naturally above and below the heart region, say intellect and sexuality proper. In a woman it is in between, there is neither head nor lower regions, it affects chiefly the heart; therefore she fits so beautifully into a man's psychology. In a man the feeling region is the property of the anima, so his Eros is usually anima expression, it expresses itself through the woman. In a woman's case, the heart or Eros region forms her conscious attitude, but the mind and the sex region are under an-

imus possession, they are exteriorized, as it were; a man presides over those two regions, the man is responsible for her having sexuality at all. Therefore any natural woman will usually make a man responsible when she falls in love with him, just as she makes him responsible for her mind: "You said six weeks ago," or: "Because you said," or: "My father always used to say." So it becomes an external truth, and woe unto all men who confess to a definite point of view because it will be taken as valid forever. If a man should by chance change his mind and have another opinion, it is a matter for the greatest resistances and resentments; he shall not change his point of view, or the world collapses. That is the reason why our patient meets a male symbol; it is an animus symbol, her sexuality as well as her mind are possessed. But the heart is not a man's business, a woman is responsible for that. Therefore a woman fits into that hollow space, the man's unconscious is chiefly there, and a woman easily creeps into that region without his knowledge.

Mrs. Crowley: May I ask a question in connection with the phallic demon symbol? If that were not an actual visible demon but more an archetypal presence, perhaps something invisible, what would it denote?

Dr. Jung: It would simply denote the unconscious or invisible quality of that symbol.

Mrs. Crowley: But would it denote still more unconsciousness than the figure?

Dr. Jung: Not necessarily, because if one has the peculiar feeling of an invisible presence, there is more feeling of actuality about it than when confronted with such a visible symbol. A visible symbol can be further away, more academic, even more abstract, particularly when it is grotesque; then one has no feeling in connection with it, it seems strange so one doesn't feel connected. But when one is confronted with what one calls an invisible presence, a thing which cannot be seen in a particular form, all sorts of assumptions can be projected into it; it can be painted in very ideal colors and made quite acceptable. At all events it influences one immediately, while such a strange and grotesque vision does not.

The new series of visions begins:

The narrow path widened out. I beheld a great idol. It had the head of a woman—the hands of a man reaching up. The lower part was a formless mass of gold.

"The narrow path widened out" is a sort of functional remark. What does it mean?

Mrs. Sawyer: She has a wider point of view.

Dr. Jung: Yes, she has just come through a narrow defile, which gives

the feeling of being hedged in, with no view, and upon reaching a broader part of the road, with a wider view, she would naturally have the corresponding feeling of relief. Such a sentence simply expresses a feeling of relief, the situation is getting better, the horizon is wider. And now she beholds the idol. What is that?—in the light of what we just said.

Mrs. Crowley: Here it is both, the combination of male and female.

Dr. Jung: Yes, the male and female elements were separated before, the symbol was male and phallic. Now it is one being with a woman's head and the hands of a man. So the unconscious has brought the male and the female together in the symbol of the hermaphrodite, it is an androgynous idol. Does that express progress, or any advantage?

Mrs. Crowley: I should say that two sides of her personality were coming together.

Dr. Jung: It is surely an attempt at the formation of a being that has both male and female qualities. Now what is that? Obviously an idol is not a human being, so you can never say this is just a perversity of nature, an anatomical hermaphrodite.

Mrs. Dick: It is a divine condition.

Dr. Jung: Well, a divine hermaphroditism is symbolic just as all our concepts of deity must necessarily be symbolic. And the idol itself is symbolic. So this hermaphrodite means a superior being that is beyond the male and the female, one could almost say neither male nor female because it contains both. It would be a perversity in the flesh, but as a symbol it indicates a condition that transcends, that is beyond merely sexual psychology; it is an attempt at the idea of a psychological condition which is liberated from the prejudice of sex. Therefore such figures have been created in the past, one finds them in the history of religions. Where do they chiefly appear? The word hermaphrodite is an indication.

Mrs. Dick: The Greek Hermes and Aphrodite.

Dr. Jung: Yes. You remember we took Hermes as an animus god, the highest condition in our diagram of the different degrees of the animus. Hermes is the messenger of the gods; he is identical with the Egyptian Thoth, the scribe of the gods; and Aphrodite is our dear old Venus, the goddess of love. So this is a combination of a masculine mental element and a feminine Eros element. But Hermes also is phallic, his first statutes in Greece were just phallic poles. A *stèle* is a sort of quadrangular pillar, and with a head on top it was called a *herm*. And in the archaic tradition, they were always characterized by a phallus in the center; all the famous antique *hermai* showed that phallic symbol, that was the old style. So Hermes was not only the god of thieves, of tradesmen, and of wise people, he was also originally worshipped in a way as the lingam, or

phallus. Now it is interesting that this figure has a woman's head. Why is that?—and why the hands of a man?

Miss de Witt: Hands mean power.

Dr. Jung: Power or action. For instance, acting is in German *handeln* and that means doing a thing with your hands. So an idol with the hands of a man would mean acting or being executive like a man. And what about the woman's head?

Mrs. Adler: It means consciousness.

Dr. Jung: Yes, or the mind, which is supposed to be located in the head. Sometimes that is dubious, but it seems to be usually there. So it would mean a woman's mind and a man's activity—something of the sort. And the lower part consisting of a formless mass of gold—what is that?

Mrs. Crowley: It would also be a symbol of consciousness, the gold of the sun color.

Dr. Jung: That meaning seems a bit farfetched, though it may be defensible. I am not so certain.

Mrs. Sawyer: I should think it would mean unformed value, shapeless.

Dr. Jung: Well, above all, gold is a precious substance, and any precious substance, whether it is money, or jewels, or precious metal, always means value. And what is that psychologically?

Mr. Baumann: Libido.

Dr. Jung: Yes, money, for instance, is coined energy, which can be exchanged against any other form of energy—food, motors, electricity, coal. This formless mass of gold, then, simply means a formless mass of libido, an accumulation or condensation of psychological energy. To be quite practical about it, it means that if she should sell that symbol she would make a lot of money out of it, such a heap of gold is a great accumulation of wealth and therefore exceedingly important. So this hermaphroditic symbol is of the greatest value and importance. Now such an accumulation of energy cannot take place unless there is a very good reason for it. Or it might also indicate a purpose. Do you see a reason why such a thing should have come to pass? Or any purpose in its being?

Mrs. Crowley: Such a great concentration of energy seems compensatory to some of the previous visions, or to the one we were just discussing, where the phallic symbol was glorified; the great symbol there was in that huge figure of the god, and it is proportionately greater in this hermaphroditic form.

Dr. Jung: Well, the reason for it is hardly visible, and that is always true of symbols. One can never explain the existence of a symbol by causality, one can never show a chain of causes which would prove that a certain symbol should necessarily be. Symbols have that in common with natural objects, with animals, plants, and minerals; they just are, and you can

never prove why they are. There is no chain of causes which proves why elephants should exist, for instance, and so one can never prove why certain people, from certain causes, should produce certain symbols, it is futile to try. One can only say that such and such people produce such and such symbols; but why that is so, or why they should contain certain *nuances*, cannot be explained, it just happens. The reason for the fact that people who live in deserts or dry countries produce a lot of rain or thunder symbols is quite evident; but why they should take particular forms, why there should be a rain goddess and not a rain god, for example, or why those most extravagant Mexican or Hindu gods should be just as they are, cannot be causally explained. One seeks in vain a reason for such peculiarities. But one can ask the purpose or function of a symbol, as one can ask how an elephant functions in nature; that is a perfectly legitimate question which can be answered. One can also ask how mosquitoes function, but of course one cannot see any purpose, why there should be mosquitoes at all is an unanswerable question! And one can ask how symbols function in the human mind; that is most interesting because it has something to do with the life of the symbol. As one can ask how the Hindu gods function in Hindu psychology, what it means to the Hindus that their gods have so many arms, for instance, or that there are so many snake gods. Or what it means that the crucified god functions in us. Those are most interesting questions. So we must ask here how that hermaphroditic god functions in us. Those are most interesting questions. So we must ask here how that hermaphroditic god functions in the psychology of the patient, what is its purpose?

Mrs. Sigg: It seems to me that this symbol shows progress, because she once had a vision where the gold was a pond in the earth, and now it is above the earth.

Dr. Jung: Yes, formerly the gold appeared as a disk, or the surface of a pool; it was somewhere on the earth or below, while here it is heaped up and it takes on the shape of an idol. That means decided progress, and such a progressive symbol indicates that it must function in some way, it must be good for something in this woman's psychology.

Miss Hannah: Is it not working towards making her a new religion?

Dr. Jung: Any idol has to do with religion, and if you happen to create a new idol, it would be at least making an attempt at forming a new religion. But this is not a conscious attempt, it just happens to her that she sees a series of pictures. So although it is surely an attempt at forming a new idol, we cannot go further than that. It does mean something in her mind, however.

Mr. Baumann: The hand means the act, and the act should be ruled by a female mind and not by an animus.

Dr. Jung: In other words, she should behave like a woman, according to her woman's wits. Thus far that is the meaning of the symbol, but we must lay stress upon its hermaphroditic character, because that contains a very peculiar idea, and it shows why such hermaphroditic symbols are formed.

Mrs. Crowley: I should think it would show development in that it is influenced by neither the animus nor Eros but combines them both, therefore assimilating them both. One cannot say that one has both, but having them within her, there would at least be the possibility that she was no longer possessed, but possessing.

Dr. Jung: Well, a symbol usually represents a certain psychological condition. And the peculiar life in the condition of this symbol would include male as well as female characteristics, so it would symbolize a condition where the human being would be beyond the sexual or biological point of view. Now what is beyond the biological point of view?

Miss Hannah: A religious point of view?

Miss de Witt: Spiritual?

Mrs. Fierz: Psychic?

Dr. Jung: Not necessarily.

Mrs. Dick: Sublimation?

Dr. Jung: Never! Just not that! The hermaphroditic symbol is hermaphroditic because it is not this particular swindle of sublimation. That does not exist, you know.

Miss Wolff: An individual point of view?

Dr. Jung: Yes, it has to do with an individual point of view, but I have another word in mind. There are too many trees to see the wood.

Question: The artistic point of view?

Dr. Jung: It has nothing to do with art. Art is just a particular way of decorating the nest in which you lay your eggs. Well, the biological point of view is that you eat and drink, you propagate your species, you sleep, and you die; that is nature, biological life. And in contrast to nature, or beyond nature, is the cultural point of view, our civilization. That is the particular achievement of man, no animal ever dreamt of culture. It is a condition by itself, a creation due to the increase of human consciousness, and this has produced a new and different world. The surface of the world has changed. One sees water where water has never been and should not be, a canal that goes even over the hills, against all those laws of nature. And one sees straight roads, straight lines on the earth, which

have never been seen before; the only straight line that ever existed in the earth was the furrow of a meteor.

Mrs. Crowley: But some of the greatest cultures have been the conditions of the most primitive people.

Dr. Jung: That is perfectly true, because culture begins at the dawn of human consciousness.

Mrs. Crowley: But there was nearly always a biological attitude.

Dr. Jung: Naturally, but inasmuch as they had culture, the biological was checked, annihilated even. In primitive tribes one finds most unnatural things and they are all cultural. Culture asserts itself by the assumption of facts that are against nature; the greatest realists are primitive people, yet they make the most amazing assertions about nature. To take an example that is within their experience, they know very well whether a herd of wild animals consists of two or twenty, yet they say that the totem bird which they have killed in twenty different villages is one and the same bird. In reality they know that twenty birds were killed, just as many as there were villages, but they say it is one, exactly as we say there is one St. Nicholas or one Christ child, although there is one in every house. So certain Brazilian natives assure you that they are red parrots. They have no feathers and they don't fly, but that is merely accidental; and it is mere chance that the red parrots have not human features. They assure you that a human being and a red parrot are essentially one and the same thing. Now they know very well the exact difference between two kinds of birds, because their life depends upon the extraordinary differentiation, the most careful observation, of natural facts. In order to hunt animals they must know their particular conditions of life, and they see the most amazing details; for instance, they can inform one whether an animal's track is two hours old or only ten minutes. Yet in spite of that they make statements which entirely contradict such observations, and inasmuch as they are capable of doing that they have culture. Culture begins with the symbol, and each of those assertions is symbolic. That they are red parrots is obviously not the literal truth, so it must be a symbolic truth, it must be the expression of a fact that in a wonderful way they *are* those red parrots that can fly, and in a way those red parrots are also human. It is a totemic assertion. And what do they convey by such an assertion? Do you know anything similar?

Miss Hannah: "Thou art that."

Dr. Jung: Oh, that is too marvellous, there is something much simpler.

Mrs. Fierz: The Holy Ghost.

Dr. Jung: Yes, the dove of the Holy Ghost is such an assertion.

Mr. Allemann: Baptism, which makes us children of God?

Dr. Jung: Yes, when the bird gets into you. That is the soul bird; the soul has wings and flies to heaven. Or sometimes it is a butterfly; the word *psyche* means butterfly, therefore the soul is always represented on old monuments with butterfly wings. And all the angels have wings, they are little birds. So when Brazilian Indians assert that they are red parrots, it is simply the assertion that their souls are winged, that they have a winged being within themselves; that was the original form of this age-old symbolism. We still see that symbolism in our churches. The symbolic form started in primitive times as an assertion against nature, against the evidence of the facts, and that is the beginning of culture, the thing which is beyond the biological. So in creating a symbol, man creates something that is against and beyond nature, but that fits nature in a peculiar way; and the closer it fits nature the better it will hold, and the better the form will express the instincts of man.

Therefore the creation of symbols has counted for so much in the history of the world. People kill each other for symbols; whether they kill each other for National Socialism or Communism, whether they are green or red birds, it is still the same old thing. And the creation of such symbols is exceedingly important for mankind because so much depends upon finding the right or true formula for the instincts. With a suitable formula one can live decently, the majority of the instincts can be expressed. If it is an unsuitable symbol, which does not allow such an expression, it produces a neurotic condition. Then there will be a world-wide upheaval. People say our religions are destroyed, we have no "ism" any longer, like that man in one of Bernard Shaw's plays¹ who complained that he had lost his atheism—a terrible thing! But mind you, that is just as good a bird as any.

But I feel that the meaning of this symbol is still not clear. Or is there anyone among you who has another feeling, who thinks that he understands its functional purpose, or why it appears just in this moment?

Mr. Baumann: Is it not just the opposite of the vision she had before?

Dr. Jung: Yes, it is in opposition to that very one-sided assertion of sex. When sex is one-sidedly insisted upon, the natural consequence is that one is instantly reduced to the sex role, nothing but woman or nothing but man, the meaning of one's whole life exhausts itself in that particular form. From the standpoint of the natural scientist, that is perfectly satisfactory common sense, it is just life, it is so, that is the meaning of

¹ George Bernard Shaw (1856–1950), Irish dramatist and wit, whose plays deal with political and social themes. The character was the father who announced this in Act 3 of *Too True to be Good* (1932).

the whole thing. Sure enough, if we look into nature as far as we can see—there is, of course, always the question of how much we are able to see—it is true that when a female animal is just female and a male just male, that settles it; one can say that is the whole meaning of life. But in man that becomes very doubtful, for he has built pyramids and temples for those gods that only exist in what we call mere imagination. This is unheard-of behavior and we still don't wonder or marvel at it enough, we just take it for granted—that is man. What it really means we hardly appreciate. It is as if a herd of zebras should begin to build a temple or to perform sacred rites, or as if monkeys should start to write letters and books. Man has created for himself a second world through his culture. And as that is beyond anything we can see in nature itself, we must always assume that he is gifted with an instinct, which has worked from the dawn of mankind, to create things which are not to be met with in nature. In changing the surface of the world, he projects things into nature, so strong is the instinct he seems to possess to create something which in its essence is contrary to nature.

In this fantasy, for instance, we see such a fact. Our patient is creating something against all evidence. This symbol is obviously an assertion against nature, the creation of a being which is beyond the biological prejudice. Now if that happens in a dream, the functional meaning would be that there is an unconscious need to have an expression for such a condition. That is, if you create such a condition, it is as if you were anticipating such a condition, as if it were possible to bring it about. We know that man in the past has always striven to produce psychological conditions that were against nature, mastering and transforming it, all sorts of magic or religious ceremonies; or just concepts, philosophical convictions, which put a new face upon the world, making it different, not only in our conception but *de facto*. For instance, flying, or making tunnels through mountains, damming up rivers, reclaiming land from the sea—all these attempts of man are really the expression of his innate tendency to create something beyond nature. So this symbol has a functional value as an expression of a possible condition in which the natural prejudice would be nonexistent or overcome, a condition in which she would be able to understand, to function mentally and to act accordingly, as if she were a nonsexual being, as if she were male as well as female. This is very obviously a cultural condition. Now why does her unconscious feel the need to create such a symbol? What must her particular unconscious condition be in that case?

Mr. Baumann: It is directed against a one-sided sexual condition.

Dr. Jung: Yes, therefore the unconscious insists on the creation of a

nonsexual condition. That the unconscious first reduces a person to an exaggerated sexual point of view, and then insists upon the condition which overcomes that, looks like a contradiction. Why, then, emphasize the sexual point of view at all? You see, it is all due to the prejudices of our peculiar Christian civilization. We repress, we stamp out, we declare a thing nonexistent; or we have learned to pass it and go quietly on, not to mind, and to leave instincts behind—as if one could leave instincts behind. But we are all educated in a way that makes it really possible, we can do that, but then we naturally wind up in a neurotic condition, because we create a dissociation between our bodies and ourselves. Therefore the unconscious must insist upon the body. As, historically, Freud in his insistence upon sexuality said: Now look back, see what you have left behind; that does exist, it is mere illusion when you think it is gone forever, it is not lost, you are simply unconscious of it, but it influences you and causes your neurosis. That is the insistence upon the fact that there are instincts, that man is an ape. But no sooner have you realized that you are an ape than the unconscious insists upon the reality of the cultural instinct; of course, that is a *façon de parler*, you could say just as well the spiritual quality of man, whatever you like to call that which is not in accordance with nature, which even asserts the exact opposite of a natural fact. Nothing is more conspicuously a contradiction of a natural fact than for the Brazilian primitives to say they are identical with red parrots, and that it is merely accidental that they have no feathers. It is against their realistic minds to say such a thing, but they do make that assertion, they create that symbolic fact, and that shows that there is an innate need. You see, no natural fact would force men to produce notions that could obviously be contradicted, a mere child would contradict them and say it was all humbug. It is like the story of the king's new clothes in Andersen's fairy tale, when the child said: "Why has he no clothes on? There he is in his shirt." They even think that statement which is quite evidently wrong is a taboo idea, the truth above all truths. And so with the assertion of immortality. We see that everybody is mortal, we are all going to die and disappear, nothing will be left. That is an obvious truth, and rationalists still say that it is natural to like to live forever, and therefore, since we know no other way, we may assume it is so. But it is hard to see why people should invent a devil, or hell, a most unpleasant idea, why it should suit their particular desire to look forward to several million years of torture. Yet they create those ideas just as well.

Miss de Witt: Credo quia absurdum est.

Dr. Jung: Exactly. Miss de Witt refers to the famous Latin saying of

Tertullian: I believe because it is absurd—or contradictory, paradoxical. It was actually a longer sentence.² This paradox formulates exactly the peculiar tendency of the human mind to assert the thing which is not granted by the datum of the senses; it means the assertion of the reality of that psychical fact, of the symbol. By nothing else is the reality of the psyche and of psychical contents better demonstrated than by this assertion of the absurd and incredible; this is the evidence for the strength of the psyche in its own right. Man simply cannot avoid making these assertions, they make themselves in man, through man, he is overcome by them; for usually they are due to a revelation, they come in that way. In these visions, psychological facts are simply revealed to our patient, they appear before her eyes, she looks at them; she does not invent them, they just happen. The mechanism is exactly the same, though of course on a lower level than in the prophets' visions. If you compare the great initial vision of Ezekiel with these, you will see the analogy, but with the difference that the vision or the revelation came to the prophet in a most unexpected way, while these are looked for and therefore depreciated from the beginning. When a thing is more or less within your grasp, it is impossible to appreciate it, what is at your disposal has no value. If you were born in a diamond valley, where every stone was a diamond, you would not value diamonds at all. So if these visions appear to you as the result of a certain technique, they fail to grip you and you do not value them. But when you are not prepared, they come with such a force that your whole life may be changed. There are numbers of examples in *Varieties of Religious Experience* by William James.³ The most famous instance is Paul's vision on his way to Damascus, which brought about his sudden conversion, that one vision was enough. But here we have hun-

² See above, 2 Jan. 1931, n. 5, and 10 June 1931, n. 6. "*Et mortuus est dei filius, prorsus credibile est, quia ineptum est. Et sepultus resurrexit; certum est quia impossibile est.*" ("And the Son of God died; which is immediately credible because it is absurd. And buried he rose again, which is certain because it is impossible.") The quotation is from Tertullian's *De Carne Christi* (tr. Ernest Evans, *Tertullian's Treatise on the Incarnation*, London, 1956); the full quote appears in *Psychological Types*, CW 6, par. 17 and 17n.

³ William James (1842–1910), American pragmatic psychologist and philosopher. *The Varieties of Religious Experience: A Study in Human Nature* (New York, 1902) was the compilation of two years of the Gifford Lectures, a series James gave in Scotland in 1901 and 1902. In them he sought to apply a psychological and scientific standpoint to religion as a basic aspect of human life. Jung met him when they both lectured at Clark University in 1909. In *Letters* (vol. 1, p. 531), Jung wrote: "I spent two delightful evenings with William James alone and I was tremendously impressed by the clearness of his mind and the complete absence of intellectual prejudices." Jung refers to James often; see *General Index*, CW 20, s.v.

dreds of them, and they have little effect, which simply comes from the fact that they were expected.

You may have, say, a religious attitude, which means an attitude of great totality, so that you receive the next leaf that falls from the tree as a message from God, and it works. Like the story I told you of my Somali head man in Africa, who picked up a blade of grass and said: "God can also appear to you like this." In a drop of dew, in a flower, in a shooting star, in any humble animal that crosses your path, even in a ray of sun on a tin dish, as it happened to Jakob Boehme; any one of these may be enough to change your psychology entirely. On the other hand, you may have any number of visions without its making much difference. In the one case you have an attitude of total submission and willingness to make the most of the least, because in the least the greatest will appear—such is your expectation. And that is the *numen*, the hint of the god. The god nods to you, just gives you a hint, but it is enough. If you can take it like this you have the total experience. But if you have an aesthetic attitude, for instance, the difficulty begins, for the aesthetic is a partial attitude which really shields you against the immediate value of the moment because it only allows you to see the surface.

I will give you an example of an extreme aesthetic attitude. It is not an exaggeration. On a snowy street an automobile skids, hits a child, and crushes its skull against the curbstone; you come along and see people standing about, and the blood on the snow, and you hear: "Awful accident! Child has been killed!" Naturally, you would be impressed. But if you have the gift of the aesthetic attitude, you say: "What an interesting picture, how beautiful!" You see the beauty of the horror, which means you are shielded from the whole thing, you have experienced only the surface. The characteristic group of people round the place of disaster is very dramatic, and you can make a drawing of it which will be most artistic, most suggestive; and the contrast between the cold snow and the warm blood, the dead white and the bright red color, is most remarkable, most suggestive, you can paint it. But if you are lost in the perception of the surface, you have really missed the whole event.

So in these visions you may get the surface, but the essence is not necessarily experienced. Therefore the quality is supplanted by quantity. You can also assume an aesthetic attitude under certain conditions in order to shield yourself, and then the unconscious is forced to multiply symbols in order to reach you. You may think you are particularly fertile, it looks like fertility, but it is poverty. These visions are like telegrams from the unconscious, rather bloodless. Yet if you dwell upon them and pour some blood into them, you recognize their relationship to things of

great importance. You could say of almost every series: If a complete realization had taken place here, if it had been dealt with in a religious attitude, in the one complete experience the patient would have realized everything. As my Somali head man said: "Even in that blade of grass." That is enough. Or as Jakob Boehme, coming down one day into his dark medieval room, saw a ray of sunlight reflected in a tin dish in the middle of the table, and was "enchanted into the center of nature." That experience settled it, it was complete, it contained the whole.

The aesthetic attitude is a necessity for the artist, for he *must* shield himself against the object or the vision or the experience—whatever it is—in order to be able to reproduce it; if you are absolutely in it you are caught, destroyed, you are not an artist. You begin to howl like a dog perhaps, but that is not artistic. You must be able to remove yourself from it. Therefore the artist must have an aesthetic attitude. As an analyst cannot have a total attitude or he will be driven crazy in no time, he must be objective; of course, that would not be an aesthetic attitude, it would be more scientific or professional. With an aesthetic attitude, nothing can happen, there will be contrast, white, green, red and so on, nice forms and ugly forms, but it does not touch you immediately. You see it is no terrible experience for this woman that the idol, which obviously represents an idea or experience of the deity, should be ugly and shapeless and hermaphroditic. She is not impressed by such a horrible fact, because she does not realize it; she sees the form but it conveys nothing, she doesn't say: "This is my god." But it is the supreme principle whether she believes it or not.

Our lives are surely not made by ourselves; it is the greatest mistake to think we are the makers of our lives, they are made for us. If I should see such a vision, naturally I would be horrified, because my attitude would be quite different. It would set me to working violently, I would have no time for any other vision for two years perhaps. But we are inclined to pass on, without realizing what we see, and it is only due to our own efforts that these things speak at all. And that is on account of the aesthetic attitude which does not allow the experiences to sink in and to become one with ourselves; otherwise they would have been realized long ago. Think of the vision of Pan, or the bull. And not very long ago I heard a dream of a woman who saw the transfiguration of a bull into a divine white sun-bull, which was of course very beautiful. Yet what does it mean? What would such a dream convey if you apply a severe formula to it?

Mr. Allemann: That her god is an animal.

Dr. Jung: And what would that mean for her?

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Mrs. Dick: That she had too much culture.

Dr. Jung: Well, she would be forced to a superior cultural point of view, but how would the animal influence her?

Mr. Baumann: It is not human.

Dr. Jung: Exactly, she is under an inhuman, or subhuman principle which naturally produces a very curious effect, namely, whatever her pursuit may be, it will be carried out as if an animal were carrying it out, blindly. Now what would happen to such people? Can you construct a typical case?

Mrs. Dick: They would be overwhelmed by the instincts, a highly cultured woman might fall in love with a Negro.

Dr. Jung: Yes, or anything else. Whatever happens to her, whatever she does, will be done in the way of the bull, with a tremendous push, not minding the fence into which she vainly runs. Blind like a bull, she will go straight against whatever obstacle is in her way. Whenever she makes for a thing with a certain intensity, it will be done as if she were a bull. And you know an excited bull is not particularly intelligent, it is simply a blind force. That is the way the god influences man. God is always the supreme force in our psychology, the supreme and ultimately decisive factor, and if the god is an animal, as he can be because he can be anything, then we are forced to act in an animal-like way—auto-erotic, blind, inconsiderate, shortsighted, instinctive. All that has its good points, no doubt, you can get very far with instinct when you have the push of the animal behind you, but it is not human, and the ultimate goal of man—I mean what we call ultimate, what we can see—the development of consciousness, is not helped by it. Of course, one may meet with such a catastrophe that one realizes that one is being forced on as if by an animal, so that one turns round and sees the bull, and thus understands that that is not the way, one must change. Then the dreams produce another symbol. But only when the unconscious begins to change, not before.

LECTURE V

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Dr. Jung:

We spoke of the hermaphrodite last time, and I have brought material today which will give you an idea of the part this figure played in alchemy in the Middle Ages. Alchemistic philosophy was a sort of psychology of the unconscious, one could say, an attempt at understanding the unconscious processes. In those days the occupation with such subjects was pretty dangerous because it was contrary to the teaching of the church. One might find oneself in a rather grave situation if one dealt with those abstruse and occult things, one risked being called a heretic, and heresy could be punished by fire. The church was not particularly lenient in such matters, and so it came about that any attempt to understand those peculiar phenomena had to express itself in a form that was dark and not easily understood by the ordinary people. Therefore the alchemists chose the most extraordinary language, they used strange chemical and astrological symbolism. The subject itself was dark enough but it was made still darker through fear of persecution by the church. I must say, however, that the more I have tried to understand their peculiar terminology, the more I have got the impression that, despite their fear, they expressed themselves less darkly than one would expect. The tendency to conceal their attempt was not so great as their desperate efforts to seize and to express the discoveries they made. I have here a copy, belonging to Dr. Reichstein, of a medieval work of alchemistic philosophy, called *The Evolution of the Soul*. In this series of pictures you will see how the symbol of the hermaphrodite originated in the idea of the union of opposites. That is indicated in the little picture of a lion and a wolf vomiting a liquid into the alchemistic furnace, where the opposing elements are boiled or melted together. Out of the mixture is born a symbolic being that appears in two forms, a man and a woman; then they also are melted together, thus making the hermaphrodite, which is often represented with both male and female heads. It is a complete demonstration of the attempt at the union of opposites—a very well known

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theme to us. This process of melting male and female together is also demonstrated in another work which I have here, and in a third book which I owe to the kindness of Mr. Allemann.

Another strange field of occult experience in which the hermaphrodite appears is the *Tarot*. That is a set of playing cards, such as were originally used by the gypsies. There are Spanish specimens, if I remember rightly, as old as the fifteenth century. These cards are really the origin of our pack of cards, in which the red and the black symbolize the opposites, and the division by four—clubs, spades, diamonds, and hearts—also belongs to the individuation symbolism. They are psychological images, symbols with which one plays, as the unconscious seems to play with its contents. They combine in certain ways, and the different combinations correspond to the playful development of events in the life of mankind. One could really say that the movement of images in the unconscious coincided with the movement of events in the history of mankind. The original cards of the *Tarot* consist of the ordinary cards, the king, the queen, the knight, the ace, etc.,—only the figures are somewhat different—and besides, there are twenty-one cards upon which are symbols, or pictures of symbolical situations. For example, the symbol of the sun, or the symbol of the man hung up by the feet, or the tower struck by lightning, or the wheel of fortune, and so on. Those are sort of archetypal ideas, of a differentiated nature, which mingle with the ordinary constituents of the unconscious. The *Tarot* in itself is an attempt at representing the constituents of the flow of the unconscious, and therefore it is applicable for an intuitive method that has the purpose of understanding the flow of life, possibly even predicting future events, at all events lending itself to the reading of the conditions of the present moment. It is in that way analogous to the *I Ching*, the Chinese divination method that allows at least a reading of the present conditions. You see, man always felt the need of finding an access through the unconscious to the meaning of an actual condition, because there is a sort of correspondence or a likeness between the prevailing condition and the condition of the collective unconscious.

Now in the *Tarot* there is a hermaphroditic figure called the *diable*. That would be in alchemy the gold. In other words, such an attempt as the union of opposites appears to the Christian mentality as devilish, something evil which is not allowed, something belonging to black magic.

I also brought you some contributions to the history of the hermaphrodite. The Middle Ages did not originate that conception, it came from antiquity where they already knew of Hermaphroditus. In the later

legends he was the son of Hermes and Aphrodite, as I told you, and that is the form in which the Middle Ages found this concept; the earlier history of Hermaphroditus was not known to them. Therefore whenever you encounter that figure of the hermaphrodite in the Middle Ages, it is always a union of Hermes or Mercury and Venus, which can also be expressed in alchemy by the corresponding metals. Each god or each planet was represented by his own particular metal; for instance, Saturn was lead, Mercury was mercury or quicksilver, Venus was copper, and so on. So the union of Mercury and Venus in alchemy was the union of those metals, and the making of the gold was a philosophical attempt—we would now say a psychological attempt—to produce the valuable thing, the jewel, by mixing the opposites, or mixing the gods, under certain conditions.

Through archaeological discoveries, we now know a bit more about the ancient history of the hermaphrodite; we know that this cult came from the Near East, from Asia Minor and adjoining countries. The earliest traces were found in Cyprus where there is evidence of a cult of a masculine Aphrodite; there are images of a woman with a beard. This particular deity was called Aphroditos, and sacrifices were performed where the men had to appear in female garments and the women in male garments. A similar cult existed in Argos in Greece, and the ceremony there was called *hybristica*, which comes from the Greek word *hybris*. We know it in colloquial English as *hybrid*—the result of the mixture of two different species.¹ This Aphroditos of Cyprus is identical with the later Hermaphroditus. The original name is not explained like the later legend, but is derived from the *herm* of Aphroditos; that particular form of *stèle*, the pillar with the head on top, is supposed to have given the name to this peculiar god. Only in later legends, as I said, was the hermaphrodite explained as being the son of Hermes and Aphrodite. It is probable that in the fifth century B.C. the cult of Aphroditos was introduced into Athens with ceremonies similar to those observed in Cyprus, but it was never of any particular importance. Later on it ceased to be a public ceremony and became a sort of domestic cult in private houses. Then one Hermaphroditus was no longer spoken of, but Hermaphroditi, the plural; there must have been a multitude of Hermaphroditi, just as there were always a certain number of *cabiri*; there was never one *cabirus* apparently, there were always many. And with that the cult be-

¹ This etymology is suspect. The OED derives *hubris* from the Greek word for overweening pride, and *hybrid* from the Latin word, *hybrida*, meaning offspring of a wild boar and tame sow.

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came more or less obscure; it seems to have been a very occult affair, probably something like medieval alchemy.

The idea of the archaeologists is that the double nature of Hermaphroditus should—one cannot say symbolize, that would be the wrong use of the word, but allegorize—a luxuriant nature, luxuriant vegetation; therefore those gods were represented in androgynous form. But it is surely nonsense to assume that Hermaphroditus would symbolize an especially fertile nature or luxuriant vegetation, because a hermaphrodite is a particularly sterile being. It is a sort of curse for a human being to be hermaphroditic, such people are really in a very disagreeable condition. That was, of course, known then, just as it is known amongst ordinary people today; therefore we have a vulgar name for them. And the people of those early days knew that such a deficiency was by no means a sign of particular fertility, just the contrary. It was to them a psychological qualification, it was really the unconscious intuition of a peculiar condition which was neither male nor female as an attribute of the divine. The hermaphroditic symbol expressed the fact that this contained both the male and the female, which means that sexuality was felt to be not merely the attraction between the sexes, but a force containing a deity that was male as well as female.

The Eros figure has often been represented as a hermaphrodite. Also Priapus, who was the god of absolutely unadulterated sexuality; he was the god of the fields and always represented in phallic form. You can still see his characteristic figure in Egypt as a sort of guardian of the crops, the *fellahs* are still producing those images. I went out to a temple of the war god, near Luxor, which had just been excavated, passing through country where few tourists had been, and there I came upon that remarkable figure, a scarecrow with an enormous phallus.² The same thing existed in old Latin countries, where Priapus was also a god of the fields. It was always carved out of the wood of the fig tree—the fig was supposed to be very fertile on account of the many seeds—and it was represented with a huge phallus. It designated the borderline of the fields; instead of putting a stone there as we do, they put a figure of Priapus. There is a poem by Horatius with an exceedingly funny description of such a Priapus carved from the wood of the fig tree. Now even that unmistakably phallic god is represented at times in hermaphroditic form, meaning the intuitive awareness of the fact that in sexuality there

² Jung visited Luxor in early 1926, toward the end of his trip to Africa. He had embarked for Mombasa in October 1925 and approached Egypt by following the Nile north from Uganda to the sea. See map of this expedition, *C. G. Jung: Word and Image*, p. 160.

is an unconscious element of both the male and the female. If you have studied the psychology of sexuality, you know that there are really male and female characteristics, which might develop into all sorts of perversities.

Miss de Witt: Is St. Kümmeris in Catholic theology, the saint with a beard, a last vestige of this?

Dr. Jung: Where is that saint?

Miss de Witt: I have seen images of her in Bavaria and I have seen them in books.

Dr. Jung: That is extraordinary. I never heard of her. But it is quite possible. For instance, among the church saints is St. Phalle, who is worshipped in a chapel on the French Riviera; he is simply the old Priapus taken over into the Catholic church. So such an old androgynous god might also have been smuggled into the church.

Miss de Witt: Then there was the Platonic idea of the two parts of the globe.

Dr. Jung: Exactly. But that idea is not mythological, it is more a sort of ideology. I don't know where Plato found it, I think it was perhaps a philosophical intuition. It is, as you know, the idea of a primordial being that was entirely round, a globe. The globe was thought to be the most perfect form, so it is simply a symbol, showing that the idea of man originally, the *eidos* or the *eidolon* of man, was the most perfect form. Then God cut this globe into two parts, so there was a female and a male side who were forever seeking each other; and that is Eros, they try to come together again in order to produce the perfect being. This is like the idea of the development of the soul in the alchemical book which I just showed you. That philosophy is based upon the same unconscious intuition that in sexuality there is this divine being that is perfect, all round, male as well as female. Then there is another myth, also of Asiatic origin as far as I can make out, which is not mentioned among those hermaphroditic traditions. Agdistis was a hermaphrodite who owed his existence to the fact that once Zeus in his sleep lost his semen; it fell into the earth, and the earth brought forth Agdistis, but the gods did not like that fellow so they chained him and castrated him. You see, it is again the union of a pair of opposites. Zeus is the god of the blue sky, and the sky and the earth, or spirit and matter, are united in the hermaphrodite, the son. It is like the old Negro myth that heaven is a man and earth a woman: for eternities, they were lying upon each other in a calabash and nothing happened. Then once, in a perfectly unaccountable moment, they felt pushed apart so that the calabash opened, and they found a child in between them, a son. It was the original man who pushed them

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apart, and the father above became the sky, and the mother below became the earth. And the son was supposed to be a hermaphrodite. So Plato's philosophic idea was really the result, or later philosophic product, of a most primitive notion that man belonged to both sexes.

According to my theory, that myth came from a time when the unconsciousness of man was so impenetrable that he could not make a difference between himself and his wife. This condition is still prevailing to a certain extent psychologically, the *participation mystique* is so marked that the church teaching speaks of one heart and one soul, which would not make a particular impression if it were not true. In certain marriages there really is such an identity that the husband and wife assume that they have the same psychology; they naively project their own, and assume that what pleases one pleases the other—and damn you if it does not. So this original idea of a perfect being is still existing in the assumption that marriage is necessarily the ideal condition, that it makes the perfect man. Therefore all the old novels came to an end when the hero and heroine found each other; the perfect condition was reached, paradise had begun and time had ceased to be. Again the old myth of the perfect being. The idea started in a time when people were completely unconscious and were identical with whatever they touched—particularly the women.

Miss de Witt: One of Shakespeare's witches has a beard.

Dr. Jung: Oh yes, witches often have such attributes—one toe, one thumb, one tooth. The idea of the beard probably comes from the fact that in ordinary biological life, old women often develop masculine traits, even beards. I saw a lady in Spain who had a real beard—marvellous, a grey forest. Everybody was admiring her, because there is the idea in Spain that such a growth of hair on the face of an old lady denotes that she is of noble birth, so they are very careful not to shave. But they are just like old monkeys. That old woman was carrying her beard most proudly along the Rambla, the street in Barcelona where thousands of people promenade from five to seven every evening. We would think that she should hide herself in a sanatorium.

Now here is a question by Mr. Baumann: "You mentioned in the last seminar that by an *aesthetic* attitude towards one's own visions, one gets detached from their contents, and that therefore one is little influenced by the single vision, only later by their great number. My question is now: If a long series of visions is based on the aesthetic attitude, is not the significance of the single vision only an 'aesthetic' one? If a vision has partly such a significance, has it its full value for a psychological study?"

I asked myself that question, whether it is worthwhile to go into all the

detail when a vision or a dream does not express as much as one would wish. Superficial visions are rather boring, as in practical analysis the ordinary every-night dreams often get boring, because they are of a very superficial nature. Most of our small dreams are very slight in quality, really more or less futile. But sometimes it is the only thing we get, and if we don't know the way through them we never get to the big ones. The small dreams are, as a matter of fact, more easily understood than the big dreams, which are exceedingly difficult to understand. Our daily bread in practical analysis consists of such rather futile matter, but from a practical point of view this material has great advantages. It shows one and the same thought in a thousand different aspects, till it finally comes out in a very clear way. While if all this matter were concentrated into a series of five visions, say, we could hardly make head or tail of it; it would be too deep, too complicated, too remote. The advantage of the surface character of these visions is that the same thought is developed in any number of pictures, and that allows us to see all sides of these phenomena. For each time the same thought, relatively, is presented under a new aspect, so we discover new symbolism, which we would have no chance to do if a series of visions, say twelve, were concentrated into one. Therefore I prefer this material, just for the sake of demonstration. You would find such a condensed vision exceedingly difficult to understand. That is illustrated in this book which Mr. Allemann brought. Those pictures are very difficult, I have analyzed about nineteen of them, but they are tremendously concentrated. For instance, the title "A dragon that bites its tail" can mean God knows what, but if you have a series of superficial visions about the same thing, you can see pretty well what it means.

Our discussion of the aesthetic attitude seems to have aroused all sorts of difficulties in understanding. Here is a question by Mrs. Baynes: "Are the visions themselves necessarily superficial because a patient's attitude to them has been an aesthetic one?"

Well, one can see that a thing is important, but if one sees that superficially, one would naturally not present it—when talking about it later on—in a way that conveyed its whole importance, or any sense that one had really experienced it. For instance, suppose you are watching the Holy Mass. You glance at it and see that people are walking about with little bells, swinging smoke out of a censer and kneeling and standing, and muttering prayers, and you don't know what it is all about. Yet the account you give contains enough detail for one who knows to recognize a particular part in the performance of the Mass; but only one who knows already can conclude from such a report what you have seen. So,

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as I said, the aesthetic attitude provides a certain perception, but the necessary realization is lacking because it is not really experienced; it has entered through the eyes, it causes a certain vision in the occipital region of the brain, and the feeling tones are added, as well as the color or other aesthetic details, you can perhaps make a work of art of it if you happen to be an artist. But that does not mean that you have realized the thing *au fond*, that you have really penetrated its meaning; it all remains on the surface. When I speak of a superficial vision, that has nothing to do with the object of the vision, it is the way in which one has perceived the thing. The aesthetic attitude never allows one to penetrate much below the surface, therefore it never becomes one's own experience; it is simply seen, it reaches one only in the aesthetic sphere, it does not reach one as a human being. That is the reason why so many people use the aesthetic attitude—just to make life supportable. Nietzsche once said that the world was merely an aesthetic problem, and that was because, if he had not assumed such an attitude, he would have suffered so much from his world that the problem would have become insupportable. So he covered up the abyss, he was quite satisfied apparently with the polished surface of things.

Now our patient sees the great thing again and again. Take any vision and you will always find that she sees a great thing, and she never tires in characterizing it. Nevertheless, if you study the vision itself without my commentary, you don't get much. If I should read you a couple of these visions right through like a chapter from a book, and then ask what you had heard, I am sure that you would have heard words, seen images, but almost no meaning would have been conveyed. Did you notice, for instance, the archetypal image of the hermaphrodite when I read about it? "It had the head of a woman—the hands of a man reaching up. The lower part was a formless mass of gold." That is much too brief. It shows that she does not realize it, she never even stops to be astonished. And in that dream of the white bull which I mentioned, the dreamer was perfectly satisfied with the fact that it was a beautiful white bull on a pedestal, without asking herself what it meant when her god was in the form of a bull. If I should dream of a divine being raised on a platform and worshipped like the sun—whether the animal was a lion, or a crab, or an amoeba—I surely would ask myself what that meant to me, why I should see such a thing. But the artist is hurt when one asks what his picture means.

For instance, take that bright-colored embroidered picture at the end of the room. One sees that it is a modern fantasy, full of stars and lights and warm yellow and red colors—quite nice—and then passes it by with-

out the faintest notion of what it really means. That is the superficial vision. But that thing has contents, it points to a tremendous background; if you look at it long enough and try to analyze it, you reach certain conclusions, you get something from it. But everybody is indulgent to artists, knowing that they wish to impress them with color and lights and so on, and we gladly echo that opinion because we don't want to see the disagreeable background. We want to be cheap, to glide over the surface. But then nothing has happened at all. So in reading these visions, one simply glides along without anything happening, one cannot keep the symbolism in mind. I have the greatest trouble to keep it in mind, no sooner have I read it than it is gone. If I read it the morning of the seminar, by the time I get here it has all vanished. It gets associated with the unconscious and is pulled down, and we don't want to look down there; so we always make things as cheap as possible, and for that purpose the aesthetic attitude is most useful.

A vision which could not be called superficial would be one in which the whole experience is expressed, a picture that arrests you so that you cannot fail to see that there is meaning in it. Of course it may not be aesthetic. The *chakras* are aesthetic, for instance, one cannot deny that they are even decorative, but quite apart from that, the symbolism arrests your attention immediately. You are unable to just glide over it and dismiss it. You feel that understanding it aesthetically is not enough, enormous trouble has been taken to put certain things into relief, it contains something that wants to speak to you, everything seems to be behind it. It has perhaps a pleasant surface, but behind that it has a profound meaning, and you must pay attention and dig into it. It says: "I give you the keys to locked doors." Those many little forms should be keys which do not cheat you and carry you off to a transitory pleasure, they want to convey a meaning. Look at that gazelle, for instance, and the little flame, and the gods, and the letters. But I would not call that art, it is language, it is philosophy. I quite recognize that the aesthetic attitude is necessary for art, but this is a vision; it is not art, it is symbolism.

Mrs. Sawyer: I should think that these visions must have had some effect on the patient because even though there are so many, the situation does change and develop; even if she does not realize them, they must have an effect.

Dr. Jung: You are mistaken if you assume my idea to be that she is not influenced. She is impressed, now more than in the beginning. She has reached the mandala symbolism, she is locked into what we might call the mandala psychology; that is, she is confronted with the unconscious, she is within the magic circle, and it has of course an effect. That cannot

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be denied, but it does not do away with the general superficial character, which I think is obvious to anybody.

Mrs. Crowley: But I could not agree that that did not have aesthetic value. Do you mean that both are necessary, only one should not be dominated by the other?—because surely the aesthetic is necessary. Without an aesthetic sense these symbols are perfectly awful; you would not look at them.

Dr. Jung: Naturally it is far pleasanter when a thing which holds meaning also has an agreeable form.

Mrs. Crowley: Of course, we don't want to go into the original idea of art, but was art not built up originally out of such symbolical values?

Dr. Jung: Art surely has a tendency to present a thing in an aesthetic way, not laying stress upon the meaning, while thinking lays more stress upon the meaning than on the aesthetic value. But both contain both in a way.

Mrs. Crowley: Otherwise why are we so struck by some of those ancient symbols? We would not be so struck if they did not contain the two. They have grown out of the attempt to express the idea, but they have basically an aesthetic value.

Dr. Jung: Certain people will be more struck by the aesthetic value—though not all symbols are aesthetic, there are very ugly ones—and others will be struck by the symbolism. In the alchemistic symbolism the aesthetic side is not particularly evident, yet people are sometimes tremendously struck by the grotesqueness, and the possibilities in the meaning of such symbolism. But the great symbolism of the Christian church and of Buddhism, for instance, is always beautiful.

Mrs. Crowley: That is what I think, that one should have a dual sense eventually.

Dr. Jung: Yes, this idea corresponds to the fact that man should not be artist or scientist only, but should have both sides. So the thinker should try to present his thoughts in an agreeable form, and the artist should consent to have a certain meaning in what he is painting, and not consider it a terrible offense if he is asked for it.

Mr. Baumann: I think this superficial repetition can have a certain importance. In olden times only a few people fully realized the meaning of the rites, the crowd did not. The aesthetic part makes it more impressive. For instance, take modern writers. They try to avoid the aesthetic, but that does not impress us any longer; they try to say things esoterically in the most foolish and naked way, but today it does not mean anything to us.

Mrs. Crowley: Would that not mean that it is not speaking to the uncon-

scious, only to the conscious? So of course it will not impress one because it does not create a corresponding reaction.

Dr. Jung: Well, according to my ideas, these visions are not what one would call beautiful, I don't know how you feel about them. The meaning behind them is beautiful or may be expressed in a beautiful way, but the visions themselves, as they stand, I would not call artistic; they are like telegrams from one art dealer to another, they are pictures that convey but do not contain the mood.

Mrs. Crowley: You have injected that into them.

Dr. Jung: One must, in order to give them a certain body. To me it was the body that was lacking.

Mrs. Schlegel: Do they not express the aesthetic attitude of the intellectual? To an intuitive it would be different. She might express certain different values if her attitude were not intellectual.

Dr. Jung: I think that is perfectly true. These visions are just clear-cut statements about certain facts, there is no feeling in them, no fringe around them, there is just the object with no reaction to it. It is like a report done in a most detached way about something that has happened. I remember a detective story in which the police report was made by a writer who had a romantic notion of being a private detective, so he wrote reports to Scotland Yard in a literary style. The effect was the funniest thing you can imagine. He described the feelings he and the other people had about a situation—just the opposite of our visions. But one misses the human word here, she doesn't even express astonishment. Or if anything of the kind appears it is only a sort of intellectual statement.

Miss de Witt: In Shakespeare this tendency is very marked. He drops the aesthetic side in his sonnets, and condenses his subject so much that you have to read it four or five times before you know what he means.

Dr. Jung: Therefore they are so dry. Perhaps I have not understood them, but they bored me to tears.

Mr. Baumann: Is it just the familiarization with the rites which impresses people?

Dr. Jung: That and the repetition. Many rituals are characterized by repetition because it has an effect; certain mantras, certain hypnotizing formulas, or certain actions, are repeated again and again. That idea is suggested in this vision. Our patient goes on to say: "About it (the idol) knelt a circle of people swaying from side to side." This has a peculiar suggestive effect; in this movement, which causes a sort of *abaissement du niveau mental*, certain suggestions are more apt to sink in. So the use we make of these visions may have the effect that their contents sink into us.

In each vision we find more or less the same thing, but it is always seen from a new side, and so we have a new chance to realize the fundamental vision or idea. Surely the extraordinary fertility of visions in this case serves the purpose of forcing their meaning upon this woman, it helps them to penetrate. But it would have been unnecessary to give so much time to the commentary if they had really penetrated her to the extent that one would like. They sink into us more because we give them more time, we ponder over them. This vision is dated November 23rd, and then comes another on the 24th, and so on, they simply pour on, and one cannot see in the new vision that much has happened in between, for it usually returns to the point where we left off in the vision before, psychologically.

Now before we continue, I should mention a modern contribution to the hermaphrodite symbolism in Meyrink's *Golem*;³ there is an interesting chapter about the hermaphrodite, as a result of Meyrink's occult studies, in which he was very much involved. Naturally he came upon the medieval symbol of the hermaphrodite, and in that story it plays a typical alchemistic role. And I should mention that the mass of gold which forms the lower part or the basis of the hermaphroditic figure is not without meaning, for the hermaphrodite figures in the art of making the gold. It symbolizes a certain stage of the secret work of alchemy, the attempt to produce the valuable substance. Expressed in psychological terms the precious substance would be what we call a reconciling symbol, the pearl, the jewel, the child, etc. The hermaphrodite is only on the way to that precious substance, it is the stage where the pair of opposites, first represented as animals, are united in a human form, which means that the opposites of our own nature have come together within us in a human form, so that the male and the female are together.

This is an important symbol in the Christian tradition also. Of course, it is not canonical, but it was in the Evangel of the Egyptians which still existed and was seen by Origen, the old Greek father.⁴ In that Evangel is a conversation between Christ and a certain woman called Salome of whom we know nothing—she is not the daughter of Herod. She asks him when the things she was asking about would come true. And he says:

³ See above, 11 March 1931, n. 4. *The Golem* (1916; tr. Madge Pemberton, London, 1928) is about an artificial man who runs amok.

⁴ Origen (186–253/4), church father who was often in trouble because of his unorthodox views; he believed that human nature was far less depraved and corrupt than the contemporary church taught. Jung was drawn to his thinking and refers to him often; see *General Index*, CW 20, s.v. Jung uses Origen as an example of an extraverted thinking type in *Psychological Types*, CW 6, pars. 21–29.

"When ye tread underfoot the husks of shame. When the two become one, and the male with the female. Neither male nor female." It is the same symbolism you see, meaning a condition above or beyond the mere sex condition. Then the millenium, the Kingdom of Heaven, the perfect all-round condition, the most precious form of existence, the gold state, will be fulfilled. Above, it appears like a hermaphrodite, and below it is gold, and the gold comes afterwards, it is as if it were growing out of the earth, like the Agdistis myth—out comes the hermaphrodite and the gold follows. So we can say that the hermaphrodite is usually the symbol that precedes individuation, that precedes the creation of the valuable center, or the precious diamond. Therefore it is still not a satisfactory state, as you see from the alchemistic pictures; that figure with the two heads is too monstrous, there is no absolute liberation from the pair of opposites. The reconciling symbol should be something entirely new and detached, and the opposites should be overcome; otherwise it is not a reconciling symbol. The hermaphrodite shows that man is still torn asunder, he is only on the way to completion, all-roundness. So in Meyrink's *Golem*, the gate to the magic house, or to the land of the hereafter, consists of a representation of Osiris in the form of a hermaphrodite, and one of the two halves of the gate is male and the other is female. One must first pass through that gate, the stage of the hermaphrodite, to reach the perfect condition. This thought is behind those few words in the vision. And now what is the meaning of this hermaphrodite psychologically? One is never quite satisfied, one has the feeling of being stuck in some symbolism, and it is tempting to remain there, but we must try to bring things down to actual experience. Do you know what that hermaphroditic experience might be like practically?

Mrs. Sigg: It might be rather a disagreeable stage, so she could draw comfort from the fact that it is a phase only, that it will not last. Otherwise she might have a feeling that she is neither fish nor bird.

Dr. Jung: No, the trouble is that at that stage one is *fisch und vogel*, one is under the influence of the two. What condition would that be?

Mr. Allemann: It would be when the war of the opposites goes from them into herself, without her being above it.

Dr. Jung: Exactly. You see, we usually experience the pairs of opposites outside of ourselves. We hold a certain position, we are right, and the other one is all wrong. Then after a while we become aware, perhaps through dreams or certain wise words instilled by the analyst, that just possibly the opponent is a symbol for oneself, say one's own shadow, and that one is so particularly opposed to him because one is so very much

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like him. Like the French and German psychology. They are hostile brothers, very much alike only the one says a thing in French and the other says the same thing in German. So when one becomes aware of the fact that one is really one's own worst enemy and contains just what one is fighting outside, that one has that in oneself, that one is both *the one thing and the other*, then finally one must recognize that the last thing one fights if one is a man is a woman, and the last thing a woman fights is a man. The supreme recognition is that a man is also a woman, and a woman is also a man. And then one is in a mess, for what can one do? There is no one to combat any longer, one can only fight with oneself, which is not very interesting. Then what would be the next symbol after the hermaphroditic condition? It would not express itself in alchemistic philosophy, which did not incline towards Christianity. One is simply checked, you see, and one either shuts up or screws oneself up into a particularly exalted position where one asserts oneself as one thing and somebody else as another. But that is a sort of *ekstasis*, an abnormal state, because one really knows that one also contains the opposite. So what follows after?

Mrs. Schlegel: The cross.

Dr. Jung: Yes. And in the crucifixion symbolism, one becomes aware of something else.

Miss Wolff: The two criminals beside Christ?

Dr. Jung: They are very much oneself.

Miss Wolff: That is what I mean.

Dr. Jung: No, a new stage follows. You see this is all leading up to the millennium, to the Kingdom of Heaven.

Mrs. Crowley: That would be the *ajna* state.

Dr. Jung: No, something far more cruel.

Mrs. Sawyer: You mean the hell and resurrection of the Christian symbolism?

Dr. Jung: Hell and resurrection belong to it.

Dr. Reichstein: In the alchemistic symbolism it would be the utter darkness.

Mrs. Fierz: Putrefaction.

Dr. Jung: It is not in the alchemistic symbolism because the crucifixion is lacking there. The only thing I can find there is that afterwards the lion eats the sun. That is the darkness, the black substance; the sun sets and darkness follows, death, putrefaction.

Mr. Baumann: It means that god leaves man. "My God, why hast thou forsaken me?"

Dr. Jung: Yes, it is the moment when the god leaves Christ. According

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to the old idea, Christ had only a sort of apparent body, and the god had already left his body in the garden, but according to the Docetic tradition the god left him on the cross; therefore he cried: "*Eloi, Eloi, lama sabachthani*."⁵ You see, the crucifixion symbol is not only the division into a pair of opposites, say right and left, indicated by the two criminals; it is also above and below. That means the four, and that is the cross; there is the mandala symbolism. The four is symbolized by the four streams that flow out of the Garden of Eden. Or the four gates—or the multiple of four—of the heavenly Jerusalem, which is built upon the plan of four, like the city of Brahman upon the mountain of Meru. So that would be the real situation, and the hermaphrodite is a stage that leads up to that suspended condition.

⁵ "My God, my God, why hast Thou forsaken me." Mark 15:34.

LECTURE VI

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Dr. Jung:

I don't know whether you got a clear idea about that hermaphrodite symbol last time; I can quite understand it if you did not, for the unconscious in that case did not invent a very good form—"the head of a woman, the hands of a man, the lower part a formless mass of gold." It is a most hybrid invention, it consists more in allusions, and I think we have covered them as far as possible, so I will not push that symbolism further; we must wait until we get something better. For the time being we must be satisfied with that rather formless mass of possibilities and associations and allusions.

Now we will see what happens around that figure. You remember that she says: "About it knelt a circle of people swaying from side to side." The idol is not alone but surrounded by a circle of worshippers. Where would they be? We must localize them.

Mrs. Crowley: In the unconscious.

Dr. Jung: In which part of the unconscious?—the collective, or the personal?

Miss Hannah: I would say the collective, on account of the crowd of people.

Dr. Jung: That would be a certain evidence. But suppose we only knew of the idol. Would that show that it was in the collective unconscious?

Miss Hannah: It is not a repressed content, which means the personal, does it not?

Dr. Jung: It might be a condensation of certain personal contents. In that case what would they be?

Mrs. Baynes: It might be her money complex.

Dr. Jung: Gold often appears in her visions, so we may assume that there is a certain interest in it, and gold is of course the very essence of money, despite all financial inflation. Then what could the head of a woman and the hands of a man imply personally?

Mrs. Sawyer: Animus possession—she acts like a man.

Dr. Jung: One could say that she would have the consciousness of a woman, yet her actions would be those of a man. That gives a picture too; one can look at these things from a personal angle, particularly pictures which are so unformed, embryonic, a mere conglomeration of personal complexes. But if one goes a story deeper, one sees that these complexes are the expression of a collective idea. How could that be seen?

Dr. Reichstein: By the analogies in history.

Dr. Jung: Yes, we have definite existing analogies which show that the idea, which she is producing here in a more or less embryonic way, is a general idea. One can sometimes look at such creations from the personal point of view and, by stretching the imagination a bit, reach a fairly convincing interpretation. I should say the less such a thing is formed, the more it is personal. And then these personal complexes slowly filter together and form a sort of agglomeration, which will in the long run be an image or representation of a general idea. So one comes to the natural conclusion that our personal complexes, which we think are genuine, are projections of underlying collective ideas. For instance, many people are entirely aware that they have certain complexes and take it for granted that they are genuine. One has a money complex, say, or a complex of personal pride, and thinks that covers the whole thing; and they fail to see that below are the real causes of the complex, certain collective facts. You see, there is a sort of gap. We understand easily enough that someone could have a money complex because that fits in with our rational ideas, but it would not fit in with our rational ideas to say that it was caused by the symbolic value of gold. One can also say that it is not what one can do with the money, but the fascination of the gold that creates the money complex. Either explanation is true. People who have too little money can explain their money complex from their lack of it, but the case of Rockefeller, or any such fellow, cannot be explained from the fact that there is not money enough—there is more than enough; it is the fascination of the gold, it is symbolic, there is a religious factor. Mind you, Rockefeller is an exceedingly religious man personally, his god is gold, it is shining and polished and very heavy, and he serves that god for three hours every morning. And on Sundays he walks about with a prayer book, and serves a most vaporous being that is worshipped in the Baptist community, in order to make sure that that side is taken care of. In case! One never knows. But the real god is the yellow god.

A further evidence for the collective nature of this idol is the fact that a number of people are worshipping it; that in itself shows that it must be a collective symbol. In whatever form you dream of them—soldiers, a

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gathering, a family, any crowd of people—it always means that one either *is* the collective factor or concerned with it. As an example, I remember the dream of a man, which I heard lately. He was in a room with a number of men, it was as if it were his party. Then suddenly the door opened and in came a number of other men, apparently in a hostile mood. The intruders were exactly like the men of his own party, they seemed to belong to exactly the same social level, there was no reason why they should not have been absolutely at one with each other except for the fact that they were against each other. The dreamer realized that they were going to attack his men and he wanted to protect them, so he began to shoot at the intruders with a revolver. Then he noticed, whilst firing, that they were sort of winking at him, as if giving him the hint that the whole thing was for show, not really in earnest. His own people were quite in earnest, but the others, who were in the majority, let him know that it was not serious. So he started to walk away when a huge fellow, who reminded him slightly of his own father, took him by the shoulder saying, “Don’t worry,” and walked away with him. Naturally, he wondered what kind of conflict this dream was hinting at. What would you say?

Mrs. Crowley: It is a collective problem.

Dr. Jung: Yes, this is very clearly not his personal problem. The difference is that a personal problem derives entirely from yourself, from your own personal insufficiencies. But a collective problem comes to you on account of the fact that you live in collectivity. From that dream you can conclude what had happened to this man and what his difficulty was. It is a very typically masculine problem. We are always talking of feminine problems, but this is a masculine problem for once. In what position is that man?

Mrs. Fierz: He takes a collective problem too personally, he makes himself the defender of it.

Dr. Jung: Yes, he takes sides too much, he even fires at the intruding people, so he puts himself all on one side of the problem. The dreamer is identical with one side of the collective problem, but the peculiar tall man who takes him away is beyond it. He says, “Don’t worry, just leave it, it is only serious when you *make* something serious of it.” You see that is often true of a collective problem. If you look back into history, the reason why people killed each other has often been a thing for which we can feel no enthusiasm whatever, it would be just too ridiculous. The point in the dreamer’s case was that through analysis he had acquired some different ideas, as is often the case. He had always lived a collective life, a party man and so on, and he noticed that because he had different

notions, his people no longer quite understood him, they began to keep away from him a little and he felt that very much. Instantly he was in a conflict whether he should go on having such ideas, or sharing the convictions of his people as he did before, and he fell into an attitude of self-defense, as anybody would. For a man who has a new idea or conviction is alone with it, he is outside the community and naturally he has feelings of inferiority; he thinks perhaps it is wrong, perhaps he has gone astray somewhat, and his gregarious instinct tells him to return. So this man wanted to return, but he could not deny that the new way contained a truth, so he got into a conflict. The dissolution of the conflict is that that greater man within himself, who is the totality of his being inclusive of his ancestral souls, leads him away. That man of more than human size is a symbol for himself, that is his totality, telling him: "Just go on and don't worry about this detail." You see it points to the fact that you only take in a new idea through the very top of your consciousness; it does not pervade the whole of you, you only have an idea of it in your head. But the totality of your being is not touched, your unconscious is not even aware of it, so it is as if you had the whole unconscious against you. But you only have to wait until both sides are informed, inside as well as outside; after a while the other side will understand that the conflict has not been serious at all. This man would not have gotten into that difficulty if he had not been very much in the public eye and connected with the superficial world. Now this circle of people worshipping before the idol is such a symbol, and it shows the collective character of the whole problem; they are parts of the collective unconscious. And what about their way of worshipping, swaying from side to side?

Mrs. Crowley: That is the Eastern way, like the Mohammedans. It is a sort of unconscious rhythm.

Dr. Jung: But they do it for a certain purpose.

Mr. Allemann: They are getting into a rhythmic harmony with one another.

Dr. Jung: Yes. In the first place a number of people doing exactly the same thing, concentrating upon one and the same thing, creates harmony among them, they get into a state of *participation mystique*. And what is the great advantage of such a condition?

Mrs. Schlegel: One is not alone.

Dr. Jung: Yes, one is the whole world, one is filled with the god. People who get into such a state of exaltation feel the great power that streams through mankind, they become identical with the god; that is the purpose of such a peculiar exercise. But what is the physiological effect of it?

Miss de Witt: Dizziness.

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Dr. Jung: And if you get dizzy you get unconscious, it is a sort of intoxication. It is the same in dancing. The dervish dances, for instance, produce a kind of *ekstasis*, the exercise combined with the collective rhythmic movement produces a peculiar exaltation. Then what effect would a crowd in the unconscious doing this kind of stunt have upon the conscious?

Mrs. Crowley: It would draw one into it.

Dr. Jung: Yes, it always has a peculiar fascination and attraction upon even the white man's system, it may draw you in. So the conscious will be affected by such an unconscious performance, it will suffer. If you watch a crowd of dancing dervishes, or a Negro *n'goma* dance, where the rhythmic movement goes on for hours to the monotonous tones of the drum, you will get hypnotized, there will be a certain dimness of consciousness, a partial intoxication. The thing becomes more and more convincing, so that you are finally drawn into it, and if you are entirely in it you lose consciousness completely. And when such a performance is going on in the collective unconscious, you also fall under its spell, so that your mind is not as clear and settled and secure as before. We must therefore look for such an effect in our patient's consciousness. Under those circumstances the conscious is artificially made more primitive than it ought to be. Now such collective symbolism must always be taken as really collective, valid for everybody, valid, let us say, for the whole white world. If we make the assumption that our patient has seen something that has such an effect in the collective unconscious, then it is not only valid for her, it is also valid for ourselves, it is valid for our time. So we may conclude, always under the assumption that this symbolism is generally valid, that our actual world consciousness is peculiarly dim, under a strange fascination. In that case, what kind of mental symptomatology do we develop?

Mrs. Fierz: Emotional.

Dr. Jung: The emotions come up on account of what Janet¹ calls an *abaissement du niveau mental*. We assume that our civilization has reached the state of *anahata*, which is just above the diaphragm and symbolizes the control of our emotions; we try not to be blind victims of the emotions. But if that state is lowered, we come to the diaphragm, we approach the center of emotions, *manipura*. So we may conclude that such a general condition would be a stage in civilization characterized by particularly wild emotional outbursts, and we have evidence for that in the war. That was a worldwide outburst of *manipura*, a volcano bursting out

¹ See above, 25 Nov. 1931, n. 4. Jung refers to Janet often; see *General Index*, CW 20, s.v.

under our feet. In *anahata* we develop thought and feeling instead, and what is the effect of thought and feeling upon collectivity? On a community?

Mrs. Crowley: It would be very advanced; we can hardly imagine it.

Mrs. Adler: There would be order, relationship.

Dr. Jung: Yes, a sort of politeness, everybody would be very nice to one another, considering one another's feelings; they would be careful not to say outrageous or paradoxical things, they would have reasonable thoughts, and that naturally produces a community. But when one drops out of it, what would be the condition?

Miss de Witt: General discord, hatred.

Dr. Jung: And also people may fall violently in love with each other, but that does not mean peace. Dropping out of *anahata* means war, disorder, dissociation—complete disintegration follows. So the disintegration in *manipura* would mean small units more or less in opposition to each other. I live in this valley with my crowd with which I am identical, and in the other valley they are all devils. As soon as we approach *manipura*, the thing that is strange to us is our enemy, the thing we don't see every day is hostile, we have to defend ourselves; only what is here is right, whatever is a bit further along the way is all wrong. So a dim consciousness is always inclined to form something like a sect, a small group, within which there is complete identity; as soon as somebody has one thought that differs from the feelings and thoughts of others, there is trouble, then there is an explosion. No large organizations are possible, because a difference in opinion among too many people causes the emotions to flare up and means war right away. In *manipura* there can be only small communities, with complete *participation mystique* inside, and complete hostility and emotionality outside. Such a chaotic condition is of course impossible, and therefore it leads to a forceful dictatorship or something of the sort, some fellow enslaves the whole crowd, he bands them together and says: "Stick to each other or I shoot."

One understands, then, that the consciousness of our patient in such a case would be a little dim, inclined to be ecstatic and emotional and chaotic, as long as that cult is going on in the underworld. Therefore we try to make these things conscious, to bring them to the daylight, in order to pacify the chaos on the surface. In such a condition one consciously thinks that the emotions are all justified, perfectly natural, but from the other side we see that they are due to the fact of that unconscious cult within. Now in forming a conclusion about the mentality of our time, what would you consider was the matter with the world in its present chaotic state?

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Mr. Allemann: That it is forming an unconscious religion.

Dr. Jung: Yes, it is in the making, a cult going on in the depths of which we are not aware. And we think we can fight that chaos with a moratorium or God knows what, disarmament, for instance, but nothing works and nothing can work, because the disturbance is below.

Well now, the patient herself feels that something is not quite right with those worshippers. She says: "I seized one of the worshippers by the neck, and flinging him so that he faced me, I looked upon him."

Mrs. Sigg: It seems as if the manly hands were working now!

Dr. Jung: Oh, her masculine hands are working all the time, there is a great deal of violence in these visions. But one is apt to find that in the visions of a woman because she is so gentle and tender on the surface.

Mrs. Adler: Her conscious is going to become more active and to differentiate.

Dr. Jung: Yes, she interrupts that performance by an active attitude in order to become conscious of what is happening in the underworld, and he has to face her as she has to face him. She continues:

His face was ugly—his eyes were glass. I said: "Why do you worship this thing?" The glass eyes leered at me.

Here we get his qualities. His face is ugly and his eyes are of glass. What does that convey?

Answer: Lack of soul.

Dr. Jung: Yes, it is characteristic of these unconscious figures that they have no soul. Therefore we must ask ourselves, under what condition do unconscious contents have a soul. But first, do you know other examples of unconscious contents which clearly show that they have none?

Mrs. Fierz: The Golem figure.

Dr. Jung: That is a very good example, he is entirely soulless. But that is a sort of invention. I mean actual experiences where the unconscious contents appear quite obviously on the surface.

Answer: Lunatics.

Dr. Jung: Yes, there the unconscious manifests quite directly. They hear voices, they are possessed by certain opinions, and there is no soul in them whatever; they are absolutely cruel, absolutely reckless. One cannot apply reason: they are entirely inaccessible, and the opinions or convictions they hold are without soul—the opinions of those voices, for instance, if they will describe them. They very rarely do, because there is a peculiar taboo concerning them. Then there is another line where people are quite dissociated and produce unconscious contents.

Mrs. Sawyer: Mediums. They are the same as lunatics in a way, they produce cut-off pieces.

Dr. Jung: Yes, they are similar. But what does the medium bring out in particular? Have you never done automatic writing or table moving?

Answer: Spirits.

Dr. Jung: And what are spirits psychologically? I don't mean in themselves, only God knows what they are in themselves.

Miss Hannah: Autonomous contents.

Dr. Jung: Yes, personified autonomous contents. For instance, a person might have a spirit of pride or of hostility, and the content would be essentially that emotion, or it might be personified as the spirit of an old aunt, or the grandfather, or anybody else. But it can be proved that it is a memory image still alive, contents of the unconscious that act as if they were persons. Now in investigating the psychology of such autonomous figures—experimenting with a planchette, say, or with a glass running round the table—if you can pin a ghost down and ask who said a certain thing, the unconscious replies: “John said it.” “But who is John?” And the answer comes: “Don't you remember John Smith, your cousin?” And you think you have really got hold of him. Then you engage him in conversation, ask him questions (one is naturally very curious about the land of the hereafter), and he tells you all sorts of interesting details, they are really very peculiar. But if you inquire too closely he begins to be evasive, he tells you all sorts of lies, and in the end he often persuades you to believe the most foolish things. He says: “The reason that I am moved to be here is that you are a very great man,” and after a while it invariably turns out that you are a reincarnation of the savior, a messiah, and so on; or if you are a bit more modest, you are one of the apostles; or you are not exactly Julius Caesar, but his adjutant, and naturally you have a great destiny before you. So you discover that it is all humbug, and you say to John, “You were always such a good friend, honest and loyal, such a nice man, how can you invent such hellish lies and try to hypnotize me into madness?” And then he wriggles weakly out and evaporates somehow, he never will tell you why, so you come to the conclusion that the damned thing has no soul, it is soulless to the nth degree. All the products of the collective unconscious, if too hard pressed, evaporate into nothingness; the moment you get at them with your personal problems and desires, with your human soul, you destroy them. They are exactly like exceedingly delicate flowers which only blossom for one night and then wither. You must take them as they are, the truth of a moment; if you treat them as flesh and blood you make the mistake of your life.

Now Dr. Reichstein has asked me to say something about the nature of

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that cult that is performed in the depths of the world. This is an exceedingly difficult question. If it is a matter of any known cult—Hindu, or Negro, or any other cult—it is definite, there are monuments, texts, and one can form an opinion about it. But each cult that exists is part of that inner cult which hides in the bowels of nature, and to know about that is impossible; I can only give you a certain idea what it is about. For instance, the philosophy of the Tantric yoga gives a pretty good idea of the things that happen in the underworld—it is expressed in their symbols if you can read them. They never say that such and such a thing actually happens, they simply say, this is one condition and there is another condition—and so on; the whole thing seems to be a sort of sequence of different stages. Another analogy would be the symbols of the alchemistic philosophy, in which an attempt is made to formulate those events in the underworld. And a third attempt is what you know of analytical psychology: we also have certain ideas; we speak of an unconscious condition, or a condition of *participation mystique*, or an emotional condition, and they are very close to the Tantric ideas. We also are concerned with symbolism, and as an example, here are these visions; they are a demonstration of what is going on down there. Or any other case where an attempt is made to bring up the unconscious material, either through painting, or writing, or even dancing. Inasmuch as something is really produced, it is an allusion at least to that underlying process, which in itself cannot be seen or understood, it is beyond human grasp. What we get of it are reflections, symbols, images, that show a certain regularity, and these can be compared to the symbols in religions, or to symbols in art or in poetry. But, for the time being certainly, I would be absolutely incapable of telling you what that process really consists of. Whatever one can say about it is always only a part, there are so many aspects, it is such a baffling thing. I am trying to approach it through empirical material, out of which one gets an analogous understanding of already existing religions or philosophic systems. Perhaps in the long run we shall even be able to postulate certain fundamental facts, which would be drawn from the comparison of far more material than we now possess. For centuries to come that material will not be accumulated, because it is the creative secret of the mind, and I think we shall never ultimately project that. We shall have a certain conviction about it for I don't know how long—two years or two thousand years—but it will always be overthrown again, because the ever-creative spirit cannot be caught in any formula. Naturally, for a certain epoch, for a certain period of time, a more or less suitable symbol can be produced. These symbols of the Tantric yoga are enormously old, and they are still valid to a certain

extent. And the alchemistic symbols were more or less valid for about two centuries; alchemists met each other and discussed the red lion and the white lion, and the hermaphrodite that was roasted on the fire, or something like that. They thought they knew what they were talking about. We are not so sure of it, we would express it in an entirely different way. We would speak of pairs of opposites being united in the fire of passion, we would say that the coming together of opposites even caused the fire, and through that clash in the fire, a transformation of the whole man is produced. This is an entirely alchemistic idea as you see, but we express it in different forms. I am unable to tell you more about this unconscious process. I should think over this question for years, as I have already done, but I have not yet come to a simple formula that would more or less cover it. "Transformations and Symbolisms of the Libido"² gives the mythological aspect of it; that is it too, it is exactly the same.

Now we will continue our visions. We were speaking of that ugly face and the eyes of glass. What do those eyes mean?—who has eyes of glass?

Answer: A doll.

Dr. Jung: And what is the definition of a doll?

Mr. Baumann: It is a symbol for a child.

Dr. Jung: Well, it is more allegorical, it is an image which describes a child figuratively, or sometimes human beings in general; but tin soldiers to a boy would be in the place of a doll, and they do not mean children, they mean soldiers. Dolls represent living beings, but they are essentially soulless, dead, and are only animated by the projection made upon them. A child projects life into a doll through his own soul; in themselves dolls are dead and therefore have eyes of glass. And certain people have sort of glassy eyes.

Mr. Allemann: Lunatics are soulless people.

Dr. Jung: But lunatics don't have glassy eyes. Have you never seen that you had glassy eyes when you looked into the mirror?

Remark: People who drink.

Dr. Jung: Exactly, after carnival you have glassy eyes. There is a sort of unliving stare in them and of course it shows a certain lack of soul. You see, that would bring these eyes into line with what we were speaking of, a sort of intoxication, an influence upon the conscious from those soulless figures in the unconscious. People who are strongly influenced by the collective unconscious also have that peculiar glassy stare in the eyes. A classical example of that is the apostles when the tongues of fire de-

² *The Psychology of the Unconscious* (1911-12).

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scended upon them; they were accused of being full of sweet wine because they had just undergone a tremendous experience of the collective unconscious. This figure is obviously a being that is absolutely identical with, or under the influence of, the collective unconscious, and she says:

"Why do you worship this thing?" The glass eyes leered at me. He answered: "There is a little door. I will show you."

That little door is apparently the way to an answer.

Miss de Witt: It is a way of escape.

Mrs. Adler: Or the way to the scenes of the cult.

Dr. Jung: Yes, it might be either a way of escape if the situation is unpleasant, or a way into the understanding of this perfectly incomprehensible thing. She continues:

We passed through the circle of worshippers and entered a little door at the base of the idol. (You see she goes into it, not out of it.) Within was the statue of a primitive woman sitting cross-legged. The woman had many breasts and appeared loathsomely archaic. I said to my guide: "This is horrible. Drag it out into the light of day."

So she discovers the figure of an archaic deity by going through that little door. It is not exactly a primitive woman, for even a primitive woman would not have so many breasts, it must be a deity, because there is something monstrous about it. The little hole, then, gives access to a thing otherwise absolutely inaccessible; there is no means of access to that idol excepting there at the base, and inside she finds the very kernel of that strange symbolism. What does it mean that the idol has such contents?

Mrs. Sawyer: I should think it was the picture of the collective unconscious itself as the mother in the negative aspect.

Dr. Jung: That is true, it is a mother image, but what does it mean that this idol is hollow and contains the figure of a deity? You see it conveys the idea that the idol itself is not what it seems to be—it is a mere cover, a sort of casket for this primitive goddess.

Mrs. Sawyer: You have already spoken of the idol as being both in the personal and collective unconscious, and this is a step lower down. There is absolutely nothing personal in this mother, whereas there is something personal in the idol.

Dr. Jung: Exactly. The idol has definite connections with the personal unconscious, so one could say the real unconscious figure, the figure of the deity, has been dimly perceived through the veil of the personal

unconscious. This is something which you can always see empirically. If there is a fair layer of personal unconsciousness, you will invariably get a disturbed view of the contents of the collective unconscious, because the archaic figures of the collective unconscious, the archetypes, have to filter through that veil or layer of personal complexes. Therefore you first perceive a certain disturbance in your personal complexes in any case where an attack of the collective unconscious is due. You can apply that statement to any case of lunacy or neurosis. On the surface one sees apparently an entirely personal disturbance of a patient's sexuality, or relationships, or thoughts, for instance. Perhaps in a well-ordered mind a most absurd idea suddenly comes up which the analysis will reduce to a particular personal complex, the idea, for example, that one is not really the son of one's parents; he knows it is perfectly absurd, yet it simply takes possession of him. Now the analyst will say that at bottom it is, say, a mother or a father complex, and that would be the idea or conclusion corresponding to the idol. It can also be a number of such complexes, and then you discover that it is by no means a mere conglomeration that makes no sense; that particular form points to an idea behind or beyond the form, to something still deeper. The idol is a conglomeration of personal complexes, but below them, inside them, is the archaic goddess, the true archetype. Mrs. Sawyer calls it an archetypal mother. That fits the figure absolutely, it is like the Artemis of Ephesus, who is always represented with a multiplicity of breasts denoting her abundance of milk, the fertility of nature, and so on. Applied to the unconscious, it means the unconscious under the mother aspect, for it can also have a father aspect. The unconscious is like a mother with many breasts, nourishing innumerable children, providing inexhaustible foodstuff. Out of the breast of the unconscious comes the flow of these visions, for instance.

Mr. Baumann: Has this figure anything to do with the monster we met before, where the baby was suckled by the wolf?

Dr. Jung: The wolf was instead of the archetypal image. Animals are often constellated by the underlying archetypal figure and we easily misunderstand it. That misunderstanding very often happens in the case of sexuality; one thinks it is nothing but sexuality, when it is only that the sexuality is disturbed through the presence of such archetypes. So this archetypal figure is behind the wolf that nourishes Romulus and Remus, it is simply another way of putting it. Artemis, for instance, is associated with bears, and the followers of Artemis called themselves *arktoi*, bears. That is the reason why the gods were often expressed by animal symbolism, and this, as you know, extended into Christianity; the Holy Ghost

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expressed by the dove, Christ by the lamb or the fish, and the symbolic animals of the Evangelists are examples. You see, this archetypal goddess is now more essential than the idol. It was hidden under the other symbolism; in other words it was the cause, it explains why there is a woman's head and a man's hands and why the lower part is a mass of gold. Now it is very difficult to see in how far such personal complexes could be the effect of the presence or the constellation of that archaic goddess. She is called "loathsomely archaic," which is not at all inviting, you would apply the term *loathsome* to something evil and even dirty. This must be the reason why it arouses the gold complex, and the split between the woman's mind and the man's action.

You see, another rule is that if certain archetypal contents are constellated in the unconscious, one of the first symptoms on the surface is a peculiar split. Perhaps you have been engaged hitherto in a certain activity and you were all at one with it, quite concentrated upon it, never doubting that it was the right thing to do. Suddenly the whole thing splits and you don't know why, you become doubtful, and cannot understand why you should be so paralyzed. The reason is that an archetype has been animated. In political life, for example, there may be a government that has always been absolutely satisfactory to the people; then suddenly a gap appears, either in the people or in the government itself, and you know that a sort of subterranean movement is going on which causes the surface disintegration. So people who are not at one with themselves have animated something in the unconscious which causes the split. Consciousness is then like a coating of ice on the surface of a lake; when spring comes, the volume of water is increased or gets into motion, and naturally the ice is broken. One sees that particularly in schizophrenia, where the whole surface can be split up into many fragments by the pressure of things coming from within, the full force of the archetypal powers. That is obvious here, this ugly archaic goddess of fertility is forcing its way up into the conscious. We don't know whether it will reach consciousness, but at all events it causes the existence of such complexes, and these in turn cause a peculiar conflict on the surface, say a conflict between the man and the woman. Of course any complex means also a certain dissociation on the surface, a neurosis, or in a worse case, a psychosis. Now, how do you understand the fact that that goddess obviously made of earth, having a loathsome aspect, wholly unacceptable in other words, should be present in this modern woman?

Miss de Witt: It is physical nature.

Dr. Jung: But I would not call physical nature such bad names, I think physical nature is very beautiful. Well, the many breasts and the associa-

tion with the Artemis of Ephesus is not so bad, but if you know a little more of those cults, you know what dirt is. You know, for instance, that this goddess can also express herself as the wolf of Romulus and Remus, an animal, or any other evil monster.

Mrs. Sawyer: The unconscious itself can be negative and horrible. That is why I thought it was the unconscious in its negative aspect, the terrible mother.

Dr. Jung: Sure enough, it is an absolutely negative aspect of the divine mother. In Tantrism it would be Kali, or the horrible aspect of Shakti. But why just such a thing, why not something nice?

Miss Hannah: Because we have idealized women, particularly in the Roman Catholic church.

Dr. Jung: So you would explain it as a sort of *enantiodromia*, as a negative aspect of the madonna, thoroughly pagan and almost diabolical, looked at from the Christian point of view?

Miss Hannah: Yes, in that we have been thinking too well of women for a long time.

Dr. Jung: You conclude from a general idea on the surface—not to be attributed to this case in particular but to the time in general—that there is at present a particularly good idea of women in the world?

Miss Hannah: Too good.

Dr. Jung: Yes, too good, and the unconscious produces something here to think about. Well, I am glad that a woman said that! It is my idea, but it is quite open to discussion. But what about that background? You see this is clearly a woman's vision, so when the mother figure comes up, it shows her essentially feminine creative nature. The corresponding figure in a man would be equally archaic, with certain attributes which I don't need to go into. If our patient were a man we would have to speak of that, but she is a woman so we have to discuss this mother figure. This is a compensatory figure. The superiority of women seems to be a general opinion on the surface of consciousness, and the unconscious says: "Look at this, what about this?" This is causing disturbances. It is causing that dissociation between the head and the hands, for instance, it is causing the gold complex, which also means worldly power and influence. At the bottom of all those conflicting tendencies is this loathsome archaic figure. Now that seems to be the essence of what a fairly modern woman ought to add to her substance in order to be balanced; the surface condition needs a balance, and this would be it. When a woman sees such a figure, what do you think would be the effect upon her consciousness? Or what is the effect in general when one has a pretty good idea of oneself and then discovers something which is not so

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agreeable? I mean in reality, not the effect you would think to be the right one.

Mr. Baumann: One is more careful about one's actions.

Dr. Jung: That is what we all desire, but in reality it is not the next move.

Mrs. Baynes: One usually wants to run away and pretend one has not seen it.

Dr. Jung: Naturally. One runs away saying: "I never have seen such a thing, or if I ever have, it was in my neighbor next door; she has it, and therefore that woman has such a bad influence on me, she pulls my libido down." You see, one refuses to assimilate such a figure, it is too loathsome, too incompatible. This woman would not touch it. Yet that figure is a truth in her case, as well as a truth of the whole of civilization. Now we shall see how she takes it.

I said to my guide: "This is horrible. Drag it out into the light of day." My guide answered: "No, it is covered by the great idol which you have seen. It must not be shown."

What do you conclude from this little conversation?

Mrs. Sawyer: She seems to want to accept it.

Dr. Jung: Yes, she says, "Drag it out into the light of day, let everybody see it," meaning, "Well, I have got to accept it." But the guide says no. What does that mean?

Mrs. Sigg: Animus.

Dr. Jung: That man with the glassy eyes is, of course, an animus, a perfectly soulless being in a circle of worshippers, all animi. The animus worships conflicts, and he hates to have the idol broken up or declared to be inessential. The animus only flourishes where there are many conflicts, where one can have many opinions but never settle down to fundamentals; therefore he is naturally in favor of the idol. The idol is a contrivance made by man. That conflict psychology is all made by man. We worship our conflicts because they protect us to a great extent from the realization of truth. For when you can say solemnly: "I have an awful conflict," you are occupied, you only have to worry about having such and such conflicts, and you are very interesting to the analyst—having such marvellous conflicts, it is mental food for him—"but don't look beyond, don't look behind it!" You see, the patient has a very decent reaction here, she wants to drag that thing out into the open. Of course, it is a bit too radical, one cannot show such black spots; naturally something has to be done about them first, they cannot be dragged out at once. But inasmuch as she is radical, the animus says on the other side:

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"No, it is covered by the idol, keep the idol, it is less dangerous," it looks like something at least that earth mother must not be shown. And then comes the critical moment, the question whether she should stick to her original resolution that these things should be brought up into consciousness: "I said: 'It is loathsome. Do as you will. I pass through.'" It is the same trick; it is better to pass by it, don't wake it up. So she says:

I went out by another door, and on down the steep and narrow path. I came to a precipice. I looked over and saw in the valley men in chariots rushing madly and frantically over another precipice, men and horses falling into a great void.

That is an animus battle raging down there, which means that beyond that archaic mother is a wild rush of animi, and they all fall into the void. It is the aimless animus battle, which is the consequence naturally when you pass beyond the fundamental fact which shows itself in the shadow problem, in the fact that you have a certain shadow. If you don't want to see your shadow, naturally you pass by it; and so you fall among the animi and go on having opinions instead of accepting it.

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LECTURE I

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Dr. Jung:

Ladies and Gentlemen: Our last seminar ended with the vision of the terrible mother goddess, that most archaic and many breasted idol within another idol. The patient did not know what to do about that figure, but finally told her guide that she would pass it, so she went on down the steep and narrow path. Then she came to a precipice "and saw in the valley men in chariots rushing madly and frantically over another precipice, men and horses falling into a great void." We did not discuss this event thoroughly because we had not dealt sufficiently with the mother figure, which is a bit strange; I assume that not all of you are clear about its meaning. Of course, one can understand theoretically that as a man has a sort of archaic image of the father in his unconscious, so a woman might have an archaic image of the mother. But a man might also have such an image of the mother, because father and mother are archetypal figures. Now is such an archaic mother figure usual in the unconscious of a man? Or is it particularly characteristic for a woman's psychology?

I must say it is a very difficult question. You see, these things are extremely remote. Such a symbol is far away, it is just on the borderline of visibility. It has almost nothing to do with our conscious life as far as we can see, so it is extremely hard to judge it. One understands much more readily that a man has an anima or a woman an animus; that is within the limits of human experience, one can see it in many cases. But such a figure is beyond the level of animus and anima because it is a mother, though the animus and anima in the beginning are projected into the father and mother. In a young girl the animus figure is identical with the father—he is the first representation of what one later calls the animus—as the mother is to the boy the first representation of the anima. But that character normally soon vanishes. Of course, certain men retain an anima figure all their lives in the form of the mother, but on account of that they are infantile and neurotic, as women are neurotic

and animus-possessed who retain the animus figure in the form of the father. But here is a mother figure in a woman's case. One could say it was the anima of a woman, but it is so archaic, the antiquity is so particularly emphasized, that one gets the impression that it must be something exceedingly primitive, almost beyond experience, while the anima is not beyond experience. If there is anything in a woman that one could call anima, it would be rather near the surface, something far more developed, more differentiated, not so absolutely primitive as this idol.

Perhaps you have seen such archaic mother figures in museums, in the British Museum, for instance. One finds them in primitive tribes also, where they are always peculiarly obscene or grotesque, or they have grotesque attributes—as grotesque as the Artemis of Ephesus with the many breasts, and the images of animals and bees carved all over her body—they are her attributes too. So these figures suggest something exceedingly strange and remote, denoting that they are almost inaccessible to personal experience except under certain conditions. They would not be found in temples, however, and no cults would have grown up around them, had man not had a certain intuition of psychic factors which could be suitably expressed by them. But their grotesque quality denotes that they do not fit in with our differentiated psychology; it is too paradoxical, too inexplicable or incomprehensible. Therefore when we try to reduce such a figure to an actual psychological fact, we must have recourse to experiences possessing that same character of remoteness and incomprehensibility, and perhaps even of obscenity. Now do you know of such psychological facts? Are you conscious of such experiences? You will never be able to understand this vision if you do not find something in your own psychology which is a parallel or in a certain connection with it. If I asked if you recognized anything like the animus—or the anima—in your own psychology, you would say yes; you know what those things mean, they cover a definite experience. But does this image cover a definite experience?

Miss Hannah: Yes, certainly.

Dr. Jung: Can you tell us what?

Miss Hannah: I would rather not. It hits one in one's most vulnerable spot. It seems to me to be a primordial image coming up from under one's shadow. It is awfully involved, I wish I had not begun on it.

Dr. Jung: Your remarks are most suggestive. I wish someone would continue these allusions.

Mrs. Crowley: I think it can exist in both man and woman.

Dr. Jung: But what do the men say? You see, my idea is that it does not exist in man as much as in woman, insofar as a man can understand or

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appreciate a woman. Something similar may exist in him too, naturally, but that figure, according to my experience, does not play the same role.

Remark: Would he be in touch with it through his anima?

Dr. Jung: He must be if he is to understand it, because a man can only understand a woman via his own anima, and inasmuch as the anima is a female there must be such an archaic idol behind her too. But inasmuch as a man is a man after all, his anima is still further away from that grotesque figure than he is himself; and inasmuch as a woman is a woman, the figure is a bit nearer, it is more intimate.

Mrs. Sawyer: I should think in a man it would mean the terrible mother, but to a woman it would be different.

Dr. Jung: It is the terrible mother, but of course projected. And when she is projected into the real mother and completely identified with her, as in the case of a man with a negative mother complex, it is an injustice to the mother, because she is just an ordinary person and by no means an archetypal witch. But there is truth in it. That projection covers a certain fact, expressed by this absurd, uncanny, demoniacal mother image, which is operative in a woman's psychology in the mother's peculiar destructiveness; and it is more in the mother than in the man who projects it. In a woman's case it is much nearer, yet it is exceedingly remote, because the conscious psychology, particularly of mothers, is not allowed to see it, that is a secret image; just as a man is not allowed to see his insufficiencies and defects, because it would injure his self-assertion or self-confidence, he would be lamed by too much insight. It would be almost dangerous for a mother to see these things clearly, because it would check her maternal effort; she must believe in the constructiveness of her effort. Or, if she is not a mother but just a woman, she must believe in the constructiveness of her attitude, say, to a man; if she understands too much of that destructive picture, she would be disabled. The necessary conscious attitude and psychology of a woman does not allow a full realization of this background image. It is usually one of the most difficult parts in an analysis to make this figure conscious because it is most injurious to be aware of its reality.

Mrs. Crowley: Doesn't it belong more to the Eastern psychology? They are quite accustomed to it in Kali.

Dr. Jung: They are just as unconscious of it in themselves as we are. They projected it into Kali, so they have nothing to do; they pay so much to Kali and the case is settled. That is the great advantage of having such cults. We have no such advantages. If we discover it in ourselves, it is nowhere else, we are always identified with it; that is so much in the blood that it is an acrobatic feat to detach from such a vision. Therefore

our patient passed it by, she could not stay there, she would be afraid of being wiped out. Such a vision is morally undermining.

So it is very difficult to characterize the psychological contents of this archaic mother figure. One could say, speaking biologically, that it contains the last remnants of merely animal attributes, as, for instance, the followers of Artemis were animals, the believers called themselves *arktoi*, bears; and the followers of Circe were transformed into swine. This figure is simply a faraway reminiscence of such a mother cult that veiled an animal maternal instinct, which is very close to destructiveness. One can observe that in pigs. If the young are not protected just after birth, the mother eats them; if they are protected for a while against her destructive instinct, she will accept them, but not in the first moment. That is also true of criminal human beings; immediately after birth a murder may easily be committed by the mother, which a little later on becomes impossible.

Dr. Gordon: Is not the reason of that the fear that the young will be injured? Just as a young snake runs into its mother's mouth for safety?

Dr. Jung: The little pigs don't run into the mother's mouth, she quite actively eats them up.

Dr. Gordon: But if you go away and don't look and leave her in perfect quiet, she would not; it is a very primitive fear.

Dr. Jung: There may be such a fear behind it, but that does not take away the fact that the young are eaten. I remember a litter of young hedgehogs which my dog discovered. I was afraid that they might be injured, so I made a nest for them and left them in peace. They were perfectly free, I only protected them against the dog, but the next morning all the young were eaten, only the tails were left. Probably the fact that the nest had been disturbed caused a panic in the mother, and she preferred to destroy the whole situation and wait for a better opportunity. But the fact is that the mother ate the young. When I was in Africa I heard an interesting story about a tribe in eastern Africa. You know, not very long ago slave hunting was still going on. Abyssinian robbers came down to North Kenya and stole slaves there and then sold them to the Arabs; in fact, Arab leaders usually organized the raids. Since the British rule in the country they have been stopped, but that was only a short time ago. In one of those raids the inhabitants of a Negro village heard of the robbers coming, so they hid themselves in an exceedingly dense jungle, a perfectly safe place where they would not be found. But of course those robbers were very experienced in their particular line of interest, and while searching they passed very close to the place where the Negroes were hidden. Now in order to protect themselves the

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mothers held their little children by the throat, and in the moment when a child began to cry they just suffocated it, killed it on the spot. The mothers did it. You see, that is this fierceness which is all the more unexpected because it comes from the mother. If the father did it, it would be more understandable, but that the mother should do it is shocking. That is the grotesqueness.

Remark: But I think it is easier for a woman to kill a child herself.

Dr. Jung: Well, it may be in a way easier for the mother, but here we are concerned with the experience of the child. This image would not look the same to the mother. I mean, if there were a first mother she would not have such an image, but the first child would have it. You know mothers are exceedingly sweet, but they are also exceedingly fierce and cruel, like animals. I am quite certain that young tiger girls have terrible mother images, because at first the tiger mother is awfully sweet. They are marvellous mothers, but suddenly, when the children are grown up, the mother snarls at them and bites them away from the food, she fights them in the nastiest way, and then they get an entirely different picture of the mother. That is the shock which causes this terrible image; with human beings it works out in the same way. Not long ago I saw a mother who had two children with whom she was absolutely identical; she brought them up in the most devoted way and I had all the trouble in the world to free the daughter from her influence, the mother would not let her go. And when I finally succeeded in tearing the girl away, the mother collapsed, she had a bad neurosis. I thought she must be grieving over the loss of her daughter and probably had resistances against me. But that was not the case, she said: "You have done my daughter so much good, I wish you would do the same for me. I am sick of those children, I want to live my own life." Completely cured. And half a year ago nothing but the children, nothing but love and devotion and why don't you write to me.

Dr. Schlegel: It is of a certain interest that a murder committed soon after birth is punished much less than later.

Dr. Jung: That is on account of the assumption that the mental condition of the woman is disturbed. As in the case of theft, it is always a question whether a woman was having the monthly period or not; if a theft is committed at that time a woman is considered less responsible and is therefore less severely punished. But I don't think legislators have thought of the destructive mother of antiquity.

Mr. Henley: What is the connection between the child-eating ogre and the terrible mother?

Dr. Jung: The ogre that eats children is like Cyclops in the Homeric

legend, who was going to eat Ulysses himself if he could catch him. That is a picture of the destructive father, not the mother; the father can be equally destructive naturally. Kronos in Greek mythology, and Uranos, are examples. They also eat their young. That is the corresponding negative archaic father image in a man, which we know a good deal about in other mythologies as well. Children were sacrificed to Baal and to Astarte, so they would be the destructive father and mother. When they excavated the foundations of the temple of Astarte at Carthage, they found in jars the bones of hundreds of children who had been burned. That would be more the activity of the mother naturally, the mother eating the first born; she herself does not eat it, she offers her child to the goddess instead.

Mrs. Baynes: If a woman tries to get in contact with this figure, is that best done through her shadow?

Dr. Jung: It is not a question of doing it, it happens. Naturally the shadow covers that whole field of experience, but this image is behind the shadow. The shadow taken as a symbolic figure is much nearer to the normal personality, while this thing is unheard of, something which only comes into existence in extraordinary situations.

Mrs. Baynes: One could not use the shadow as a go-between, so to speak?

Dr. Jung: The shadow would be a cover, I should say; but it is just the beginning of the dark world, it is personal, it is something you can agree with, something you may even be conscious of. If you are capable of a little self-criticism you naturally would understand the shadow, but you would not understand this mother, as a father would not understand that he contains an ogre.

Mr. Allemann: Is this figure only negative? I think the breasts show a positive side.

Dr. Jung: It is also positive, but the negative aspect is more prevailing. We shall probably see that it has a very positive aspect too. For instance, Artemis of Ephesus was the goddess of fertility, which is positive, favorable.

Now when our patient passed this figure, she had a vision of men and horses rushing over a precipice where they fell into the great void. What does that denote?

Miss Hannah: You said last time that if you passed by a fundamental fact like the shadow, you immediately fall into animus opinions and then there is war.

Dr. Jung: Yes, men and soldiers are always animus figures. In this case the riders and horses and chariots are destroyed.

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Mr. Allemann: Is it panic, due to this figure?

Dr. Jung: Yes, those horses and men rushing over the precipice are like a herd of frightened sheep. It is a stampede, her animus is stampeding, it is a typical animus panic.

Mrs. Sawyer: It is as if this image had turned them into swine.

Dr. Jung: You are thinking of the swine in the New Testament. Christ cast the devils out of those men into the swine that then precipitated themselves down a steep place into the sea. That is a different case. But it is true that the energy of the emotion or the shock is not left where it should be, in the idol; it goes over into those animus figures and that catastrophe follows. Now what is an animus panic?

Miss de Witt: When a person flies into a passion?

Dr. Jung: Not necessarily. When I fly into a passion, I never assume that it is an animus panic. An animus panic is a very specific experience, very typical. You should have some experiences handy.

Miss Wolff: One gets an opinion into one's head, a disagreeable fear perhaps, or a negative expectation, and then one has no critique about it and falls into an awful panic. This opinion is altogether wrong for a much deeper unconscious reason, but it does not show in the conscious.

Dr. Jung: Yes, I have observed that very often in analysis. Say I use a certain term in the usual way. But that particular morning the term suddenly sounds to my dear patient as if it meant something entirely different "If the doctor says such things he must have very queer ideas about me!"—and then come torrents of tears. Then I have to say: "Now just wait, where did you start? I said so-and-so, and I meant what I ordinarily mean by that term."

Mr. Henley: In this case, though, the animus figures are destroying themselves, are they not?

Dr. Jung: Yes, that is also typical, an animus panic ends in the void. For instance, if I do not succeed in making it clear that *my* word sounded as it always sounded before, and if my patient is in such a state that she cannot hear my words, I say: "Good-bye, bad weather today, I shall see you next Tuesday." And then she comes along. "I was an awful fool last time, I don't know how it started, I went raging on until I got home, and then I asked myself what I was raging about, so the whole thing ended in smoke." That was an animus panic, but it can look like anything in the moment if one takes it too seriously. Though if one does not take it seriously it is still worse. "You don't even take me seriously!" Now here we have a very good example of an animus attack, and it comes from the fact that our patient passed that idol. She passed it because it was so unspeakably ugly, she disliked it and probably she was secretly afraid of

it. So by that sort of mistake—when one is unnecessarily afraid—it is projected, and then naturally one has a wrong opinion about the thing, and the result is an animus panic. And men fall into anima panics, but in that case it is less a dramatic scene than a sort of gloom arising from a negative anima feeling or intuition about something. Of course, if one would take the trouble to think the matter over carefully, it would not occur, but on just that morning at half past seven, it looks gloomy, and it may mean gloom for a fortnight. Then that turns out to be smoke too.

We come now to the next vision. It is the second circle. She says:

In terror I stepped back against a great wall of rock. (This is a continuation of the vision before but with a new theme.) I looked up and saw the rock in the shape of an old hag with green eyes. She said: "At last I have you. You shall go no further into the valley. I will destroy you and the flame upon your breast." I said: "I am not afraid, I will enter into you." I spoke, and the rock opened and closed. I was inside a dark rocky cavern.

What about this adventure?

Miss Hannah: Would this hag not be another form of the woman she has refused?

Dr. Jung: Exactly. That idol was a goddess of the interior of the earth, an exceedingly chthonic figure; all the chthonic goddesses have that element of incomprehensibility, grotesqueness, absurdity, and so on. Also the gods. I discovered a marvellous animus figure in the museum in Constantinople, a statue higher than this ceiling, really quite enormous. It is a Syrian version of the Egyptian god Bes. That little god Bes has a beard and very powerful shoulders and arms and is usually rather obscene-looking; he is the tutor of Horus, and he is always connected with the mother goddess. In Karnak, at the entrance of the temple of Mut, there are two figures of Bes, one on either side, he is the animus of the mother. If you have read *Der Tote Tag* by Barlach,¹ a sort of mythological drama, you will remember a figure there with the grotesque name *Steissbart*;² he is also the dwarfish gnomelike mind of the mother. This figure is a most characteristic chthonic god. There were plenty of such divinities in the later syncretistic times also, in the Ptolemaic period. And the gods in primitive tribes usually look absurd and paradoxical, because they express the earth element.

Now that idol, the archaic mother, is a sort of personification of the

¹ See above, 18 Nov. 1931, n. 2.

² rump beard.

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earthly origin of man, so in the next variation of the fantasy she is the rock itself. Therefore the rock has the shape of an old hag with green eyes. Why with green eyes?

Mr. Dell: Is it a connection between the rock and the green of water? Water is brought out of the rock in the biblical legend.

Dr. Jung: But there is no particular connection between water and this nice old lady. Other things are green with a better right than water.

Remark: "Green with envy."

Dr. Jung: That is proverbial.

Mrs. Sawyer: Green eyes might mean evil, but green could also mean nature.

Dr. Jung: Green is the color of vegetation, and that contains demons as well; anyone with such green eyes might be a demon. In this case it is probably the green of vegetation but in its negative demoniacal aspect. Of course any positive-looking symbol can also be negative, just as such an uncanny god as Bes can be favorable. One is often astonished at the tales about those grotesque gods, they seem to be awful and terrifying, and then they turn out to be quite benevolent. The dwarfs in Grimm's Fairy Tales are really rather benevolent, though they have another tricky aspect and do a lot of damage, they bewitch the cattle and poison the milk, they do all sorts of evil things. So Bes is a very doubtful creature.

This rock, then, is the earth, personified as an old woman; it is the same goddess that our patient passed before. And now she is gripped by her, meaning that she cannot detach from the earth; she returns from the animus attack and falls into the power of the earth. The old hag says: "You shall go no further into the valley." So there is no going beyond for the time being, she has to accept the fact of the earth, and this earth mother is angry, she obviously has no particularly good intentions when she says: "I will destroy you and the flame upon your breast." This is again the terrible destructive mother. Now why is she destructive since she is the earth? The earth is not destructive. Why has she the negative aspect here?

Mrs. Sawyer: Because the patient is really afraid of her.

Dr. Jung: Yes, she passed her, neglected her, she did not sacrifice to her or propitiate her in any way. In such a case, a negative content becomes more negative. People who disregard the chthonic factor are injured by the chthonic factor. This sounds very abstract, but what happens in real life if anyone neglects the chthonic factor and is injured thereby?

Miss de Witt: They get out of touch altogether.

Dr. Jung: But how does it show if I get out of touch with nature? Or if you get out of touch with nature, what would happen?

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Miss de Witt: I would get altogether artificial, a sort of bookish person.

Dr. Jung: But that is awfully nice.

Miss de Witt: If you should get out of touch with nature, you would have no imagination.

Dr. Jung: Well, that is not very pleasant, but am I positively injured?

Mrs. Sawyer: Something compulsive will happen.

Dr. Jung: Oh, anything compulsive can happen when you neglect the chthonic factor, but I am referring to something specific.

Answer: You might get into a difficult situation financially.

Dr. Jung: When one lives above one's finances, the overdraft will make itself felt. But that is not exactly a self-injury, though personally, by way of one's bank balance, it is an injury, sure enough.

Remark: You would get ill.

Dr. Jung: Yes, physically ill. One sees that, for instance, with very intuitive people. They are always tempted to live beyond themselves, because they know so many possibilities that they can almost live in them—as though one could live like that—disregarding the *actual* possibility, the actual facts. So the typical diseases of intuitive people affect the abdomen, because that corresponds to the earth; if you neglect the earth, you neglect the abdomen, and you may get ulcers of the stomach for instance. The body always takes its revenge when disregarded. So the idea that people formerly expressed by sacrificing to the chthonic gods takes the form today of looking after the chthonic factor, realizing the fact that one lives in the body. To the primitive man the body is a demoniacal factor, a mana factor. We cannot understand that now because we are not under the same threat as the primitive man, who has a weak consciousness which can be put out at any time, a consciousness which is quite identical with the body. If anything happens to the body, the light of consciousness is gone, and the primitive is terribly afraid of that possibility. He therefore avoids all those situations where he might be affected in that way, and pays attention to possibilities which we disregard completely. He feels that if something happens to his body, it is not only his body that is injured—he could get over a wound, for instance—it is inflicted upon his soul at the same time, inasmuch as his consciousness has been put out by the shock. Therefore he worships the chthonic gods in order to propitiate them, so that any wound he may receive shall be an ordinary one, and not a magic wound which is also a wound of his soul. If he has not worshipped the gods, the wound is magic and may kill him, or at least disable him to a much greater extent than an ordinary wound.

We also know about simple diseases and complicated diseases. A cold,

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for instance, is a simple disease, for one knows that it is nothing but a straightforward cold, which is annoying but it has to take its course; one takes it easily and it is not complicated in the least. But if one asks oneself, now why do I catch cold under such and such conditions?—I would not have caught it had things been different, there is then a psychological complication, and the more that is the case, the more one poisons oneself; one can augment the morbidity to a very great extent by a mental complication. These complications are by no means invented, a disease or an injury is often an expression of a mental disturbance, and such a disease, no matter how unimportant, has great psychological importance; one is unusually worried by it, or it injures one in an unusual way. Doctors see that very often. People have a relatively unimportant illness, yet on account of a certain mental complication it appears to them dangerous and to contain possibilities of a frightful nature. Then if the doctor says it is nothing, just an ordinary infection, the character of the disease changes immediately; the pulse gets better, the breathing gets better, the fever falls, and the whole picture improves just on account of that quiet opinion. Of course, the contrary may happen too, the disease may be complicated by adverse opinions. So the primitive, in order to avoid these complications coming from wrong ideas or imagination, sets his mind at rest by propitiating the chthonic gods. Then when an injury comes along he says: "Oh, this is merely a wound caused by an arrow, but I have sacrificed a black cock to the gods, and that settles it, they are at peace with me." He has to sacrifice to the gods above as well as to the gods below, he has to be at peace, and when he is quiet things work out much more simply. Unfortunately we are no longer capable of believing in the chthonic gods so we cannot sacrifice to them. We understand them too psychologically and cannot see how one could sacrifice to psychological functions.

Now this rock goddess says: "I will destroy you and the flame upon your breast." We have had long dissertations about this little flame.

Miss Hannah: It was her consciousness, was it not?

Dr. Jung: Well, that the goddess says she will destroy her means that she will destroy her mind, her body, her consciousness, everything that she is. Then on top of all that, the flame on her breast. What is that flame?

Mrs. Fierz: The Self, the *Purusha*.

Dr. Jung: Yes, it is the little flame in the lower apex of the triangle in the center of *anahata*, the breast center; in the Tantric yoga this is the vision or apparition of the *Purusha*. The *anahata* center is the one where judgment begins; and in the fact that one can detach from unconsciousness and from the identity with things, from *participation mystique*, is the

first manifestation of the independent Self. You see I myself, my consciousness, my life, my body, all that can be quite unconscious. Therefore one always should ask whether a human being is with or without that flame, for where that spark is lacking, one knows that person is below the diaphragm, he is in the *manipura* or *svadhisthana* center. Where the spark exists, you know that *anahata* psychology is reached at least, there is already a recognition of the *Purusha*. From that remark in the fantasy we know that this woman has reached, to a certain extent, the stage of the *anahata* psychology, she has that little flame on her breast. So in speaking of her, one really should say, Mrs. So-and-So and her little flame, because that is not self-evident. Now do you think it would be possible for this earth mother to destroy her *without* destroying the little flame?

Miss Hannah: Yes, because the *Purusha* is absolutely indestructible.

Dr. Jung: But she says she would destroy the *Purusha* in her, herself *and* the *Purusha*.

Mr. Allemann: If she comes down again from *anahata*, the flame is destroyed.

Dr. Jung: Yes, for the earth mother is *muladhara*, and if she fetches her down, she naturally slips back into *manipura*, and from *manipura* into *svadhisthana*, and finally lands down at the bottom in *muladhara*, and then the flame is gone.

Mrs. Sawyer: But it is not destroyed. If she goes down into *muladhara* she loses connection with it, but she does not destroy it.

Dr. Jung: But that may not be simply a going down and coming up again. The earth mother means the body, and if the body says no, the mind may be unable to go further. I have seen many a case that got stuck on a certain level, and it was either very questionable whether they could go on, or they quite definitely could not. And in a sense that happens to everybody. The body allows us to go only to a certain limit, and if we go too far we shall have to deal with the body, either in physical illness, or it may mean death. Or it may cause the destruction of the brain. That possibility is pointed out in the Tantric yoga and it is perfectly true. It is a very serious question how much one's body can stand, one must always consider the reaction of the body. One assumes that of course the mind can go on more or less indefinitely, but it is a great question whether the body will allow it. If someone passes by the Great Mother and goes too far, it is quite possible that he will be stopped in a most effective way; he may be ill, incapacitated, or he may lose his mind, or die, and then the flame is gone. The *Purusha*, the absolute being, is beyond time and space, and so indestructible, but the question is not whether it exists, the

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question is whether we can attain to that condition. If we cannot, it is for us as if it did not exist. What is the use of tons of gold in a valley where we cannot get at it, or the gold that is supposed to be in the moon, or in the center of the earth? It does not help us in the least. So it is a psychological question whether the *Purusha* is an ever-living flame or whether it can be put out.

The patient obviously feels that this situation is pretty serious, she cannot get away, so she submits and says she is not afraid. Of course she is afraid, but she makes the best of it and goes inside the rock. What would entering the earth mean in practical psychological life?

Mrs. Crowley: More relation to the instincts.

Dr. Jung: That is too abstract. If I dreamed that I was entering the earth, I would not be satisfied with that explanation. To what extent am I at one with my instincts? After all, I don't know. You see, entering the earth is a very great adventure.

Dr. Gordon: She is getting down to her most elemental constituents.

Dr. Jung: That is quite all right, but how does it look in reality when Mr. So-and-So comes down to his most elemental constituents?

Mr. Allemann: Accepting the laws of nature in every respect.

Dr. Jung: That is true but we must be more concrete.

Remark: She returns into her body.

Dr. Jung: That is nearer, she returns into her body as if she had never been there before. Do you think it is possible that she has not been in her body? Are you in your body?

Miss Hannah: Not very well. The connections seem to be a bit loose.

Dr. Jung: Is anyone else in that condition? Do you think you know whether you are in your body or not?

Miss Taylor: I am not. I am just beginning to go in.

Dr. Jung: So more than one is in that plight.

Dr. Gordon: I feel entitled to my body, I cling to it as tightly as I can.

Miss Hannah: I think most intuitives are a bit outside, whether they know it or not.

Dr. Jung: What can you tell us, Miss Taylor, about the relationship to the body?

Miss Taylor: I think I know when I am in, and not quite in.

Dr. Jung: Evidently there are people who are not so sure whether they are inside or outside the body, and I can confirm that. Now how is it when one is outside? Could you characterize such a condition, Dr. Gordon?

Dr. Gordon: Then one dreams one's images from without.

Dr. Jung: Does that suit you, Miss Taylor?

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Miss Taylor: Not exactly, I think it is difficult to express.

Dr. Jung: There must be some difference, you see.

Mr. Baumann: There is a German expression, *ausser sich sein*.

Dr. Jung: To be outside of oneself with rage for instance, is *ausser sich sein*.

Mr. Baumann: I think you have that feeling of being outside of yourself when a part of the psychology is autonomous.

Dr. Jung: That would be an explosive condition, the explosion of an affect, for instance; then one would be outside of oneself. Now we have something practical.

Mrs. Dick: If one looks into a mirror without recognizing oneself at once, it is being outside oneself. It happens to me sometimes.

Dr. Jung: I am quite certain such things happen. I knew a woman who always carried a mirror in her pocket, not to see whether she still had powder on her nose, but in order to establish her identity; otherwise she forgot entirely who she was.

Mr. Allemann: Can this happen to anybody besides intuitives?

Dr. Jung: It must happen to other people too because of that general way of putting it, *ausser sich sein* is proverbial. But this uncertainty is typically intuitive. Such a person is so unacquainted with herself that she forgets how she looks and must look in the glass to reassure herself. This is a fact.

Frau Stutz: If we have no relationship to the body, if we demand too much from a mental point of view and pay no attention to the force that is in reality in the body, then one part is not accepted, and there is no relationship to the demands of reality.

Dr. Jung: Quite so. In studying the pathology of this relationship to the body, one finds the most extraordinary things. Certain people are utterly unconscious of their own movements, for instance, they don't know how to move; or they do not feel the natural rhythm of breathing, they have to learn it artificially; or they are unconscious of whole groups of muscles. That expresses itself in the pathology of hysteria in the fact that large and wandering areas of skin sensibility are wiped out; perhaps the skin of both lower limbs is entirely without or with only partial sensibility. Or certain groups of muscles are lame so that it affects particular actions; such people cannot walk perhaps, but they can dance. Or they may have disturbances in the functions of the eye, they can see only in the center of the eye but not in the periphery, or they cannot see certain parts of things; they cannot see heads, for instance, they walk through the streets and see people walking about with no heads. That is quite impossible to explain from the organic construction of the eye; it is a

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psychical disturbance which cuts out perception, based of course upon a certain specific resistance against the body.

Our patient belongs to those who are either occasionally or habitually outside of their body, and she must now become acquainted with it, she must really be inside and connected with it. You see it has a peculiar influence on one's psychology, for when one is outside the body one disregards certain spheres of reality. People who are not conscious of their abdomen cannot digest properly, they don't know when they are hungry, or when they have had enough food. Or if they are not sufficiently acquainted with their breathing or heart to realize its function, they overstrain it; they demand things of the body which it can never produce. There are a lot of typical ailments which come from such conditions, I often see that in physical illness. I remember a girl who was by no means insane, who informed me that she was rather upset by the fact that when she was walking on the pavement she did not feel her steps. It was an extraordinary case. She was twenty-eight years old, and in the course of her examination she said she had never seen her body. "But you take baths, you must see it then." "No, I cover the bath tub in order not to see it." So I told that girl to go home and undress and study her body. Then she dreamed she was on top of a balloon and I was aiming at her and brought her down. That was an exceedingly intuitive type. Our patient is also intuitive, so this is a recognition of the fact of her body, what it does, and what reality it can stand or to what it must yield.

LECTURE II

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Dr. Jung:

Mrs. Baynes asks this question: "In the last seminar before the Easter holidays, in speaking of the primitive deity found beneath the golden hermaphroditic figure, you made a very striking allusion to the situation in the world today. You said you thought the great unrest was due to an activity that was being carried on in the unconscious of which there was no real awareness on the conscious level, and that no amount of disarmament conferences, etc., would help matters until this activity had been given some kind of expression. Does it seem to you that the German revolution is an attempt to deal with these forces of the unconscious, or is it a regressive movement, a 'sacrilegious backward grasp,' as it appears to many on-lookers?"

The "sacrilegious backward grasp" is, of course, an allusion to Nietzsche's expression when he speaks of the liberation of the individual from *participation mystique* in the family, particularly the fixation to the mother through what Freud calls the unconscious incest fantasy. This is a big question and it is not without connection with the symbolism we are actually dealing with. We are now concerned with the vision called "The Belly of the Ancestors," and the particular situation is the rock in the shape of the old witch that seizes our patient and pulls her inside. It is the same primitive deity that we met in another form in the vision before, the earth mother, the earth itself taking possession of civilized cultural consciousness—the conscious personality partially overcome by the chthonic unconscious.

We can really draw a parallel between the actual psychological condition prevailing in Germany and this peculiar symbolism. One can study the symptomatology of such a public movement exactly as a doctor would study the symptomatology of a certain disease; one can make the assumption that the nation is something like a person, that the whole nation is one human being who is shaken by peculiar psychological spasms. In certain neuroses the symptoms are sometimes very paradoxi-

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cal and grotesque, they manifest in all sorts of places in very unexpected ways, they contradict each other, and they even contradict the anatomical possibilities. So for the ordinary layman, as well as the nonspecialists among the doctors, it is often exceedingly difficult, a most baffling task, to construct a true picture of the total symptomatology of a neurosis. It is the same in studying a nation. One doesn't know whether the traits one sees should be ascribed to the particular normal nature of that nation, or whether they are neurotic. Certain traits seem to be peculiarities of a more or less local nature, and one doesn't know how to value them. Therefore I answer that question with great hesitation; it is exceedingly difficult to judge events that are happening right under our noses, one can easily go astray in one's judgment. But I know a little about the situation naturally, and there really are certain symptoms which one could emphasize.

For instance, the thing that has alarmed the world the most perhaps is the persecution of the Jews. Certainly one of the most striking features of the turmoil is that outburst of negative feeling, and I really must say, this anti-Semitic manifestation has taken on a form which is clearly regressive, it has a very medieval character. You have read in the papers that the students have burnt a heap of Jewish literature, all the writings of Magnus Hirschfeld,¹ for example. Just here I cannot help smiling, because I happen to know something of that stuff of Hirschfeld's and I don't mind their burning it.² But it is very interesting that they burn it up in public, exactly as they did five or six hundred years ago. And it is not very far from the burning of books to the burning of witches. If that should follow after a while it would also be interesting, not for the people at the stake, but as a good specimen for any museum. You see that is obviously a symptom.

¹ Magnus Hirschfeld (1868–1935) was an original member of the Berlin Psychoanalytic Society, but withdrew from it in 1911. He was the openly homosexual author of significant books on that subject. See *The Freud/Jung Letters*, index, s.v.

² This was one of the first of the conflagrations of Jewish and other "decadent" texts, not by students, but as a planned tactic of National Socialism for the "cleansing" of their race and society. Jung's comment is abhorrent both for its lack of feeling and in light of the Nazis' further actions. The Nazi book-burning "Campaign Against the Un-German Spirit," as they called it, reached its height in Hamburg five days after this lecture, on 15 May, when libraries and bookstores were purged of so-called racially impure books and the books were burned in a giant bonfire in the center of town. See W. L. Shirer, *The Rise and Fall of the Third Reich* (New York, 1960) and Eugene Kogon, *The Theory and Practice of Hell* (New York, 1950) for a comprehensive view. On Jung's 1930s stance, see also Aryeh Maidbaum and Stephen A. Martin, eds., *Lingering Shadows: Jungians, Freudians, and Anti-Semitism* (Boston, 1991).

Then I heard a very interesting story from one of my Jewish friends about a nice Jewish merchant somewhere in Germany. He is absolutely innocent of any kind of historical knowledge, but the Nazis came to his shop and threateningly asked him whether he had the Talmud in his possession. That is as if the Jews were persecuting Christians, and should come and ask whether you had a copy of *The Shepherd* of Hermas in your house. In the Middle Ages they did burn innumerable copies of the Talmud—they were after a certain book in particular containing stories about Jesus because they were rather awkward for the Christian tradition.

Also you have perhaps read in the papers that a great discussion has actually taken place in Berlin, as to whether the Germans assimilated Christianity voluntarily or by force, whether it was forced down their throats by the argument of swords and spears, or whether they took it gladly. Certain professors led the discussion, and one defended the point of view that they took the pill very gladly, and another one said quite the contrary. Now it is perfectly well known that Charlemagne treated the old Germans very roughly in that particular point, they had no choice whatever. Just as the Britons accepted Christianity; it was offered to them on the spears of the Roman legions, so they thought better of it naturally; the word "Roman," or anything coming from Rome, was so identical with the Roman legions that they did not hesitate to swallow it. I have seen that in Africa with those poor Negroes the missionaries are absolutely identical with the machine guns of the District Commissioner. They must not offend a missionary, for there is no argument against a machine gun, so they swallow the pill. That was exactly the case with the Germans in regard to the philosophical and metaphysical values of Christianity, they understood as little of it as the Negroes. When you ask the mission boys about Christianity, they will tell you a funny story about brotherhood: "I am your brother and you are my brother and we are all good fellows together, like Jesus and Johnny and Marky and Lukey, the whole band"—that is their conception. The Christian Pueblos have been converted to Catholicism for a long time. They have Christian names, they are baptized in the Christian church according to the Christian rite, and the Christian Mexican priest comes over every other month to read the Mass. But when I asked them why they went to church, and what about Christ, they said: "Oh, we like to see what they do, but we don't understand much about these things." Of course not. So those early Germans who danced about in the woods in their furs, with their spears and their horns, had really no idea; the Roman missionaries told them, and it was enough that they came from Rome, that was perfectly convincing. One sees all over the world that the true argument is the cannon and the machine gun.

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The same discussions are now taking place. The National Socialist movement began with very strange proceedings, the *Jugend Bewegung*,³ for instance. And at the summer solstice they celebrated the feast of Odin on top of the mountains, they really sacrificed sheep—bloody sacrifices. That was ridiculous sentimentality, but it was also a symptom, it was an attempt toward the past. Then I am told that in a house in Bremen, a huge window is decorated with the figure of a man on a cross, but the cross has equal branches, it is by no means a crucifix, and the figure is Odin. A metaphysical fate very similar to that of Christ befell Odin, he also had a symbolic relation to the cross—the tree. So in the German Middle Ages, Christ was represented as hanging, not on the cross, but on the tree of life, and according to the old legend, it was the wood of that tree of life which was used for the cross. You probably have seen such pictures in galleries, where Christ is depicted as hanging on a tree with branches and leaves, a living tree. And there is a verse from the *Edda*:⁴

I know that I hung on the windswept tree
Nine nights through,
Wounded by the spear, dedicated to Odin
I myself to myself.

This is an early parallel that is beginning to live again. Then in Berlin an exhibition of the remains of Nordic religions is actually being arranged. That indicates the same tendency to revivify the Germanic religious roots. The “*Deutsche Christen*”⁵ want to abolish the Old Testament.

³ “Youth Movement.”

⁴ *The Edda*, a collection of mythological and heroic tales from old Norse literature (c. 800–1200) joined with an account of Icelandic mythology, its diction and meter by Snorri Sturluson (c. 1222). Jung wrote further about Odin and National Socialism in “Wotan” (1936), CW 10, pars. 371–99. Though Jung writes, “The impressive thing about the German phenomenon is that one man, who is obviously ‘possessed,’ has infected a whole nation to such an extent that everything is set in motion and has started rolling on its course toward perdition” (par. 388), he goes on to explore the archetypal symbology of National Socialism with little feeling for the victims of its catastrophic program. Jung follows the same bent in *Zarathustra*. It was not until “After the Catastrophe” (1945; CW 10, pars. 400–43) that Jung explored his error in valuation, concluding that “all the intellectual and technological achievements in the world cannot make up for inferiority in the matter of feeling” (416). See also note 2, this lecture, and A. Samuels’s introduction to *Essays on a Science of Mythology* (Princeton, 1969).

⁵ A National Socialistic movement akin to the German Faith Movement in which Professor Hauer of these seminars played a leading role (see above, 24 June 1931, n. 1). The German Christians sought to purify Christianity by excising all Jewish elements from it. In “Wotan” Jung speaks of the movement and his fears about it; see CW 10, pars. 397–98; see also A. Samuels, “New Material Concerning Jung, Anti-Semitism and the Nazis,” *Journal of Analytical Psychology* 38 (4): 463–70.

Another symptom, apparently very remote, is that most suggestive term *dritte Reich*, the third kingdom. You see the word *Reich* does not necessarily mean empire. The English word "reach" corresponds to *Reich*, which also means the circumference. It can be translated as kingdom, and it also has the connotation of empire, and that word comes from the Latin word *imperium*, meaning a command, an authority that gives an order for as far as a command or a word can reach. That is the idea of *Reich*. Now this idea of the third kingdom is on the surface nothing but an analogy to what one calls in French history the *deuxième Empire*, for example; it is a political and historical designation. But at the same time it is a very mystical conception. Long before Hitler appeared people spoke of this *dritte Reich*, it is the kingdom of the Holy Ghost. The first *Reich* is the kingdom of the Father, which is identical with the Old Testament; then comes the Christian epoch, the Kingdom of the Son; and now, according to the mystical expectation, the time has come for the third kingdom, which is the kingdom of the Holy Ghost. So that political term coincides in the most uncanny way with the idea of the kingdom of the Holy Ghost. A new kingdom has come, a new spirit is expected. That is a most remarkable symbol. One of the reasons why this term, a sort of slogan, has such an extraordinary effect is that many people have heard of the *dritte Reich*, there is something in the word; theosophists, astrologists, all sorts of people have alluded to it, and now something has appeared in the world which is apparently quite rational and yet coincides with those ideas.

Moreover, when you talk to non-Jewish Germans, you notice an extraordinary enthusiasm; it is comparable to the tremendous wave which went through the German nation in the first days of August 1914. Of course all the surrounding countries succumbed to the misapprehension that the mood which prevailed then in Germany was just war. I doubt it. I felt it differently when I went through Germany in the moment that the war broke out, I spent well over a week there then. At the outbreak of the war I was in Inverness, and I returned through Holland and Germany. I came right through the armies going west, and I had the feeling that it was what one would call in German a *Hochzeitsstimmung*, a feast of love all over the country. Everything was decorated with flowers, it was an outburst of love, they all loved each other and everything was beautiful. Yes, the war was important, a big affair, but the main thing was the brotherly love all over the country, everybody was everybody else's brother, one could have everything anyone possessed, it did not matter. The peasants threw open their cellars and handed out whatever they had. That happened even in the restaurant and buffet at the

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railroad station. I was very hungry, I had had nothing to eat for about twenty-four hours, and they had some sandwiches left, and when I asked what they cost, they said, "Oh nothing, just take them!" And when I first crossed the border into Germany, we were led into an enormous tent full of beer and sausages and bread and cheese, and we paid nothing, it was one great feast of love. I was absolutely bewildered.

What is happening now is the same thing, and people outside Germany think it is war. Perhaps you have seen the cartoon in *Punch*, a man with a spear and horns, a sort of Teuton with a torch and glowing eyes, and he is breaking loose, he has already torn off one of his fetters. But that is a misapprehension; a great feast of love is going on and not a war. Of course when people are in such a mood, they go mad too, but that is of secondary importance psychologically. It makes a hell of a lot of difference to the surrounding countries, but if the people round Germany don't get crazy, it will not necessarily lead to war. For the whole thing has a *hochzeitlichen* character, it is the wedding feast of a nation; therefore that extraordinary display of sentimentality and torrents of feeling. It is marvellous that the *Commerzienrat* and the *Geheimrat* could walk beside the workmen—they all marched together. We say that they could not help it, they were forced to do so. But no, they liked it tremendously on that first day of May. It is really an outburst of a new spirit which externally of course may have very disagreeable consequences. Whether you talk to the man in the street, or to the professors in a university, it is all the same; they are trying to get back to the roots of the nation, the psychological roots, and naturally for that purpose it is necessary to make a regression. You see the pressure under which Germany has been—an enormous pressure, there is no doubt—has heaped a mountain upon them.

They have been in the condition which is expressed in one of the hexagrams of the *I Ching* under the sign *Ta Ch'u*, No. 26. Above is the whole weight of the mountain, and below is *Chên*, the Yang principle, the masculine creative principle which is held under. The text begins: "It is good not to eat at home." That means, it is good to expand, to come out, to see the world outside. "And it is advantageous to cross the great river," meaning, to undertake the great enterprise, because crossing the great river is always a dangerous enterprise in primitive conditions. That the mountain is above *Chên*, the heaven, is the image of the domesticated power of the great one; that is, when the active creative principle is held under the weight of the earth, the superior man learns many words of the past. The German word is *Vorzeit*, a poetic word meaning the times of long ago. So the superior man learns the words and the deeds of the past, and thus he learns how to solidify his character.

You see, that is the condition which actually prevails in Germany. The people are held under the mountain, and so are forced to revivify the thing that is within, and that is the past—they learn again the deeds of the past. That cartoon in *Punch* is to the point in a way, only it has an entirely different meaning to the Germans than to the surrounding peoples. It is the same in the life of the individual. When a person is in analysis, say, having most marvellous experiences, ask the relations and friends what they think about the performance; they have different opinions, it takes on an entirely different aspect seen from the outside. So when the mountain—or in the vision the earth, that rock—is on top of our patient, she is, as she expresses it, in the belly of the ancestors, and will become acquainted with many words of the past. As I see it, that is the situation in Germany; even the very negative aspects of this actual German revolution have a different explanation. It is a regression and an injustice, there is no doubt about that; but they cannot get together as a nation, they cannot celebrate their love feast, if strangers are in between. Of course you can say the Jews are scapegoats; of course they are scapegoats, but other people, individuals, do the same thing; in the process of individuation, for instance, they exclude many things, they may desert their relations, which is unjust, cruel, or foolish perhaps, but it serves that one purpose of individuation, of coming together.

In such a historical movement one never knows what the ultimate outcome will be. There have been great movements in history that simply ended in smoke, but sometimes a new condition of consciousness is reached and something has happened after all. I am not particularly optimistic about any historical development. I do not believe very much in progress and in that brotherly business, but sometimes one has to admit that something happens, consciousness really develops to a certain extent. But the progress does not necessarily mean anything entirely good, as one sees in this revolution; it has very barbarous consequences, it means a great restriction of the spiritual outlook of the people. For instance, it has brought about the suppression of free speech, no one can say exactly what he thinks, discussion is not allowed. People who are enormously valuable to a nation as a sort of ferment are expelled, and that is simply a loss, it is most regrettable. It may have a very bad influence on the further development of the German mind, because they are isolating themselves from the world, and many things which are important as ingredients are lacking. If there is no salt in the soup, it is no good, it may be made out of good material, but with no salt you can't eat it. Such things may mean the ultimate defeat of this movement, we don't know, but at all events for the time being we must sus-

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pend our judgment. The German revolution has positive and negative aspects. It is only interesting to us in that it coincides with this vision which contains the same symbolism.

Now our patient is inside that dark rocky cavern, the situation, as I said, which is expressed in the sign of *Ta Ch'u*. This is always a sign of inner development; it means union with the historical facts that are in the unconscious, for when you cannot express your life outside because the weight of the mountain is upon you, you must necessarily develop an activity inside. That development within can only take place through the things that are *found* inside, and the *I Ching* calls these the remnants of the past. It is interesting to see what is said in hexagram *Ta Ch'u* about the attitude one should have in such a condition. The first line is: "There is danger, it is advantageous to desist." You see the situation is dangerous because there is pressure and suppression, and therefore the possibility of an outburst which might be volcanic and destructive; so it is advantageous to desist from any kind of enterprise, from any external attempt. The second line is in accordance with that: "The axle trees are taken away from the cart." The *Achsenlager* are the two trees under the cart into which the axles are inserted, so the cart rests upon the axles; if you remove the axle trees from the cart, you cannot go out in it, there is no movement. Then the third line is: "A good horse follows others. One is conscious of danger and pursues one's advantages, the everyday practice of driving a cart, and protection through weapons. It is advantageous to possess a place to which to go."

That is an interesting parallel to the actual symptoms in Germany; they are building up an army for protection, practicing the use of weapons, and driving cars—or riding in carts, the earlier form. This is a preparatory activity which allows the assimilation of the activities of the ancestors. The remains of ancestral life which are found in the unconscious consist in what the ancestors have done; there are memories of riding in carts, of using weapons, so one must necessarily do something similar, in order to put those ancestral memories into practice. Otherwise the pressure would be increased and the danger of an outburst. Moreover, "it is advantageous to possess a place to which to go." That means a home, a country, a situation that is one's own, so that one is not forced out into the boundless world; if an outburst threatens, one can go where one belongs, one doesn't need to fly off the handle into space. Formerly such explosions often led to wars and migrations, as in the great migrations of peoples, or of primitive tribes; after a time of apparent nonexistence, they suddenly burst forth and migrated. The outburst of Islam is an example: those people had been absolutely invisible Bed-

ouins, star-worshippers, nobody ever heard of them, when suddenly that thing exploded and they migrated all over the world; they threatened Europe, they came up as far as Vienna, even to Switzerland. The outburst of the Germans in the World War was like that. But now the danger is less, so one can assume, if allowed to make a positive interpretation of the actual revolution, that they are seeking what they possess in order to go there, because it is good to have a place to go to, according to the *I Ching*.

The fourth line says: "The protective board of the young bull." That is the board fastened in front of a young bull's head to make him less dangerous, to check him, and it is a protection to himself as well as to others. Another sign of domestication is the gelding or castration of animals, and the next line says: "The tooth of a castrated boar." A tooth is a weapon, but that it is the tooth of a castrated animal would signify domestication as well as a means of defense.

Then comes the last line, and I must explain that in each hexagram there is always the possibility that the last line will differ remarkably from the rest, for in the last line the change begins, either in a positive or a negative way. There might be a hexagram of a generally unfavorable character so that the expectation in the end would be rather negative, and then the last line says: All this leads into a disaster *provided* that things are really developing as is indicated in the hexagram. But if one meditates upon it, if one studies and draws conclusions from it, one can prevent the evil issue, and then the last line is of no importance; it is only valid under the assumption that the conditions explained before continue to prevail, which would naturally lead to disaster. Or it might be that the hexagram is relatively unfavorable in character, yet the last line is exceedingly favorable. For instance, this hexagram is rather unfavorable, full of risk and of doubt, and the last line says: "One obtains the way of heaven, success." Now the way of heaven is Tao. External human activities, the conscious activities, are inhibited, they are covered up by the earth. One is as if buried alive, caught in the bowels of the earth, as it were, where the only thing that can liberate one is an explosion, a wild outburst that scatters death and disaster on all sides. But it is also possible that one discovers in such a situation the way of heaven, Tao; namely, that one learns the great art of uniting the remains of ancestral lives to the purposes and inclinations of one's conscious world, so that the two become one, so that your individual way into the future may be in accordance with the ancestral lives, so that the ancestral spirits can join in, follow. Then one has the best chance to attain Tao.

Now Mr. Allemann has just given me an interesting contribution to

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the problem of this ugly idol, the earth mother. It is taken out of the cabalistic book *Der Sohar*,⁶ and it is a quotation from the commentary to the Book of Job. The particular psychology of Job's fate has been considered symbolic of the fate of man in general. Therefore the great drama of man, as described in *Faust*, is preceded by the same betting in heaven between the creator and the devil as in the Book of Job. There has always been the question why such great misfortunes should befall that pious man. I will translate the quotation roughly:

And it was the time when the days of the feast came to an end. Then Job sent messengers and offered the sacrifice (or offerings) of exaltation.

You must take that word in its literal meaning; "to exalt" is to put something on a higher level.

The offering for the sacrifice, the exaltation, is of a masculine kind and not feminine. Thus it rises to the heights but it cannot carry perfection with itself. And note that if Job had given one part of the sacrifice to the whole (that means including evil), then the devil, the accuser, would not have had a chance to get at him. Thou mayest ask: Why has the all-holy one forsaken Job? Because he worked for the concealment and the veiling of the light by bringing no other offering than that of exaltation, which rises. Of this it is said: And thus Job has done every day. If the evil side had obtained a part of the nourishment of the sacrifice, then that other side would have left the sanctuary and the part of holiness would have been able to rise higher. But Job did not wish the other side to enjoy the offering, he avoided that side, which is expressed in the words: And this man was pious, honest, God-fearing, and avoided evil. He brought the offering of exaltation, and therefore the other side could never enjoy his offering. Thus it came about that the other side could take all the more from him because he had not given to that side. And thus the all-holy one himself woke up that accuser, Satan, saying: "Hast thou directed thine heart upon Job, my servant?"

That is a cabalistic explanation of the misfortunes of Job through the fact that he sacrificed the wrong thing—he offered only the thing that

⁶ German for *Zohar*, the thirteenth-century Jewish mystical commentary on the Pentateuch, generally attributed to Moses of Leon but drawing on earlier sources. It is the chief religious text of the Hebrew Cabbalists and expounds their cosmological and religious views. Jung refers to and quotes from the *Zohar*, especially in *Mysterium Coniunctionis*, CW 14, index, s.v.

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risers, which is avoided by the side of evil. Therefore he increased the power of evil, which then took from him all the more because he had not also given an offering to the side of darkness.

You see, that is the idea which we encounter in these visions. The collective idea of being good is the reason why our patient is caught by the earth; the dark side is neglected and therefore takes its share all the more. The earth takes her share—whatever that may be—it catches her, so she loses her freedom, she is inside that dark cavern. Then she says:

Upon the altar lay an Indian guarded on each side by two iron men.

I said to the men: "What are you?" They answered: "We are the great will of a nation. The Indian is dead. We stand here that he may not live again."

What does that mean?

Mrs. Sigg: It might be possible that she thinks the American nation has crushed the Indian, and she throws the responsibility on that collective will in some way.

Dr. Jung: Quite right. It was the great will of a nation that the Indian should be suppressed, which means that it is the great will of the nation in her that her primitive or her chthonic side should be suppressed, because she is part of that nation; and since it is the collective will, it is insurmountably strong. If you live in such a nation you must follow its customs; you are infected by the whole mental atmosphere, so you must suppress the primitive man in yourself. There is nothing in your surroundings that would help you to assimilate the primitive man. This vision explains to her that the problem is not only her personal problem, it is also a national problem. And this remark in the vision coincides with what we were saying today. If in the future I talk of synchronicity again, as I have done in the past, please remember this case today, which is a very clear case of it. The German revolution, and the place we have actually arrived at in our vision, and our discussion, all belong together, it all happens at this time and is in tune with the time. And that is what the Chinese understand by the right way, the way of heaven, which has nothing to do with our ideas of celestial dwellings; it is the idea of the harmony, in the operation of the law, between the celestial bodies and the earth, things happen in the right moment. So this problem is at the same time also the problem of the German nation. One should not think of the German nation as something all by itself; what is happening there is a symptom of what is happening to mankind in general. If the German nation is behaving in such a way, that neurosis, or that problem is everywhere. Where the problem is the most urgent, where there is the

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greatest pressure, it shows first, it comes to the surface; but the problem itself is everywhere, everybody shares it. France has it just as much only it does not show there; there are of course definite reasons why not.

Now that Indian is guarded by iron men. Why should these men be of iron?

Remark: It symbolizes the pressure.

Dr. Jung: Yes, but it is also something one sees very often in dreams, a speech metaphor, the iron will. One hears that every day in Germany now.

Mrs. Sigg: The cruel will, men who are as cruel and hard as iron, inflexible.

Mr. Henley: The iron man is a slang term for the dollar.

Dr. Jung: The dollar has a lot to do with it! Rockefeller is behind it; for instance, he tries to deprive the Indians of their own religious cult. I heard many lamentations from the Indians in regard to Rockefeller, who was sending missionaries to prevent them from practicing their traditional ceremonies; he is their worst enemy. But in this case, the iron men probably symbolize inflexibility. She says:

I said: "Though you are made of iron your joints are weak, they are not supple." I turned their heads around and kicked them down. They had no joints in their knees and could not rise. Then the Indian arose.

She is breaking the iron will that holds down the primitive psychology connected with the past and with the earth. What do you think about her very drastic ways?

Dr. Reichstein: She fights them with their own weapons.

Dr. Jung: Yes, she applies the same technique, one could say; they were probably holding the Indian down by force, so she treats them in the same way. But to treat the will of a nation in that way is a pretty big undertaking, I should say, so one cannot help feeling suspicious. One usually finds such violent expressions in dreams or fantasies when the situation is rather uncertain, as when one is having great trouble in doing a thing yet insists that it is perfectly easy. Or as one gets rather suspicious when a person talks of honesty all the time; because there is too much talk of reliability and unselfishness, one begins to look out for one's pocketbook and thinks one may have been cheated. So she is much too bold, much too strong.

Mrs. Sigg: I think she cannot be very serious about it because the Christian idea in that sacrifice seems to be that one must suffer for the nation. In England they used to sing a strange hymn called: "Rock of

Ages cleft for me, let me hide myself in thee," the idea being that one must die for the others. So this one Indian must be sacrificed for the whole nation.

Dr. Jung: No, you must not get sentimental over the Indian. He is probably in a most disagreeable situation on that altar, but we are not talking now about the most regrettable fate of the Indian tribes, and that he is a sacrifice for all of them, a sort of crucifixion. Nor are we speaking of the power psychology of colonization, where naturally the primitive part of the population is always the scapegoat; if anything wrong happens in such countries it is always due to the dark man. As it is with us: if something is stolen and the person living in the next house has been in jail, we naturally think he is the thief. Those strong expressions simply mean that there is a doubt whether that thing will really succeed, it is too good to be true. Now she continues:

Then the Indian arose. He saw the light upon my breast and came toward me saying: "You have the light." I shielded the flame with my hands and said: "Yes, but it is not your light. You will not understand. Give me your blood and your sinews and believe in me."

That is curious. What is her tendency now?

Miss de Witt: She wants his physical force.

Dr. Jung: Such physical force as he has, the sinews and the blood of course, but what for? To kick more iron men's heads off?

Miss de Witt: To fortify herself.

Dr. Jung: Yes, that is a very primitive idea, and she would like to be equally primitive. But why should he give his blood and sinews, and why should he believe in her?

Dr. Reichstein: She is beginning to identify with the light, she is here in the role of the Messiah.

Dr. Jung: Exactly. You see, what she demands of the primitive man is nothing less than that he should slice himself to bits and offer his blood and sinews. In other words, she would eat him, she would swallow him wholesale. And moreover he should believe in her. But is she in any way better than that primitive man?

Remark: It is an inflation.

Dr. Jung: And why should it be inflation to identify with such a humble little flame?

Answer: Because it is the *Purusha*.

Dr. Jung: Yes, the *Purusha*, the god-man, is symbolized by the flame, and here she identifies with that light. And she tries to swallow the Indian, so he would be getting from a bad situation into a worse. In the

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cave he was at least on an altar and people left him in peace, and now he would be swallowed, vanish altogether. She says:

The Indian bowed low. He searched for some way out. (That is quite understandable.) Between the floor and the walls of the cavern there was a narrow crack, through which streamed sunlight and cool air. There seemed no way out. Two great pillars supported the roof of the cavern. I said: "It is really the belly of an old woman. Perhaps the pillars are her intestines. Destroy them and she may die." The Indian picked up a rock and threw it at the pillar. It broke, and formless bodies of men and women fell out and heaped up upon the ground. We drew back. The Indian broke the second pillar. From it issued sharp spears and boiling water.

Well, the situation with the Indian for the time being remains unsolved. We don't know whether he really condescends to the cannibalistic feast she is planning for him. He is seeking a way out, and they only discover a narrow crack through which the outer world, sunlight and cool air, come in. Her supposition is that they are caught in the belly of the Great Mother, which we already know. And now comes a detail, the idea that these pillars are intestinal organs of the earth mother. What typical symbolic situation would that be? You see the Indian could break these pillars.

Mrs. Schlegel: The night sea journey.

Dr. Jung: Yes, the adventure of the hero in the night sea journey. When he is in the whale-dragon's belly he always looks about for a way to get out, and finding none, he realizes that if he can kill the monster from within he will be liberated; so he cuts off a great piece of the liver perhaps, or injures the great artery, or he creates fire in the monster's belly, and kills him thus. This is exactly the same idea. The Indian injures the intestinal organs of the earth mother in order to get out of that prison, he is here in the role of the hero. You remember the whole series of visions began with the story of the red Indian who was the animus *psychopompos*, the soul-leading animus that performs the adventurous deeds which she is meant to do. Whatever she ought to do, the Indian goes first and does it for her, a sort of unconscious play in anticipation of future conscious deeds. Here the Indian anticipates something which she should do later, he destroys the intestinal organs of the Great Mother—whatever that means. Now when he destroys one of the pillars, bodies of men and women fall out. Who would they be?

Mrs. Sawyer: They have also been devoured by the monster.

Dr. Jung: Probably. When the hero succeeds in killing the monster, he

discovers his parents inside whom he had believed to be dead, but it turns out that the monster has swallowed them. And he discovers other people also, and animals, even woods and hills. These facts from primitive legends show that the monster symbolizes the past, or death, destruction through time which swallows everything. But if you could climb down into the belly of time you would find the whole past, first of all your parents. This is another parallel to the *I Ching*. When you are under the mountain, you remember the words and the deeds of the past, your former lives; you are in the belly of the ancestors and you remember the ancestral life, of course not as such, but the psychology of the ancestral life. So that release of the bodies of men and women is one of the characteristic features of the hero's career; he is a liberator, and in his supreme effort he liberates people from death. The *apokatástasis*, the restitution of everything, is the term in the Epistle of St. Paul for the release of all creatures that are sighing in fetters. He said that all creatures that are in bonds, unfree, the whole of creation, is waiting for the manifestation of the children of God; when that age comes, everything that has been lost and buried will be brought back to complete redemption. The dogmatic idea of redemption is the complete restitution of the lost creation to the creator, the return of Shakti to Shiva, or the return of Maya to the dormant creator.

Mrs. Crowley: The same idea is in Isaiah.

Dr. Jung: Yes, and the kingdom of heaven that was awaited is the same; the *Parousia*, according to the early ideas of Christianity, means the immediate reappearance of Christ. Christ's prophecy was that he would come back in a relatively short time, that people then living would still be alive when he came. They expected that the end of the world was close at hand, and that Christ would help them to leave the world, clear up everything. Now what do you think this bit of the hero myth, and the idea of a general redemption, would mean psychologically to our patient?—provided she understands the meaning of this vision.

Mrs. Crowley: It is the pair of opposites coming together, is it not?

Dr. Jung: Yes, but more specifically, what does that idea of *apokatástasis* mean as an individual experience?

Mrs. Sawyer: The state of Tao?

Dr. Jung: Not necessarily, but it would be at all events a state of exaltation, of great expectation, which would concern not only herself, but also collectivity. She might gather from such a vision that we are actually living at a time when people have such experiences, when the kingdom of heaven is very near, so the immediate manifestation of redemption might take place at any time. There is some such feeling in it because

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this is an exceedingly collective image, and whenever one experiences symbolism of a collective character—if one realizes the vision at all—one has the feeling that something most significant has occurred. If it were only personal it would have no particular meaning; it has meaning only when one assumes that it has meaning not only for oneself, but for a nation at least, if not for the whole of humanity.

Now the Indian broke the second pillar too and from it issued sharp spears and boiling water. What does that suggest? To interpret such things one must be quite naive. Suppose you are in a cave, standing near an Indian friend, and he breaks that pillar and out come the spears. What would you say?

Mr. Henley: It would be getting into hot water, and the spears mean trouble.

Dr. Jung: Yes, a speech metaphor again. To get into hot water means a very awkward situation, it would burn, and the spears would wound you. So there is the danger that she will be exposed to wounds of different sorts. Her Indian friend is a savior, mind you; he is a redeemer, not of his own race in this case, but of that particular white psychology. He begins to work down in the bowels of the earth in order to bring about the *apokatástasis*, and it will be an *apokatástasis* of things that are not agreeable. It sounds very nice to bring back the bodies of the parents and other people whom time has swallowed, but if they should live again, you would have to live with them and that is no simple thing; it might cause no end of trouble. You might have very lovely parents, but if you thought that for the rest of your life you would have to put up with that problem again, I think you would hesitate. And not only that, the second pillar brings out spears and boiling water also. Why just that?

Mrs. Crowley: It is again symbolical perhaps, not so individual. It might be the opposites, the unconscious conflict, so there would probably be spears again from above and below.

Dr. Jung: I am afraid it is far more drastic and real. For should the Indian bring about that *apokatástasis* for her, the past would be brought back, and that means the whole weight of the past. And where are we in relation to the past? We have a totally different point of view. There would be a terrible conflict with the past, and if it prevailed, we might be swallowed again, overruled by primitive tendencies, and then the conflict would no longer be inside, it would be outside. Try it. Try to be naive, try to be primitive, try to be like a "harmless Canadian" and speak the truth for twenty-four hours, and in no time you will feel what the spears and the boiling water mean. You will see that it is tremendously difficult to get the past into one's life, as is indicated in this symbolism.

LECTURE III

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Dr. Jung:

Here is a question by Miss Hannah: "Is not killing the monster the masculine way of dealing with the situation? Is the patient again under the sway of the animus in using it, even though the Indian is apparently obeying her? When it comes to finding her conscious way of freeing herself, will it not have to be in accordance with her own feminine nature and not just a copy of man's way?"

Inasmuch as a masculine figure in such a fantasy is doing the work, it is invariably the animus instead of the patient; in his role of Hermes Psychopompos—the animus always goes ahead and does it intuitively, one might say, or potentially. It is like a magic anticipation, or like children's play, as little boys playing soldiers might be an anticipation of future enterprise, perhaps war. All the primitive magic rites for producing rain, or crops, or the health of the tribe are anticipatory. In order to produce rain, they shake a wooden rattle with dry seeds inside, imitating thus the noise of rain upon the roofs or upon dry leaves. The oldest part of the Rig-Veda consists of the so-called frog songs, which were sung by the priests as a rain charm; they sound like frogs in a swamp when it has rained. Another charm is to imitate rain by sprinkling milk on the floor. And when sailors are becalmed, they whistle as the wind whistles in order to make the wind rise. It happens in exactly the same way in our patient's psychology. Whenever she should change her attitude, or when some symbolic act should be performed, then the animus, either directed by her or of his own accord, steps in and does it for her, thus producing the mood in which she may be able to do it herself. Now here again is the heroic task of killing the monster from within, that famous mythological situation, and according to tradition she leaves it to the hero.

In our religious dogma we do the same, our hero is Christ. He overcomes hell for us, killing the monster from within; by his death he makes the sacrifice that saves mankind. Looked at from the psychology of a

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woman he is the animus; looked at from the psychology of a man he is the superior man, as the *I Ching* calls the one who does the heroic deed for us. We always like to forget that nothing has really been done by such an anticipation, it can only bring about a mood in which, by the famous *imitatio Christi*, we might be able to produce the same effect. Usually we forget that, we prefer to think that since Christ has done it, it automatically works. And mind you, this absurd and infernal superstition has been much supported by the church; we have simply to believe that the hero has done it, that he has killed the monster from within, and we are saved automatically. Now that is just superstition, it is magic, and magic is always immoral because you acquire an advantage through magic which does not belong to you. It only belongs to you when you can do what magic does, but you must earn it, work for it. Magic only works magically; that is, it brings about a mood, or a fascination, which may help you, it may push you over the edge, but if you have not done it yourself, you are just a rolling stone and have no merit whatever. If you want to make an honest job of it you must do it in your own way; it is mere fascination when you imitate. So it becomes inevitable that you yourself become the enterprise, you yourself become Christ, one could say. But such a conclusion makes everybody shudder, and rightly so, for it is terribly awkward; one does not like it at all, one prefers to be a good Christian.

And so if our patient prefers to have the animus do the big job, she will be a good Christian, and naturally she is most inclined to be just that. First of all it is highly respectable, and it is exceedingly simple. The hero has done it, the monster is killed, and therefore we are all saved. There is always the danger with these visions that people think: "Now the thing is done, nothing remains," one simply believes it has happened and will thereby be saved. This occurs often in practical analysis. When a patient has had an impressive vision he makes great efforts to believe that everything is all right, not seeing at all that this is foolishness and almost cowardice, because he then escapes his essential task of doing as the hero has done. When this woman is faced with the killing of the monster, she will naturally have to do it in her own way, which is different from the way of a relatively primitive Indian. For she is not a primitive Indian, she lives in civilization; her way will be quite different and perhaps more difficult.

Dr. Schlegel: That seems to me clear in psychology but how can it be in reality? You said that by whistling sailors produced wind.

Dr. Jung: Yes, but of course one does not see that in reality. Sailors bring the wind by whistling because if they whistle long enough, finally

the wind must rise. Like the rainmaker of Kiao Tchou: he just waited till it had to come. In practical psychology it would be more like this: suppose there is a difficult task for you and you don't know whether you will be able to accomplish it, and are not inclined to make the effort. Then you begin to meditate, to ponder, you go round and round it in your mind, and finally you get into the mood of that thing, you feel more and more that it is really possible. Now if you observe yourself carefully in your fantasy, you will see that you are always imagining how you can do the thing, you are slowly approaching it. Sometimes in your fantasy you fail, and then you go back and try another way. So you accustom yourself slowly to the accomplishment of the task by fascinating yourself into the mood, and into the way such a thing may be done.

For instance, the primitives cannot work as we do. We say, now we are going to work, and we begin; we have horses that can be fastened to the carriage and we drive off. But the primitive's horses are always pasturing far away, he doesn't even know where they are, he must fetch them first, whistle for them, and that is done by magic ritual. He is almost incapable of pondering or meditating upon a thing; if he should try he would fall asleep. Then a dream might help him, but usually he has to resort to a *rite d'entrée*. That is true even of hunting. First come the dances, he must dance hunting, whip himself into the mood of hunting until he is thoroughly filled with the idea. He identifies also with the animal he hunts, he becomes his own buffalo and he is the hunter at the same time. The red Indians wear the skin of a buffalo and they *are* buffalos; they represent them as grazing in the pastures, but each buffalo carries his own arrow by which he will be hit, they are both the hunter and the hunted one. So they are absolutely in the picture, in all parts of the situation, they are nothing but the situation of hunting. Therefore those dances are very strenuous, by no means a joke; it is work. And it is the same with the war dances. They are not eager for war at all, so they must be worked up into anger and blood lust, into fear and rage; every emotion must be worked up in them until they can go to war. In the stag dances one man is the stag and the others are the hunters; they shoot at him with dulled arrows, and he goes round and round in a stag's skin and horns until he falls down exhausted. Then another one takes his place and around *he* goes, until they are all in a state of *ekstasis* from that ritual dancing. And then they go hunting—hunting is easy when one is worked up properly. Afterwards they have the *rite de sortie*, where they detach themselves from that mood. This is often done in a very drastic way, not at all voluntarily. When a warrior comes back from a war filled with the mania for killing, they lock him into a hut and feed him for two months on vegetables in

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order to remove his blood lust. That is a very apt method for cooling those people down so that they can fit into the community again; otherwise they would go on dancing war, killing right and left, because they were in the mood for it. This explains the terrible slaughters that primitive people sometimes perpetrate; it is not cruelty, it is just going on with the dance. That occurs in the Bible—in the way the Jews slaughtered the Canaanites and the Philistines, for example. But it was merely the continuation of such a mood: now we are in for it and it shall be done until nothing is left.

That is the way in which it works practically, it is chiefly the working up of the fantasy until it happens. So to the primitive mind it often looks as if a thing were done by magic; they cannot understand afterwards how they were able to do it. You know when one gets into the proper mood, one can do the most amazing things. Therefore in those negative moods after a day of feasting, one can hardly believe that one could have said and done such things; but when one is in the same mood one will do the same things again.

I am glad that you insisted upon this particular point of the animus. It is again the weak point in the vision that the patient herself does not overcome the monster but lets it be overcome for her. That is valuable, but it is not enough, so it will lead to further difficulties later on. Just as through the mere belief in our Christian myth and through the imitation, we gain little or nothing. If we had profited by it, the Disarmament Conference would not have been necessary. Now the Indian succeeds in breaking the pillars which support the roof of the cavern, and the next thing is that she says to him:

“Perhaps the altar on which you lay is the vulnerable place. Take up a spear and break the altar.”

So the situation is still within the monster. By the destruction of the two pillars that support the roof of the cavern, the monster is apparently not quite killed, there is still an important vital organ which has not been destroyed. But how could the hero be aware that the monster was killed? How would it show?

Miss Hannah: He always seems to get out at that point but I have never understood why.

Dr. Jung: Exactly. You see he *would* get out, the situation would change. In the myth of the whale-dragon, it is usually indicated that when he has cut out the heart or an important piece of the liver or the main artery of the monster, he feels that the monster is dead, there is no longer any movement, and he feels also the grinding of the monster's keel on the

shore. For in the moment when the monster dies, it reaches the eastern shore where the sun rises; and since it is dead, it cannot shut up the entrance, so the hero creeps out of the mouth or he simply cuts the belly open and so emerges into the daylight. He has usually had signs that the monster is dead, that there is a way open to him. It may be due to something from without; birds may hack open the monster lying dead on the shore, for instance. But in this case nothing has changed in the situation, even with those two pillars down; therefore the supposition is that an important organ is still left that should be destroyed, and she supposes it to be the altar on which the Indian lay. Now why just an altar? To explain this symbolism you will get nothing out of the word *altar*, you must go back to the situation itself, the belly of the monster. What is that psychologically?

Miss Hannah: The unconscious.

Dr. Jung: Yes, but the unconscious is a vast sea, you can be in the unconscious when you are in an entirely different condition. You can be in a most marvellous light, for instance, or in a boat on a river, or with animals, or with archetypal figures, you can be in all sorts of other situations.

Mrs. Baumann: I should think it had something to do with the Christian church—Christianity has some power for her still.

Dr. Jung: Why do you say just the Christian church?

Mrs. Baumann: Because those iron men stood for the Christian ideas, and that is the belly of the monster.

Dr. Jung: That is true, but such a symbolic situation could be found in practically any other established collective religion just as well. In this case we say Christian, not because it is particularly indicated in the dream, but it is quite probable that a white woman would have been in her past in the given Christian situation. That would be expressed by the fact of being locked in, or buried alive, and sure enough we could say that was the religious formula, the traditional form, the way in which we conceive of the main things of life. It is a symbol that expresses the essence of our notions of the life of the soul, as well as of practical life. Therefore there is no religion without eschatological ideas; that is, ideas about the last, the uttermost realities, which are the ruling ideas or the ruling factors formulated by symbols. Now here it is obviously the Christian atmosphere even if she does not think so. Though perhaps just the fact that she is not a church-going Christian causes this abstract and general symbolism of the cave. It does not say that the altar is in a church; it might be in a Mithraic grotto just as well, it might be anywhere, it might be part of a primitive cult. For her it is simply the atmo-

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sphere of the past into which she is locked, and naturally the altar is always the central place, the place where the gods are. In the Catholic church the deity dwells in the Host that is present upon the altar. This expresses itself in other forms and customs of the Catholic church: the church is the house of God, for instance, in that house God lives. So when Catholics are on pilgrimages, if the train pulls through a village where there is a church, they must all cross themselves, they must greet God who is dwelling in his house there like the landlord; it is understood as very concrete and real. The altar is the center, the essential organ really of all religious cults. And upon that the Indian was lying like an offering. What does that mean?

Mrs. Baumann: It is the same as the Christian sacrifice.

Dr. Jung: Well, it is the sacrifice of the primitive. In that highly differentiated religious form Christianity, the primitive *is* the sacrifice. That is the thing which has to be killed, to be offered up to the gods; in other words, it is given back to the unconscious, because the gods are the overpowering factors of the unconscious. So they offer the primitive man that is in everybody to the unconscious; he has to be killed for the sake of the existence of the higher form. Therefore also the astrological signs which characterize certain months of the Platonic year are represented in the Christian cult as the sacrificial animals. The sacrificed lamb referred to the earlier age of Aries, the Ram; and the sacrifice of the bull represented the age before that, the Age of the Bull, which was from about 4300 to 2200 B.C. There was the same idea in the fish meal of the early Christians; the astrological sign is two fishes, and the communion was then not celebrated in the present form with wine and bread, it was a meal of fish. The Christians were called fishes as well as lambs and they wore rings with a little fish or fishes engraved upon them. The Pope's ring contains a gem on which is carved the miraculous draught of fishes, symbolizing the shepherd—or the fisher—that draws the flock into the church. This fish meal was by no means Christian only; it occurred in other cults of those early days when Christianity was just one of a number of mystery cults.

Now this woman suggests to the Indian that he ought to destroy the essential part of that early atmosphere, or that historical condition, for in that place the primitive, containing the original instincts of a race, is lying as the sacrifice. In other words the primitive is brought back to life, he is meant to live in her. You remember, she said to him: "Give me your blood and your sinews and believe in me." That means, to be one with herself, to be herself. So this is a sort of mystical meal with the primitive. The blood which he is to give her is the blood of the primitive instead of

Christ, it is a communion feast, she will embody him; that is, she will eat him as he is—skin and hair, everything included, as the Germans say. This is an anti-Christian meal, the Christian communion but reversed. It is not what is ahead or above that is to be assimilated—the thing that is greater, more differentiated, higher—but the thing that is lower, less differentiated, more ancient. This is to be reintegrated and thus brought back into life again, for the purpose of destroying the highly differentiated historical condition which we call the Christian age. Then she says that the altar is the vulnerable place. That is true of course, it is the essential place, the real center, where the priest communes with the immediate presence of the god; if that is destroyed, it is indeed complete destruction. Therefore when it speaks in the Old Testament of destroying the altars of a tribe or of a people, it means killing that people, destroying it utterly. As a matter of fact, primitive tribes are completely ruined when the missionaries succeed in destroying their religion.

For instance, when I was with the Pueblo Indians, I told the chief of the ceremonies that he should admonish his people never, for anything in the world, to betray their religious secrets, because that would be their undoing. They have an interesting legend—a projection, of course—that if they should be prevented, say, by Mr. Rockefeller and the Baptist mission, from practicing their own religion, within ten years the sun would not rise again. For they are the sons of the sun, and their rites have the purpose of making the sun rise, to help the Great Father to rise over the horizon and to bring light and fertility to the whole world. They could not understand how the Americans could be so shortsighted and stupid, how they could take such a risk as to debar the Pueblos, who are the benefactors of the whole universe, from helping the Father to rise. That is a very significant projection; for if they should betray their mysteries, they would really be finished, their light would fail. You see that in Africa also; wherever the missionaries come and destroy the primitive faith the night sets in, those people simply degenerate, they are lost in every respect. When they have gone through the mission schools, they are no good any longer, not even as ordinary boys; you would never dream of employing a mission boy, they lie and steal and cheat because they are brethren of the white man. But they are only very distant cousins when left to their primitive faith. Only stupid asses of white people would think that they should refine the primitive, that they could bring them up in the loving spirit, without their turning out the same little asses as the schoolmasters. If you had lived in Africa you would get as angry as I do; I always get angry when I see such stupidity.

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So the sacrifice of the primitive is absolutely necessary. It is not only a good thing, it is inevitable when you arrive at a level of understanding, or consciousness, where you can build up a form that contains life completely and that allows you to give up the primitive ways. But when you put something in place of the primitive faith which does not allow life, which does not give the right form to the energies of the unconscious, it is mere murder, and murder of something which ought to live. We can rightly suppose that we had a possible form in Christianity, for it lives and has lived and that proves that it could take up the primitive energies. And in the universal dogma of the Catholic church one sees that there has always been the effort of comprehending everything, of expressing everything. If one understands this dogma fully, one understands why it caught on, why it held the energies of the unconscious and is still alive to a certain extent. But if you understand a little more of it, you know what its shortcomings are; then you understand why the Reformation was unavoidable, and you also understand the modern situation better when even that protest against the universal dogma is no longer a living form.

Protestantism was a symptom of the beginning of the disintegration of the church, and our vision contains the reflex of the actual time, when that process of disintegration is taking place. It makes itself felt in the most obvious ways. In such a time of disintegration, the cave falls in or becomes a prison, because it is the thing we should escape from, and then naturally we look for a form that contains life, that will shape our mental or moral energies. And since we cannot find that in the things that are, we seek it somewhere else. Naturally we look ahead, but ahead we see nothing, the future is a mist; we cannot be sure of a goal in the future, an image or symbol that will contain us and our lives. So we fall back to see whether there was not something in the past, to see what the decisive factor was then. Whenever we get into a fix and don't know where to turn, we try to remember whether there have not been circumstances before in our lives or in history that will help us—we think there may have been something long ago. Moreover when one is in an absolutely impossible situation one cannot go ahead, one is right on the edge of the abyss and there is no bridge across, so the only thing to do is to turn back, and then one gets into a time that was before this order of things existed. When one falls back out of the Christian form, one naturally comes to the antique form, to paganism, and after that to the primitive. Our patient went back through ancient cults to the primitive, and even further, down to the animal, and we are now rising with her through the ages and have reached a relatively primitive age. The pro-

gress is not straight up in definite grades, but slowly upwards, always with regressions. We had already reached the level of the secret symbolism of early Christianity, for instance, and here we have a regression to the primitive, because here the primitive is needed to help in the destruction of certain historical values.

Here a consideration comes in which is tremendously important. When one looks at the magnificence of the Catholic church, its marvellous organization, its beauty, and the historical meaning of its institutions and forms, one thinks it is almost a crime to feel negatively about those things, they should be preserved, if only in a museum. One hates the idea that such values should be destroyed. I myself hope they will live on for six thousand years to come. But we cannot reckon with the possibilities, the unaccountable tendencies, of the unconscious of man, his primitivity. So in the sixteenth century there was that sudden outburst of feeling against the images in churches, and they destroyed enormous values as a sort of accompaniment to their protest.¹ They could have made the protest without such barbarism but there you are, that is man, he is exceedingly primitive. Our patient naturally hesitates to resolutely destroy those values, and therefore the primitive must come in, it is inevitable. Often we hang onto the past by mere sentimentality, it is so beautiful, so mellow with age, so full of meaning and so rich in human quality, that one cannot overcome these feelings. Then the unconscious simply has recourse to the barbarism of the primitive, calls him up, and he destroys. You see, this woman even suggests that he shall destroy the altar which is really the vulnerable place.

The destruction of the altar, meaning the destruction of the essential part, in this case Christian mentality, is a very important moment. It denotes the transition from one state of consciousness into another. First of all, as I said, it means a recourse to the past. Then through the fact that the primitive comes in, an entirely new orientation comes into existence. You see, our late Christian mentality is linked up with a certain *Weltanschauung*—or a *Weltbild*²—and this concept of the world does not allow of the primitive image; the primitive has an image of the world too but it is different from ours. You see when the primitive mentality comes in, then the primitive world comes in, because the primitive is the part of our psyche which has not been allowed to exist; therefore it was lying on the altar as the sacrificial offering. If that primitive mentality is

¹ The burning of statues, priestly vestments, and other symbols of "worldly" excess by advocates of the Reformation, especially in central and north Germany, in response to Luther's call for purity and simplicity.

² "world view" and "world image."

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not sacrificed, it will enter our consciousness, and the primitive point of view means a world which does not coincide with our differentiated idea of a world. For instance, inasmuch as we believe in causality the primitive believes in something else; he also believes in a sort of causality, but it is magic. So if he comes into our world he will bring with him a magic conception of the *enchaînement*³ of events; he will conceive of entirely different connections between things, and we shall have to change our notions accordingly. Of course it cannot be done in a rationalistic way, because rationalism belongs to our late Christian mentality. And this is not a fact in itself, something absolute, as we believe that the concept of causality is absolute, that every event must have a cause and every cause an effect; this is no longer an absolute truth, it is developing quite different aspects.

This profound doubt which is coming in through the primitive betrays itself in many symptoms of our times—for example, in Einstein's theory of relativity. Also in a certain doubt about the validity of natural laws, and that idea of causality which seemed so unshakable is not so absolutely certain. All that is coincidental with the revival of the primitive mind. The primitive man believes only in arbitrary causation and in nonphysical connections, magic connections, and those ideas of a magic connection between things are now coming up on every side. In analysis, for instance, in dealing with the unconscious, one can conceive of connections which do not follow our conscious rationalism at all, they have a different character; things happen in our psychology which cannot be explained rationally, and it is futile to try because they are essentially magic. To mention an example, the idea of synchronicity plays a tremendous role in the *enchaînement* of unconscious events. So the coming up of the primitive means an enormous change in our philosophical and moral outlook and of course in many other respects too. It is just as if a cosmos had been replaced or at least intermingled with chaos, and the result is most baffling. It will be an absolutely unsettled condition which one could not call a higher level of consciousness, it will be an upset of consciousness, it is too conscious at the same time. But the intense consciousness which will rise out of such factors will necessarily increase by many times; the struggle is meant to lead up to a higher level which will constitute a new consciousness. It will be as if one had discovered a new world. So the destruction of a world leads first into a chaotic condition, but out of the chaotic condition that is dark in itself, like the primordial night, will rise a new idea, a new consciousness. A new world will have been created.

³ "linkage."

You will ask how that idea develops in this symbolism. The Indian followed her advice and destroyed the altar. She says: "This the Indian did. We looked within and saw a small pine tree lying in blood." What is that? Have you an analogy?

Mrs. Baynes: It could be *muladhara*.

Dr. Jung: Exactly. *Muladhara* is the lowest center where the world begins, therefore the peculiar blood colors in that *chakra*; the square in the center means the earth. (In Chinese symbolism the earth is also represented as a square.) The triangle in the square, the symbolic *yonî*, is red too, and inside is the *lingam* with the Kundalini serpent. They are the dormant deities of the beginning, where nothing has yet unfolded, where the whole world is a promise, a potential. In this center is Shiva, the god, called in this condition the young green leaf, the first shoot. And in the vision of our patient that is lying in the blood. That is the symbolism. It is the first growth of something which is still in the blood, which means still in the unconscious, still inside the body, not yet developed; but it is a promise, it will grow, provided that the dormant condition of *muladhara* is exploded. And that explosion of *muladhara*, that spear that breaks the stone, for instance, is the hissing of the serpent in the Tantric text; it is the instant when Kundalini raises its head and shoots up. That *coup de foudre*⁴ is the moment when the world is burst open, when out of *muladhara* rises the brilliant Shakti-Kundalini. In our vision, then, it is a germ that they find. Now why not an oak or a palm tree, why just a pine tree?

Mrs. Baumann: It is a Christmas tree.

Mrs. Crowley: The symbolism of the pine tree and the blood is in the cult of Attis.

Dr. Jung: Yes. We must now take into account that the patient has read my *Psychology of the Unconscious* and is surely aware that Attis was represented by a pine tree. Attis is a dying and resurrecting god, so much like Christ that Hippolytus,⁵ the Greek Father, asserted that the grotto in Bethlehem where Christ was born was a *spelaeum*, a grotto of the cult of Attis. St. Peter's in Rome is built on the site of a temple of Attis. There the *taurabolia*, the blood baptisms, were celebrated; a bull was sacrificed on a grating over a hole in which the initiate had been placed, so that the blood of the bull poured down over him, he was bathed in it. Then the high priest of the cult of Attis was called *Papas*, the pope; that title has nothing to do with the Christian tradition, it is of pagan origin. Now this vision was probably suggested by her knowledge of the cult of Attis,

⁴ "thunder clap."

⁵ See above, 27 May 1931, n. 3.

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but a pine tree was chosen originally because it is an evergreen tree; it is not subject to the changes of the seasons but remains green and growing all the time. Therefore we use the pine for our Christmas tree, it is evergreen and it is magic; it has the purpose of continuing vegetation so that in the next spring it can come to life again. And we put lights on the Christmas tree in order to make the sun rise, it is an anticipation of the rising of the sun and the rising of the new vegetation; otherwise Father Sun would perhaps be offended and refuse to appear, and then the vegetation would not spring up. Also, the vegetation demon might be offended, so one had better remind him by the green tree; by thus helping his memory, one helps him to start up the green vegetation again. That pine tree in the blood is a sort of vegetation magic, then, but of course it cannot now be understood in the very primitive sense, because we are not vitally interested in helping the gods to raise the crops. It is now a spiritual symbol, as the Christmas tree has become a Christian symbol, meaning the continuance and increase of the light. And light always symbolizes consciousness.

So in this vision they discover the Christmas tree, with all the symbolism and meaning that belongs to it, the increase of consciousness, of light, but as a promise for the future naturally. She continues: "The Indian lifted up the pine tree. The blood changed to clear water." Clear water is transparent, it has more of the light than blood, and therefore more of the nature of consciousness. So when the tree is lifted out of that state of unconsciousness, the increase of consciousness shows itself.

The tree grew and grew. (Instantly a new world of consciousness springs up.) The growing branches lifted up the roof of the cavern (it opens like a sarcophagus) and we emerged onto a beautiful grassy bank lit with sunlight.

They come into the full light of the day, a new consciousness has been established. This creation of a new conscious world is really a cosmogonic miracle, it is like the Indian cosmogonies. There is a close parallel in Pueblo mythology, an account of which has been published very recently, since these visions were recorded, so our patient cannot have known it. It is a myth of the Hopi Indians. I mentioned it in the English Seminar following the Tantric Yoga Seminar of Professor Hauer, but I will repeat it now in more detail. I am quoting parts of the version recorded by Cushing,⁶ the American ethnologist.

⁶ Frank H. Cushing's research on the Hopi and Zuni was published in the United States in 1898 and 1901. Jung refers to the lecture of 24 June 1931.

SPRING TERM

When the world was new, men and creatures lived not and things were not on the top of the earth, but below. All was black darkness above as well as below. There were four worlds: this world, the top of the earth, and three cave-worlds, one below the other. The first men and creatures lived in the lowest cave-world and increased until they overfilled it.

Then the master sent "The Two" to see what they could do. (These were two divine brothers who figure in somewhat different forms in the mythology of North and South America.) They pierced the roofs of the caves and descended to the dark abode of the men in the lowest cave. There they planted all the plants, and finally a cane grew up which was high enough to go through an opening in the roof, and which was jointed like a ladder. So many men and creatures climbed into the second cave-world, taking the ladder with them. After a long time the second cave became as overfilled as the first one, and they placed the cane under the roof and escaped into the third cave-world. Here "The Two" made fire with which torches were set ablaze, and by the light of these the men built huts and kivas or travelled about. But again evil times came and especially the women became crazed.

I suppose the women got neurotic because they were no longer at one with that eternal darkness, they could not stand it. This is like the woman in the Bible who experimented with that famous apple; she probably knew that she would get hysterical in no time if she didn't make a move, so she made the first move. Apparently the Hopi women felt the same way about it so they also made the first move, anticipating the spirit of the time and receiving it in full-grown hysteria. You see, hysteria is not a negligible symptom, it makes sense if you understand it. But men are always convinced that it makes no sense, you can never teach them, they will always say: "Of *course* the world is dark, it is foolish to say it should be light, you must be satisfied with things as they are." The men did not get nervous because their highest ambition is always to be adapted to things as they are, while women cannot stand being adapted to things as they are, they always raise some devil somewhere. Obviously these men realized that the women were getting absolutely intolerable, and that something would have to be done so they tried to make light.

At last the men ascended to the fourth world which was this world. Here they found the tracks of only one being, the single ruler of the

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unpeopled world, Corpse Demon or Death. And this world was as dark as below because the earth was closed in by the sky, and very damp, it seemed to be surrounded by water. Then the people tried to make light, and many attempts were made without success. Among the other creatures were five in particular: Spider, Vulture, Swallow, Coyote, and Locust. The men and these creatures consulted together, and finally the Spider spun a mantle of pure white cotton, which gave a little light but not enough. So the people prepared a very white deerskin and made a shield-case out of it, which they painted with turquoise paint, and the light of this was so brilliant that it illuminated the whole world. Thereupon they sent the shield-light to the east where it became the sun, and the mantle-light to the west where it became the moon. Then a coyote had stolen a jar in the cave-world, and when he opened it, shining sparks flew out into the sky and became stars.

By these lights it was found that the world was indeed very small and surrounded by waters. So Vulture fanned the waters into mountainous waves that flowed away to the east and west until mountains began to appear. Across these "The Two" cut channels which afterwards became canyons and valleys.

This myth shows in a wonderful way how those people felt that human consciousness arose, and how at the same time a world came into existence. It is particularly interesting that there are four worlds and that they grow up from the lowest one. This idea of subsequent stages is like the system of the *chakras*, which is also a sort of history of the growth of consciousness. Therefore the peculiar idea that the *chakras*, which symbolize certain mental conditions, have each its special localization in the body. The lowest condition, *muladhara*, is in the perineum. The third stage, *manipura*, is just below the diaphragm, and that is the first psychical localization we can trace from ethnological sources or through direct observation; the primitives localized their thinking in the belly. The next stage would be above the diaphragm and the Homeric Greeks thought the mind was there; the word diaphragm comes from the Greek word *phren*, meaning mind. Then comes the heart center, and the Pueblo Indians in our days localize thinking in the heart, and say the Americans are all crazy because they have the idea that they think in the head; the Indians say only crazy people think in the head, normal people only notice disturbances in the heart. They are too dull to notice disturbances in the brain, but we have localized the mind there, which would

be up in the sixth *chakra*—the sixth cave, as it were. The slow growth of consciousness is beautifully portrayed in this Hopi myth; also the idea of the tree erected as a ladder so that mankind can pierce the level just above and finally reach a higher plane.

Curiously enough, the same idea is in the Islamic tradition, not in the so-called canonical tradition as far as I am aware, but in one of the many legends about the life of Mohammed. It is localized in a very interesting place, the altar stone in the mosque of Omar in the Harám es-Sherif. (That is the same word as harem really, meaning an enclosed place, what the Greek called a *temenos*, a sacred enclosure.) Harám es-Scherif is the name of the rectangular sacred place in Jerusalem where the Herodian temple stood, and in the center is the mosque of Omar. It had nothing to do with the Khelif Omar; it is a Christian church built by Justinian in the sixth century in the form of a mandala. Mandala forms were quite frequent at that time. It is built over a great irregular jagged rock, black with age, which was surely a neolithic place of worship; long before the Jews came into Palestine it was a place of worship, and the Jews themselves used it as an altar stone for their burnt offerings. Then under the rock is a cave which has been used for ritual purposes, and there are very peculiar things about it. In the center, overhead, is a hole obviously made by man, and where the dome or cupola slopes down, there is again a hole, also made by man, but this one is merely a sort of small dent in the rock. It is absolutely smooth inside, and a little higher than the average human head, but one can reach the top of it with one's hand. This cave is the second holiest place in Islam—Mecca is the first—because according to the legend Mohammed started his flight to heaven here. Pilgrims stand under that hole, and if they are very pious they jump up and try to hit the top with their skull; they are particularly holy when they can do that. Most of them are content with touching it with the hand. Mohammed dwelt in this place a long time and fasted and prayed, and when he felt the time was come to ascend to heaven, he tried to jump, but he hit the rock, the rock was too thick there. He was quite desperate, in black despair that his prayers had no effect. Then God sent his angel, I think the archangel Gabriel, who told him he should try the center of the cave, so there Mohammed jumped again and this time made a hole right through the stone—where it was not so thick—so he came out on top and flew to heaven. And the stone was so impressed by the feat and loved Mohammed so utterly that the whole rock tried to follow him. But the archangel, not having foreseen such a possibility, said no, that was quite impossible, a piece of rock could not go to heaven, and he put his two hands like tiger's claws, on the edge of the

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stone and held it down. You can still see the claw marks. So the rock settled down. But it contains so much of the power of holiness that it is still suspended, that stone does not rest upon the earth.

This story shows again the piercing of the roof of the cave and the transition to a new state of consciousness, rising to a new life, a new world, again the old symbolism. And the same thing is expressed in the vision of our patient in the fact that she and her Indian guide emerge now into the full sunlight.

LECTURE IV

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Dr. Jung:

Here is a question by Dr. Adler: "In the last seminar you spoke about the pine tree being a symbol of growth and light. Can there not be still another meaning? I saw in the museum at Berlin a buddhistic candle-holder in the form of a pine tree. In its top was sitting a great Buddha and at the ends of its branches there were many small Buddhas.¹ I thought it to be a vertical mandala instead of the horizontal one that we know ordinarily. Is it not possible that the vision means this vertical mandala? And is not the Christmas tree also an allusion to this symbolism?"

It is quite true that this tree, as we pointed out last time, has a close association with the tree of light, the Christmas tree, and thus also with the so-called vertical mandala. Even the system of the *chakras*, which is a sequence of mandalas, forms a tree; therefore it is also likened to the growth of a plant. Its roots are in *muladhara*, and the first manifestation there is called the young green leaf, the first shoot of a growth that will develop into a plant. But in the *chakras*, it is chiefly animal or warm-blooded symbolism, so to speak; the plant or tree symbolism is not very obvious. One can see it more clearly in the Lamaistic mandalas which I have shown you, where the central circle is surrounded by the petals of the lotus, and the whole thing is called the *padma*, or lotus, a term which is also valid for the *chakras*. The lotus rises from the bottom of the pond with the flower lifted on its stem above the surface, and that makes a sort of vertical mandala. Most of the figures of Buddha are either seated or standing upon the lotus; he is the topmost development of the plant, which grows up out of the darkness and produces the light. There is similar tree symbolism in Egyptian representations of the birth of Ra, who is called the falcon that rises from his nest in the morning; his nest is in the top of the tree and there the sun rises; as Mithra, who is also a

¹ This seems to be a description of a Tibetan Buddhist refuge tree, through which the lineage of a specific practice can be contemplated, venerated, and meditated upon.

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sun god, is occasionally represented as rising or being born from the tree. The tree of life is the same idea. From a viewpoint above the tree, one would see only a circular arrangement of branches, and in the center is the light, making the mandala form; but looked at from the side, the whole tree looks like a system of layers one above the other that form a spiral. The tree with the Buddhas which you speak of is well known; there is a most elaborate specimen in Paris. From above, it would look like a typical Tibetan mandala, where figures of Buddha or Shiva emanate from the main central Buddha, or from Shiva and Shakti; that central figure is represented many times in its outward emanations that go to the four corners of the world, or into the four functions. It forms a sort of pyramid, like the roof of the *stupa*, the sacred place in which the relics are buried, or like a pagoda, a pyramidal series of roofs rising above the cloister. Wherever the symbol of the tree appears there is also the idea of the circular arrangement. So also, when one makes a transversal cut through a tree trunk, one sees all those circular lines indicating the years.

Now we will continue the vision. The patient is rising out of the darkness to the surface of the earth and comes out into the light of consciousness. She says:

We (meaning herself and the Indian animus) walked to the edge of the bank and looked into the valley. A broad sunlit river ran through the valley. Beside it were mellowed houses, and fat cattle grazed in the fields. The Indian said: "Behold the mansions of your people which have been long deserted." I said to him: "What will you do?" He answered: "I will take my canoe and go toward the great water near which I will always remain." He slipped down the bank into the valley. I was left alone.

You see it was chiefly the activity of the animus that changed the conditions in the interior of the earth; he broke down the pillars and destroyed the altar, which was the essence of that earth mother, and he lifted up the pine tree so that it could grow and emerge into the daylight. This is mythological language, but how would you put that in psychological language? This vision is called: "The Belly of the Ancestors." Have you seen the ancestors anywhere?

Dr. Reichstein: The Indian himself represents the primitive part of the ancestors.

Dr. Jung: He would represent the primitive element in her, but she is not in the Indian's belly.

Miss Taylor: Are they the fat cattle?

Dr. Jung: They might become fat cattle but they are not that yet. What did the Indian demolish first in that cave?

Miss Hannah: The pillars. The ancestors would be the bodies in one of the pillars.

Dr. Jung: Yes, the text says: "Formless bodies of men and women fell out when he broke up the pillar, and heaped up upon the ground." Either they are corpses, or they are still unformed, the beginnings of bodies. Now this earth mother surely symbolizes the original darkness of the earth, and the patient calls that the belly of the ancestors, because according to the Indian legend which I quoted, mankind originated from the darkness of the earth. That is a sort of poetical or metaphorical expression for the original unconsciousness of our primitive ancestors. As the womb of the mother, the original darkness from which the child springs, symbolizes the unconsciousness from which our consciousness derives, so this cave is the whole series of generations out of which we have finally emerged, and that consists, naturally, of bodies of men and women.

It is an exceedingly strange idea that the ancestors should form a pillar, I admit, but that Hopi Indian symbolism of the cane pole erected in the cave by the messengers of the god to enable the people to climb to a higher level, corroborates this idea of an ancestral pillar through which we rise into another sphere. A series of generations is always represented as the family tree, for example. And there are pictures in old churches, stained-glass windows or paintings, where Adam is depicted lying down with the tree growing out of his belly, and in the branches are sitting all the old fathers of Israel, the prophets and the kings; Christ's series of ancestors spring from the royal branch of the house of David, and on top of the tree is Christ himself. Moreover, there is an old legend that the two trees of Paradise, the tree of knowledge and the tree of life, were removed from Paradise and made into two pillars which Solomon put in front of his temple, and that later on—the pillars having in the meantime been thrown away and discovered again—the cross of Christ was made out of one of them. Then there is the Manichaeon legend about the pillar of light, an unimaginable cosmic pillar consisting of departed spirits. The ghosts travel to the moon, and the moon fills its belly with them, it becomes the full moon, after which it approaches the sun and all the souls are poured back into the sun; then from the sun they somehow get into the pillar of light, and from the pillar of light all those ghosts of dead people rise to heaven.

There is a similar idea in Rider Haggard's *She*. A moving pillar of flame passes rhythmically through a cave in the middle of a volcano, a

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most amazing and grotesque idea. With a great rumbling it appears from time to time, and whoever penetrates its radiance attains an immensely long duration of life, several thousands or perhaps millions of years, not exactly eternal. But if anyone gets into it a second time, they just shrivel up, as She did when she wanted to make herself immortal. I always wondered how Haggard got that idea of the pillar of life and how the thing looked, and later on, in a posthumous edition of *Wisdom's Daughter*,² I found a description of it, which said that one could see faces of living beings in it, that it was teeming with the life of generations. Obviously it is the same idea as the Manichaeian pillar of life and the family tree. It is as if it were a current of energy containing all the past lives of a nation, or tribe, or family, or as if it were one tree. I suppose one would have such a view of life if one could think as brainless nature thinks. Nature would probably understand a family as a mere heaping up of individuals, the individual twig or flower or fruit meaning nothing; the life of the tree, or the family, or the nation would be all that counts, and the individual would not matter, despite the fact that if there were no individuals, no leaves, the tree would not live. But what is the individual leaf to a tree? The tree is the life. As, for instance, botanists tell us that certain reeds which die in the autumn are by no means the real plant, that the life is really lived in the rhizoma, a sort of tissue of underground roots. The plant is apparently dead, but only the leaves have changed, life goes on in the rhizoma for a very long time. The life of the tribe, of the past as well as of the future, is the current of the river of life which will last practically forever, and not the individual.

So it looks to me as if such a symbol were chiefly derived from this most detached attitude of nature toward man, the individual meaning precious little. That pillar in the cave which contains the bodies of the ancestors is really, then, a sort of pillar of life. Unfortunately, nothing further is said about it except for the one little allusion that the bodies are formless. Now, as we said, things that are decayed are formless, or they might be not yet formed; so that is an open question, and we cannot answer it, we can only take it as a doubt whether those bodies are decayed or are going to take form. And that would fit the psychological situation, for inasmuch as these bodies refer to the souls of ancestors, they are never dead. According to primitive belief they incarnate again and again, which indicates a relatively small number of souls. Therefore they think that children should never be punished because it might offend the soul of the venerable ancestor who is incarnated in the child.

² See above, 15 Oct. 1930, n. 10 and 9 Dec. 1931, n. 7.

So the ancestors are always born, always dead, and always living, for they keep on coming back. I have spoken before about that most primitive idea of the central Australians: they believe that when a man dies, the *maiaurli*, which are sort of light sparks, jump out of him and go into a rock or a tree where they wait—they are then in the belly of the ancestors—and if a woman happens to come along, those little light sparks, just waiting to come out again and incarnate, enter her and make her pregnant.

Now the continuity of the ancestral generations is interrupted by the Indian. He practically destroys that pillar, and he also destroys the altar which is the very essence of the earth mother—her womb, as it were—so he really is causing tremendous disorder in the whole show, and we don't know exactly why. Or do you know a reason?

Dr. Reichstein: Because it is all collective symbolism, and she cannot get even to the beginning of individuation without destroying that.

Dr. Jung: Exactly. If there is nothing but the great river of life, or the tree, there is no chance at all for individuation; as from the standpoint of nature there is no chance whatever for the individual, the individual is utterly negligible. Individuation makes no sense when looked at from the standpoint of nature, that earth mother; on the contrary, this exceedingly collective layer is against even the attempt, inasmuch as it claims to be more than the mere manifestation of that life which is mainly contained in the tree. If there should be an attempt at individuation, it would mean grave disorder, the upsetting of the collective, and the interruption of the family tree.

Thus far the vision is quite logical. It is also logical that if the animus succeeds in destroying this collective layer, then the patient, as a conscious individual, should emerge into the light; if no longer caught in the darkness of the collective unconscious, she would be conscious of her own Self. Therefore the blood changes into water here, the top of the cave is lifted up, and the sunlight becomes visible. So she would come out into the real world, she would become, as it were, a conscious human being. Now the surface of the earth is represented by a valley, in which there is a river, and there are also mellowed houses and fat cattle grazing in the fields; and she is at a slightly raised standpoint, looking down upon it. How do you understand this symbolism?

Frau Stutz: She has reached a standpoint from which she can look down on life.

Dr. Jung: Yes, having left the darkness of the cave where she was within nature, she has now reached a standpoint outside of it. The river is the same as the tree, it resembles the tree in many ways; on a map, for

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instance, the branches of the river look either like roots or the branches of a tree. It is also the current of life, so she is looking at life from without, and from a slightly higher level she can look down upon the thing which contained her before. That happens in the history of the mind: man first finds himself completely enveloped by the data of his own psyche, and unable to grasp the external manifestations of life, not seeing his own life or his own psychology as objective facts. It is exceedingly difficult to make people see their own psychology objectively, they always handle it subjectively as something which is merely arbitrary, which can be done and undone according to moods. In the same breath they make absolutely contradictory statements; for what takes place in their psychology is unaccountable, they have no objectivity about it whatever. In the newspapers as well as in daily life, one sees how people project in the most ridiculous way, and that shows how little we have advanced on the way to conscious objectivity. The primitive man is absolutely shut in within his psyche, he is dominated by his emotions and must play the most amazing ceremonials and magic rites in order to liberate himself from the worst of his darkness, his possessions or obsessions. So it is very apt symbolism for becoming conscious when our patient finds herself in a situation where she can look down upon the thing in which she has hitherto been contained. But her animus has brought it about, he has helped her to come to such consciousness, and on the one side that is an advantage, and on the other it is the reverse. What would be the disadvantage?

Mrs. Crowley: She has not realized it herself, it was just a preparation.

Dr. Jung: Yes, it just happened to her. You see, even consciousness can happen without one's knowing it. One may know certain things for ages without being conscious of them because one doesn't draw conclusions; it is right there under one's nose, but entirely unrealized. So as long as this is the achievement of the animus, it is an intuition or an anticipation, a mere possibility, and it is by no means certain that she herself will be able to hold onto it and really use it.

The Indian now calls her attention to the mansions of her people which have long been deserted. This woman is a modern American, so what does that mean? Well, suppose I am in China, working with an old Chinese sage who makes me see all sorts of strange visions, this one among others, and he tells me to look down into the valley and behold the long-deserted mansions of my people. And I see, let us say, the valley of Grindelwald or some other mountain valley, with nice old wooden houses and cows grazing on the mountains and bells ringing, and some of my people may be yodeling. Now what about it?

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Mr. Henley: You have been giving your libido to too many foreign things, you should go back home and join your own people.

Dr. Jung: The place where one is meant to live, that is. And what would I say?

Mrs. Fierz: Good-bye, I am going back to Europe.

Dr. Jung: That is probable, I would say good-bye to my old sage and take a ticket where? To my own home? Or to Grindelwald?

Mrs. Fierz: To your own home.

Dr. Jung: Yes, I would take a ticket to Küsnacht. Now if you look down on Küsnacht, do you see cows grazing and peasants yodeling?

Mrs. Fierz: It all sounds very lyrical, but that is *Sehnsucht*.

Dr. Jung: It is a sort of homesickness, sure enough, but I would never dream of settling down in the valley of Grindelwald and taking yodeling lessons; it would be too dreary, too typical. You see that would mean the ancestors. Unfortunately I cannot remember any peasant ancestors, but if I did, I would see a sort of ancestral chalet, homesickness would come up in me and I would feel that this was really my place, this beautiful village, houses smelling of stables, cowbells, and all that; an ancestral home is a very pleasant and sentimental thing really. Yet that is not *my* consciousness, *my* conscious world, by a long way not. What would I do in Grindelwald, for heaven's sake? I would be perfectly forlorn, as this woman would be if you put her into a New England meadow. So that valley is not her own conscious world, it is the conscious world of her ancestors. She would not be able to tell whether a cow were fat or not, that is a poetical expression, only an expert can say whether a cow is fat. Fat cattle grazing in lovely valleys is a sort of peasant idea, it is not her own. And that is what the animus does, he puts you back into a world which is in a way this world, but a more sentimental world in which you find all the values which have been sacred during the ages. Therefore when the animus succeeds, he brings you back to happy and well-to-do families where there is no trouble at all. Probably our forefathers never had any troubles, they went to church on Sundays, everything lovely, church bells ringing, the families all loved one another and said how do you do, there was no trouble. Look at the consciousness of an animus-ridden woman! She lives in a world of about two hundred years ago, by no means in our actual reality; the animus lands women in a world of antiquated values, often not even that, but in childish values.

Now there seems to be some doubt in our patient's mind. She says: "What will you do?" For having brought about such a change, the animus has become a pretty important person. And he gives her very correct information, he says he is going to the great water to settle forever,

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so he goes down to the valley and probably slips into the river. What does that mean?

Miss Hannah: He goes into the unconscious which is his proper place really.

Dr. Jung: Yes, the animus, being a sort of mediating function between the conscious and the unconscious, is in the right place when he is on the shore of the great ocean, the collective unconscious. So everything seems to be all right, the animus gets into his proper place, and she is on the surface of the world. The only little doubt left is that she is living in a somewhat archaic condition, a condition which fatally reminds me of that wonderful country called Purilia,³ where early spring comes to the hills, and the cows are forever walking along the skyline, and there is a continuous ringing of bells. And if she has landed in Purilia, naturally such a thing cannot last. What would you expect next?

Mrs. Fierz: She has not really destroyed the past, the animus has done it, and therefore she would now have to do it herself.

Dr. Jung: Exactly. The animus showed her what to do, but she takes it as if it had been done. The animus brought about the vision of such a possibility, but the result is that he puts her gently down again into the valley of the ancestors. In the beginning and the end, she is in the belly of the ancestors, for the valley with the nice fat cattle is just that. It looks very nice, as it does in reality, but of course it will be a disappointment. She probably has a husband and children, and when she comes home she will immediately come up against the fact that there is a radio, for instance, or he says: "Now what about next month, we already have an overdraft." After living in a world where things are as they ought to be comes great disappointment for which somebody is responsible, and then there is a quarrel. That is how it works. Now we may expect that the problem will present itself again, and that it has to do with the underworld, but this time it will be what *she* can do about it instead of the animus. The next vision [plate 35] has a most significant title: The Mexican Image. What would you conclude from that in this particular connection?

Mrs. Fierz: The Mexican image is very ugly and rather weird, it is just the contrary of a lovely landscape.

Dr. Jung: Yes, but the particular character of the Mexican image is the exaggerated cruelty. You see, the old Mexicans were exceedingly agreeable people, according to the reports, and they had those lovely qualities

³ From Elmer Rice's *Voyage to Purilia*, discussed by Jung in lectures of 3 June 1931, 10 Feb. 1932, 16 March 1932, 4 May 1932.

on account of the fact that their cult was so bloodthirsty and cruel; there they let out steam, all their cruelty appeared in their bloody rites. They could afford to be very charming and amiable, because their religious images breathed that most inhuman cruelty; being a gentle people, they embodied it in the gods. As we, for instance, are by no means gentle or nice, and therefore our gods have those qualities. The new vision begins: "I sat looking out on the valley." Apparently she is again on that slightly raised standpoint from which she can look down. We may assume that she has not gone down to those lovely mansions, or perhaps she went in order to see where she really came from and then came up again because it was not all she expected. That remains in the dark. At all events she is now at the same standpoint, which means that she is on a more or less objective level. "Suddenly I beheld in the sky a great Mexican image." Why does she see that Mexican image in the sky, and not down in the valley?

Dr. Reichstein: It is far away so it might be something spiritual.

Dr. Jung: That is it. You see, in such visions and dreams things have their old values. To us the sky is just air which after so many kilometers comes to an end, and then cosmic space begins. But that is no place for such visions, and formerly the air was not what it is to us, it was a psychical factor at the same time, it was the living, moving, invisible world of ghosts, the breath beings. Things could be seen in the sky because that was the abode of the spirits, and the air itself was spiritlike. She is now looking into the ghost world, where she sees a spiritual shape. But why does it not appear upon the earth? It could appear upon the earth just as well, and usually Mexican images are of exceedingly hard stone—very much of the earth.

Miss de Witt: It is no longer a reality of the earth, it is a spiritual reality.

Dr. Jung: Well, as long as the contents of the image are not realized, they are in the earth, which is the equivalent of the body. So it is quite possible that these contents can be summed up as the qualities of that Mexican image in her body. Therefore certain mythological fantasies form the basis of apparently physiological symptoms, say a neurotic affection of the muscles, or of the heart, or the breathing; these may be partial symptoms of the most amazing mythological ideas. For instance, a Mexican image in the body might cause spasms of certain muscles, imitating the hardness or the cruelty of such an image. Also the neurotic symptomatology might be expressed in a person's moral character. Or a blind mythological figure might cause an infection of the eyesight, because whatever is not realized psychologically is performed in a kind of mimicry. We are then simply the impersonators of such images, they work throughout our whole psychology whether on the physiological

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plane, or in our functions, or moral character; these lived unconscious images may be found anywhere. The moment you are conscious of them, the neurosis disappears because it becomes assimilated to consciousness, and they cannot work in the dark. So the Mexican image has left the body; seeing it in the sky means that it is no longer a physiological factor, it is now seen as a spiritual or mental content, as a psychological image. And now:

The river turned to blood, the houses vanished and great black mountains arose where the valley had been, and towered about me.

What is this change in lovely nature? What has happened?

Mrs. Baumann: It is the spirit of the Mexican image that casts a shadow.

Dr. Jung: Yes, it casts a very lurid shadow over that valley, the landscape takes on an ominous character, its loveliness suddenly vanishes and the human habitations vanish too—all due to the apparition of the Mexican spirit or god. Now that is a change of mood which often takes place. First one feels relief in understanding that a certain fantasy has influenced the body, not realizing that it is an entity, on account of our prejudice that psychical things are nonexistent, unreal, and that they can be dealt with by arbitrary opinions. This leads us to believe the thing is settled when we are conscious of it. That prejudice is very marked in Freudian psychology. If an incest fantasy becomes conscious, for instance, they think it is settled. But that same image appears in the sky a while after, and then one is confronted with it as a conscious problem to be worked out; the incest problem is not settled by simply being conscious of it. That is like expecting to be cured of a physical illness when the doctor informs you it is typhoid fever. But then the conflict begins, if you assume that such knowledge has a therapeutic effect for any length of time. Or it is as if somebody should find out that the cause of a typhoid epidemic in a town is that the water pipes are leaking and dirty water coming in; then people say, "How fortunate that we know where that epidemic comes from," but nobody lifts a hand to stop the leak, so the problem remains. We have just seen the terrible earth mother, and the patient should liberate her consciousness from that darkness. And it is possible, I have seen that we can liberate consciousness from that original darkness. But what about the original black mother, what about that horrible idol then? For it does not cease to exist. So instead of an unconscious obstacle it is now a conscious and visible problem. Therefore it appears in the sky, and it spoils the whole beautiful landscape—her beautiful mood. Now she continues:

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I saw before me a narrow path descending between black rocks. I began the descent.

What is beginning here?

Mrs. Baumann: She is getting into it.

Mrs. Crowley: She is going alone.

Dr. Jung: And that is, naturally, what she ought to do. When you are overcome by such a mood it is no use to repress it; for a time you can run away from it but that will not work in the long run, because you will encounter such moods very frequently, and in the end you cannot avoid them. So you must go down into it. And the important thing is that one does not go down involuntarily, but with decision, conscious that this is now the black valley, this is the descent. She must go down to find what is at the bottom of it. Here the black mood comes from the apparition of the Mexican image, and this she ought to investigate. She now says: "I saw that the steps on which I must walk down were made by the backs of old men chained to the rock." Who are these old men?

Dr. Barker: Her ancestors.

Dr. Jung: Yes, but there are no women mentioned, she walks on the backs of men, not of women.

Mrs. Crowley: The animi.

Dr. Jung: It is a whole series of animi, ancestral beliefs and convictions which are stepping stones down to the valley whence they have come up. You see, they were once part of the pillar, and now she is going down the pillar, step by step, on the backs of the ancestors. They are as if supporting each other or supporting a weight, like caryatides, like those figures that hold up the entablature of the Erechtheum,⁴ for instance. That is, she is going down the whole ladder of traditional ideas, the opinions of the past, so the descent, which is very abbreviated here, can be compared to the far more detailed descent in the earlier visions. She went back through our time and through the Middle Ages into antiquity, and then into primitivity, and then right down to the animal; and then she came up again. Now here is an abbreviated descent but on the backs of the old men. She continues:

I spoke to an old man, asking him why he was chained. He answered:
"Your world has refused us. Therefore are we chained. But by our wisdom you shall descend." I walked down these strange steps.

What do you think about this intermezzo? Rather cryptic, is it not?

⁴ Erechtheum, temple built on the Acropolis by Erichthonius, king of Athens, dedicated to Athena and Pandrosos, the daughter of Cecrops and Agraalos.

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Mrs. Sigg: There seems to be a hint of Prometheus who was chained to the rock.

Frau Stutz: The old man's time is past. It is necessary for modern people to realize that we must be chained for a short time, but we should remember that that time is over and that we must face a new period and find release.

Dr. Jung: So they ought to be released from their chains? Well, something like that seems to be suggested. But what about Prometheus? Could that be a parallel? Do you know why he was chained to the rock?

Mrs. Sigg: He brought the fire of consciousness from heaven.

Dr. Jung: Yes, he brought the light. Also the arts and crafts, so he was like the gods in that he became a creator too; he had enough consciousness to have a will and a direction. Then the gods took their revenge by chaining him to the rocks. Why just that? They could have crucified him, burned him, or done anything else to him.

Mr. Henley: They were holding him down to the earth.

Dr. Jung: Well, as he was human, an earthly being, he went too far, he climbed to the heights and stole the fire from the gods. But it was hubris, and therefore he had to be reminded of the fact that he consisted of earth; it was as if the earth gods had taken a revenge. That is reflected in another aspect of the punishment; he was not only chained to the rocks but an eagle was constantly eating his liver, tearing out his life. (The liver was supposed to be the seat of life, the thing that lives in one, therefore the German word *Leber*.) So the seat of life was torn out by the eagle, an air-being inhabiting the highest mountains, the abode of the gods; he was the messenger of the gods, the eagle of Zeus himself, who personifies the sky. And Prometheus could not defend himself because he was fastened to the earth. It is a very poetical picture of the divine desire of the creative man to do as the gods do. Prometheus is an eternal image of the tragedy of the creative spirit who cannot follow the ascent of the spirit, because he is also like the rock that could not follow Mohammed to heaven.

Now each animus is really a different attempt at consciousness. No matter how small an attempt, those old opinions, old convictions, are the stepping stones in the development of consciousness. And they are all contained, as it were, in the structure of the nervous system; the brain cells contain the traces of those former developments. These steps were once convictions or philosophies, a way of understanding nature, a way of consciousness, and if you try to descend into the unconscious you naturally have to go down by the way you originally came up; to go down into the original cave, you must go through the hole from which you

once emerged. The old man says: "Your world has refused us," which means that your actual world of consciousness is not aware of all these pre-stages and refuses to acknowledge their validity.

Man makes that mistake again and again; he comes to a certain insight which is valid for a certain time, and then he abandons it, he creates a new point of view, and thinks the old one is nothing at all; it is either forgotten or declared to be a foolish error, and he does not see that it has a certain justification. That happens very often in science. There was first, for example, the theory that light consisted of corpuscles emanating from the sun, and then that was abandoned for the oscillatory theory of light. When I was a student we thought that old fools had once thought it was corpuscles, but we knew it was oscillation. But the most recent opinions have gone back to the corpuscular theory. That was a case of forgetting the old men, the steps upon which we came up to the surface. The moment we are uncertain and cannot cope with the difficulties, we should remember that mankind has made thousands of attempts to answer certain problems and perhaps, forgotten among them, there is an answer to our own. You see, people did not go back to the corpuscular theory because things were satisfactorily explained by oscillation; they were not explained satisfactorily by that theory, so they had to return to the earlier idea.

It is the same in psychology. When we have reached a level where our psychological problems cannot be handled in the old way, we feel uncertain, and then the mind begins to wander back quite instinctively, to seek something in the past. Of course people are quite convinced in their minds that the past is all nonsense, primitive superstitions, old-fashioned religious ideas. But they don't know what they are talking about, they don't know that those old-fashioned ideas, the church dogma, for instance, contains the most finished theory of the unconscious, a thing which has never been understood. But we shall understand it in time. We shall understand it when we are aware that we have no point of view which gives us a satisfactory explanation of our lives. We need that explanation, and there has been no time before us that did not have that need. So we shall be forced to look back and to recognize that we have absolutely no right to refuse the mind of the past as mere nonsense, as if only idiots had lived before us. These old men say: "Your world has refused us, therefore are we chained." They are suppressed, caught and chained in our unconscious. "But by our wisdom you shall descend" means that we can go back to the original connection with the unconscious but only because they have built up steps of wisdom; if they had not we would be eternally separated from the unconscious. The vision continues:

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At the bottom was a black man lying with his face to the sky. He was blind. Upon his forehead was a cross of blood. His robe was yellow embroidered with Chinese dragons. At his feet was a lion carved in stone. I stopped. He said: "In me have the ages come together."

What is this figure? His blindness and the fact that he says: "In me have the ages come together," seems to mean that he is immensely old.

Remark: He might represent her own unconscious.

Dr. Jung: Well, he would represent the sum total of the collective unconscious, because in him all the ages come together, all the past lives are summed up in him. So how can we formulate him?

Mrs. Crowley: We have spoken of him often as the wise old man.

Dr. Jung: Yes, but a bit more psychologically.

Miss Hannah: The *psychopompos*, the *poimēn*?

Dr. Jung: That would be the positive aspect but this is the negative aspect, because the leader is supposed to have vision, while this man is blind so he could not be a leader.

Mr. Allemann: He is the great ancestor.

Dr. Jung: But the mental or spiritual ancestor, mind you. He is the two-million-year-old man in us. And that fellow is by no means a legend, he is a fact which you can see in every detail of your anatomical structure even. Study your hands, your nose, your ears, your brain; in each case it is the result of long differentiation, and traces of all the stages are still there, though of course somewhat transformed. Our nervous system is a marvellous picture of the past, it contains all the stages through which we have come, layer after layer of differentiation has been added. And that is true of our psyche. We don't know whether our psyche is material or immaterial, because we don't know what matter is, so we cannot say that there is any difference between the psyche and the body, or whether they are the same historically. So the two-million-year-old man is in our psyche too if we count that as the age of man—as long as the tree of life has existed. Traces of this existence are still a part of our reality, contained in the darkness of the collective unconscious; our unconscious is just a thin layer on top of the ocean depths of history. Down in those depths we discover that man who has lived forever, who is practically immortal, containing or summing up the life of the ages. But why should he be blind?

Mr. Henley: He has inner vision.

Dr. Jung: He might have inner vision but to the outside world he is blind. What does that mean?

Mrs. Fierz: He is unadapted.

Dr. Jung: Yes, he cannot see our world, which means that we are the eyes of that man who lives forever, because our consciousness is an eye that sees. When one understands, one says, "I see." A field of vision means a field of consciousness; consciousness is essentially an eye, an organ of perception of the present instant which lasts a fraction of a second. We have, as it were, a momentary consciousness, lasting between sixty and eighty years, let us say, which is of course no time at all. Moreover we live only from moment to moment, we always forget the past and do not see the future, whereas the age-old man is that which is past as well as the future. Therefore he is blind, while we have eyes. Perhaps he has an inner consciousness, and we may be inside of him, that is possible. There are philosophies about this man—the idea that there is an inner consciousness—but we cannot prove it. We don't know whether the collective unconscious is conscious of its images, but it might be. Now upon his forehead is a cross of blood. Who would be marked like that?

Mrs. Fierz: A criminal.

Mrs. Baumann: Would it be the American Negro who has been christianized? There might be a cross of blood because Christianity has been rammed down the throats of the primitives.

Dr. Jung: It might refer to Christianity but not exactly to the Negro. The blackness of this fellow comes more from the fact that he is an inhabitant of the dark depths, the dark ocean or the darkness of the earth; he is black with earth or from the blackness in which he lives, because blindness also means darkness. Now the cross of blood surely has to do with Christianity, and he is marked by it, but, as Mrs. Fierz remarks, a criminal might be branded with that, so it is by no means a sign of life or of particular spiritual kindness, it looks more like the brand of intense suffering, a cross of blood. It has been either cut or burned into his skin, and it is a bleeding wound. He is suffering really.

Mrs. Baumann: If it has to do with the natural mind, is it not connected with the primitive who was sacrificed on the altar? And therefore this cross is an attempt to do away with him.

Dr. Jung: Well, this cross is more the symbol, or brand, of sacrifice.

Mr. Henley: He is a marked man.

Dr. Jung: Yes, a man marked for sacrifice, one who has undergone sacrifice or is being sacrificed. This cross simply expresses the fact that the old man has to be sacrificed for the sake of consciousness; you cannot be conscious if that man is all over you. And that is his eternal suffering, because naturally he would prefer to live in the conscious. You see, the collective unconscious should have a form in which to live in the

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conscious, so that he shall *not* be marked as if he were a criminal, morally unacceptable. But that we mark him as a criminal is true for our time; therefore he is excluded and we are singularly unconscious of these things. "His robe was yellow embroidered with Chinese dragons." What does that mean?

Mrs. Fierz: He is also a mandarin, very noble.

Dr. Jung: Yellow is the correct color in the East, and it must be a very precious robe since it is embroidered with the imperial dragons. So evidently he is not only a Western man, he is also an Eastern man, he is universal, and particularly appreciated in China. Therefore he is wearing such a precious robe. Now what would be particularly appreciated in China?

Mrs. Rey: The ancestors.

Dr. Jung: Yes, they are a national cult and moreover the Chinese recognize a national sage; they are the only nation which has been governed by sages. Then at his feet was a lion carved in stone, and the lion has forever been a symbol of royal power, especially of Roman power. That is the reason for the stone lions at the foot of the pillars or under the pulpit in old churches in northern Italy, for instance, where it symbolizes the church triumphant over the Roman empire or over the power of heathendom. This old man is practically standing upon the lion; he is like one of those figures of dead knights or kings who have a royal animal at their feet. The idea is that he is standing upright upon the animal, he is the power over power, he is the ruler.

LECTURE V

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Dr. Jung:

Miss de Witt has brought a Batak wand to show us, a very rare specimen. You know the Bataks are the primitive autochthonous inhabitants of a certain part of Sumatra, and they have a very peculiar civilization. Warneck,¹ a German missionary out there, has written a book about their religion from material gathered from the Bataks who had been converted to Christianity. What they had to say is very interesting and sometimes rather sad. They have the most exquisite doctrine of ghosts and magic and *tondi*—their word for mana. The book is a most precious account of primitive energetics. These wands usually consist of a series of figures standing on top of each other, the legend being that they are ancestral souls which derive from the primordial incest between brother and sister. We have very similar anthropogeny, according to the theory advanced by that famous German, Professor Lamprecht.² He very charmingly says in his book that it is of course obvious that man has passed through an age of incest, for since the children of the first parents were brother and sister, how otherwise could mankind have first propagated themselves? If asked whether he believed in the origin of man as described in the Old Testament, he would have laughed at the idea, but so absolutely was the tradition ingrained in him that he was caught unawares, as it were, just as people believe in the Freudian fairy tales, the original incest and all that business. Of course nothing like that ever happened, there were animals and human beings, but there was never a first couple. But by not realizing psychological premises, such nonsense can occur.

The only thing one really knows about these wands is that they represent ancestral souls, but the primitives are never able to explain what

¹ J. G. Warneck, *Die Religion der Batak* (Leipzig, 1909). Jung first refers to Warneck in "Theory of Psychoanalysis" (1912), CW 4, par. 512.

² Karl Lamprecht (1856–1915), *The History of Civilization*. Jung refers to the same idea in "Answer to Job" (1952), CW 11, par. 576, and in *Dream Analysis*, p. 192.

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that pile of souls, one on top of the other, really means. On Miss de Witt's specimen, there are figures representing both large and small ancestral souls, and concerning this the Bataks have curious tribal teachings: If a father dies when the son is a boy, he has a small ancestral soul, he is not very important, and the son sacrifices to him only a black hen—unless the father has been much beloved or a particularly good man. In that case he is very dangerous because particularly good people become very evil and dangerous when they die, so a black pig must be sacrificed. But when the son is grown up with children of his own, the dead father becomes a grandfather and thereby he advances in rank, he becomes a duke in ghostland, so it would not do to sacrifice only a black hen or a pig, a bull must be sacrificed, for he is then an exceedingly important personage. Now I make the assumption that in our word *grandfather*, there is the same original idea; we associate the idea of greatness with the remoter age of our forefathers. What is the justification for such an idea? Why should the grandfather be a duke in ghostland while the ancestral soul of the father would be far less powerful, only an ordinary citizen?

Frau Dürler: His soul might be more purified.

Dr. Jung: Well, the primitives are not so strong on purification, they have different ideas, which are based more on facts. So we must assume that when the ancestral soul manifests itself as a father, the effects are not so bad, but when the grandfather stirs, things are getting serious.

Mr. Henley: He impersonates the whole of the series of ancestors, so he has the power of a big chief.

Mr. Allemann: The father is nearer consciousness; the grandfather is not so well known so he is more a figure of the unconscious.

Dr. Jung: Mr. Henley's idea that when the father becomes a grandfather, his tribe is relatively much larger, is surely a point when looked at from the consciousness of the primitive, for they understand that the ancestral souls are just as alive as we are, only they are living on a different island, for instance. They sometimes locate the abode of the ancestral souls on an invisible island where the rest of the tribe join them at death. This idea is very often a reality in the South Sea islands, where they assume that the souls of the dead live in an actual locality, and this is true in other countries also. In Africa, certain uninhabited places, like the bamboo forests where no living being could possibly live, are supposed to be the abode of the dead. For the souls continue to live, the whole hierarchy remains, and as a man with many children is powerful, so the grandfather or the great-grandfather, who has of course many more children or descendants, is still more powerful; from the stand-

point of the primitive this would surely add to the greatness of the chief of the tribe.

But we must have further justification for that idea, something in our psychology must back it up, for that alone would not cause such a tradition. And Mr. Allemann makes the suggestion that the grandfather, being more remote, would represent the unconscious, or the series of ancestral lives; he would sum up the series. This view can be substantiated through the attributes the grandfather and grandmother possess; they are supposed to have immense experience, and the older they are, the more they have experienced and the more wisdom they have. That accounts for the authority old men have always had in primitive tribes; when the Council of the Elders loses its authority, the tribe simply disintegrates. The British colonial administration knows this fact very well, and if possible they strengthen its authority. They do this consistently in Africa, even where the Council of the Elders has long since lost its authority over the tribe; I have been in parts where the Negroes think they are just old fools. Yet in spite of that, the English government gives them great power although it often leads to all sorts of injustice. The English realize this, but decide in favor of the Elders because they have understood this to be a sound psychological principle; they back up their decisions in order not to diminish their prestige. In that institution we see another manifestation of the authority of old age. Then good sorcerers are always old people, and a seer is as a rule an old man, as a witch must be an old woman, a sort of grandmother woman. So the fact that old age is supposed to have uncanny knowledge is the real psychological reason for the increase in importance of the grandfather; he represents the stored-up wisdom of the primordial man in us, he is the personification of the collective unconscious.

I speak of this because in the last seminar we were just coming to the importance of the historical layers of our unconscious. We are at the place in the vision where the series of ancestral souls is summed up in the one figure of that black man lying prostrate. He would be the sum total of the ancestral wisdom, and of the secret or unconscious tradition of the collective unconscious. This wand, then, is the symbol of the series of ancestral lives which is in everybody, and showing the wand to a primitive touches upon a living feeling, which is in everybody, of the existence of that historical psychological tradition within. This feeling vibration produces a sort of fascination, a mood which is absolutely indispensable for the execution of any kind of magic effect. Unusual psychological effects need that favorable condition, they can never manifest without that particular constellation through the collective unconscious; the col-

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lective unconscious must vibrate, the archetypes must be active. So this is the instrument by which the primitive sorcerer awakens or constellates the primitive ancestors; instantly the people are awe-inspired and then the magic effect can take place.

Now in this vision the grandfather, the old man, is blind. Blindness is very often the quality of the seer, for when his eyes to the world are blind, they look inward and see the things within. His attributes are the cross of blood, his garment embroidered with Chinese dragons, and at his feet the lion carved in stone. So two important attributes of the old man who sums up the collective unconscious, are, as we said, the power embodied in the lion and the wisdom represented by the Chinese garment. The vision continues:

I asked him: "Why are you blind?" (for one would assume, with an experience extending over a million years or more, that he would be exceedingly farsighted.) And he said: "Great forces which made me what I am have rendered me also blind, so I am chained here as a step."

Can you explain this answer? What are the great forces of which he speaks?

Mrs. Baumann: Time.

Dr. Jung: That would be the equivalent of force; time is energy, and one can say that long spaces of time have made him what he is. But why should that make him blind?

Answer: Generations of civilization.

Dr. Jung: Generations of civilization are manifestations of so much energy, but why should that make him blind?

Answer: I think that makes him blind for all things to come, because he is attached to the things that have been, and the old things are always the enemy of the new.

Dr. Jung: That would be the reversed eye. But why should he look always at the things that have been?

Answer: Because they have made him, yet they are only great from his point of view.

Dr. Jung: That sounds right, but are you quite satisfied?

Dr. Adler: He is blind because he is the collective unconscious which does not promote consciousness. Seeing is consciousness.

Dr. Jung: I think that would be the most concise answer to my question. This figure quite certainly represents the collective unconscious, and the fact that the unconscious is blind, that it does not see, is in its definition. If the unconscious could see, there would be no unconscious, and we

would be entirely superfluous. Everything would be foreseen, we would have predestination with no freedom whatever, no chance of free will. That seems to be a statement of fact, but it does not quite explain why those great forces which have made him what he is have made him blind at the same time. You see, he would not say he had been made blind unless he assumed that he had once been able to see. Now we don't know whether the unconscious has ever been able to see, but apparently the old man could see, and then the same great forces that gave him his eyesight, or his importance, rendered him blind.

Mrs. Crowley: Would it not be that the values in things he had seen before have been reversed? What he had seen before, his conscious sight, is perhaps now much less valuable to him, not as important as the sight of the seer.

Dr. Jung: But then he would not say he was blind, he would simply say that his values had changed.

Mrs. Baumann: As he is in the primitive world, in the animal kingdom, what this old man stands for is seeing; animals can see and work through their instincts all the time, but man lost that power later.

Dr. Jung: Now you are on the right track. The unconscious sees in the beginning and then it loses its sight. Under primitive circumstances, even in man the unconscious can still see; it functions like an eye or like consciousness. So one finds in primitive tribes which have been untouched by civilization that dreams have a sort of social function. Traces of this fact still existed in antiquity, in the last years of the Roman Republic, for instance. The daughter of a Roman Senator appeared before the Senate and said she had dreamed that Minerva came to her complaining that her temple was crumbling, and that the Senate should vote some money for its repair; and the Senate really had that temple repaired.³ Then a certain Greek poet had three times the same dream about a golden vessel which had been stolen from the temple of Hermes. The thief had not been found, and in this dream the god appeared to the poet and told him the name of the thief and where the golden vessel was hidden. The first time he had the dream, he thought it was nonsense, and the second time he dismissed it also, but the third time he went to the Areopagus, the Council of the Elders, and in an open session declared it. And they found the vessel and the thief.⁴

³ Jung tells this story in "The Tavistock Lectures" (1935), CW 18, par. 250, and in *Dream Analysis*, p. 5.

⁴ Repeated in *ibid.* In *Dream Analysis*, p. 5, he notes that the poet was Sophocles, the temple was to Heracles, and the dream was documented in "Life of Sophocles," sec. 12, in *Sophoclis Fabulae*, ed. A. C. Pearson (Oxford, 1924), p. xix.

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Whether this is true is another question, but it illustrates the fact of the seeing unconscious and its social role.

Another very good example, one of the best I have ever come across, is in a book by Rasmussen, the explorer, about the northernmost Eskimo tribes of Greenland.⁵ He tells the story of a medicine man who led his tribe in the winter across the frozen Arctic sea to the shores of the North American continent. He had foreseen in a vision a land rich in seals and other game, and he wanted to lead his tribe to that happy land where they would have a better chance to live. Always following his vision, he led them across the ice fields, but halfway over, part of the tribe said it was all bunk and turned back, and they all perished. But those who went with him reached the American continent where they found the seals. That is an example of the working of the unconscious sight.

I heard of a similar case in Africa. I asked an old medicine man if he had dreams, and he said he did not. "But my father had dreams," he said, "he knew when there would be war, he knew where the cattle had gone, he knew where the game was." I asked why he also did not know, since he was a medicine man, and tears came into his eyes when he said, "I cannot see in dreams since the District Commissioner and the soldiers are in the country; they know everything."⁶ The D.C. being the superior consciousness of the black man, they are absolutely depotentiated, they become vague and fall into the unconscious. That is of course the reason why so many primitives go under; they lose their faculty of vision as soon as they touch the white man. It is replaced by the increase of consciousness, and the more the conscious prevails, the less the inspiration from the unconscious. For our daily use we have no need of the unconscious, but under primitive circumstances people always ask whether the stars are favorable, whether one can travel today or not, and so on; they constantly appeal to the foresight of the unconscious.

For as a matter of fact, the unconscious can still see, it is still active. So it is not quite hopeless, increased consciousness does not absolutely replace the unconscious; the unconscious is only relatively blind, it has vision but only under certain conditions. It needs a formidable *cul de sac* for our civilization before the unconscious can develop its sight again, but it is forever there. Ordinarily it is not needed, but if we get into a tight situation it will develop again. It is true that with increasing civilization we lose these reconstructive faculties, or we are unaware of them,

⁵ Jung tells this story in the lecture of 29 Oct. 1930; see n. 4 on that date.

⁶ This is from Jung's 1925 trip to Africa. He relates the same story in *Dream Analysis*, p. 5, and in *MDR*, p. 265.

yet when consciousness becomes dim, we discover that the unconscious still has vision. In this particular case it is obvious, as for most of us, that the unconscious *is* blind, because we have all the light we need in the conscious. Of course we are always eager for more, but we can only have that light which we really need and not one ounce more.

Now “the great forces”—call it the original energy of life, whatever that is—have made that formidable structure of the collective unconscious. The Gnostics call these forces the *archai*, which means principles. St. Paul calls them *archai* and *thronoi*, powers and principalities. In the Tantric yoga the *klesas*⁷ produce ultimately, in the long duration of development, what we call consciousness. And these forces have made the old man, and through the creation of consciousness they have also made him blind. He had seen in the beginning, but it was a peculiar light because that kind of seeing is not a conscious action, it is an event; and it is not felt as one’s own activity but as a thing that just happens to one. So having become blind, the old man is now chained, because he is overlaid by consciousness. The vision continues:

I said: “Who are you?” He answered: “I am the great philosopher of the East. I am a crusader. I am Christ. I am Ahasuerus.”

This is a most paradoxical and unexpected answer which needs commentary. To what extent is he the great philosopher of the East?

Dr. Reichstein: The philosophy of the East always touches on the experience of the past.

Dr. Jung: Yes, it is entirely based upon the knowledge of the old man, the Lao-tze. (*Lao* means old man, and *tze* is a title of honor, like sir.) In the East philosophy is not an intellectual business at all; it is not an attempt at producing a logical system consisting of many concepts. The Eastern philosophy is a sort of yoga, it is alive, it is an art, the art of making something of oneself. And what do they want to make of themselves?

Mrs. Sigg: Human beings.

Dr. Jung: Oh, not at all. The East is not interested in making themselves into human beings. What do they occupy themselves with?

Mrs. Baynes: They are trying to develop the diamond body.

Dr. Jung: That is the symbol, but what is it?

⁷ *Klesas* are the conflicting passions, aversions, desires, and impurities that create and perpetuate suffering and *samskara*. However, Mircea Eliade, in *Yoga: Immortality and Freedom* (Princeton, 1969), quotes a Sanskrit sutra to affirm that “it is by *klesa* [passion, impurity] that one can emerge from *klesa*” (p. 412).

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Dr. Bahadurji: They want to be gods.

Dr. Jung: And what would the gods be?

Dr. Bahadurji: Nothing.

Dr. Jung: Exactly. The East tells us of the great void, the positive nothing, the being non-being. That is what they seek, and try to make of themselves. You remember the famous passage of Lao-tze: "They are all so clear, only I am troubled," meaning that all the other people know what they are about, but he has no clear concepts. That is because he is much further along the road of understanding. Thinking, according to the Eastern meaning of the word, is never clear, it is the contrary of what we assume to be intellectual clarity. The clarity of the French mind, for instance, is quite inferior to that sort of mind. Certain Eastern concepts could not be expressed in any European language. Tao is the void, it is the utter emptiness and silence; therefore it is immortality because it is being forever. It is timeless, it has no attribute of time, and it is free from the pairs of opposites because it has no quality; it is an absolute void and that is what the Easterner tries to attain. This wisdom is based upon a sort of instinct, it is based upon the primordial man. Now in how far, philosophically, could this most essential insight of the East be based upon an instinct? Can you see that? What instinct would insinuate such an idea? What instinct would lead a man softly along until he understands that what he is after is the void?

Dr. Barker: Self-preservation.

Dr. Jung: That is just the opposite.

Miss Rogers: Could it be the desire for the peace of the unborn condition?

Dr. Jung: Yes, but that would be a regression, looking backward, so it would be infantile desire. But we must give credit to these philosophers, they had no infantile cravings, they were very progressive, so we must assume it was something that led them forward, not backward.

Mr. Henley: The consciousness of the passage of all material things, and the reaching towards the immaterial.

Dr. Jung: That is our philosophical conclusion but I want to know the actual fact.

Miss Moffett: Could it not be the desire for death?

Dr. Jung: You could say death, but how does death come about? How do you reach death? How can you die decently?

Mrs. Baumann: By living.

Dr. Jung: Yes, it is life itself that leads you into things and out of things. When you get older you quite naturally don't cling so much to certain things, you get tired of them, they are no longer interesting and you try

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to get out of them; so many things turn out to be hollow illusions and you are so glad to get rid of all that, it is no news for you any longer. For instance, when a patient comes to me with what he thinks to be an interesting case, I am not curious. I have heard too many of them. He thinks nobody ever had such a conflict, but I know ten thousand cases of people who have had that conflict, it is an old story, depleted and worn out. With increasing experience you get sick of those worn-out things. Why make the effort? Well, if you have no illusions, you can still do just the things which are absolutely necessary. So by living, by fulfilling your task, you grow out of it. Then the day comes when you are outgrown and then you are approaching the void, which seems to me to be the most desirable thing, the thing which contains the most meaning. And you end there where you started. This is the philosophy of the East.

We come now to the second attribute of the old man; he says of himself that he is a crusader. From the Eastern philosophy to the crusader is quite a jump, I admit. That is an entirely different proposition, so there must be a tremendous mixture in his consciousness. How much does that make sense? How could one understand it?

Dr. Schlegel: It is the crusade from the West to the East.

Dr. Jung: You are right. The Crusades were surely the first attempt of the West to reach the East. Now the idea started in about the eleventh century. Why did it start just then? Something exceedingly important happened at that time.

Dr. Adler: The meeting between the Emperor and the Pope?

Dr. Jung: No, that would not cause such a great migration to the East. Something else must have happened, people do not migrate when they feel quite tight in their skins.

Miss Wolff: People expected the end of the world to come.

Dr. Jung: Exactly. The year 1000 marks the definite end of primitive Christianity. It was at that time that the immediate *Parousia* of the Lord was hoped for, the Second Coming of Christ, which would mark the end of the world, and then the Last Judgment would take place. Early Christianity was entirely based on this idea, on the absolutely transcendental point of view that this world did not matter. Tertullian even admonished his *catechumenes* to seek the arena. Whole cities of the East were depopulated, people went into the desert in thousands; they gave all their goods to the monasteries and became anchorites and holy men. There were sects like the Marcionites that even tried to abolish propagation; it was like a huge sort of suicidal pact in order to attain the world to come, the land of the hereafter. Now the idea of the *Parousia* lasted till about the year 1000; they thought that "one time and a half time" would then be

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fulfilled, as it is said in Revelations, when Satan was allowed to rage in the world, and after that would come the day of judgment. Then in the year 1000 apparently nothing happened. But something had happened, the day of judgment had happened, for that was the turning point, something else began to work. Now what else does the year 1000 mark?

Mr. Henley: Half the era.

Dr. Jung: Yes, half the constellation of the Fishes, the first Fish then came to an end. The church reached its greatest importance in the year 900, the church was everything and the empire was nothing. But immediately afterwards the worldly power began to increase and the church lost its transcendental point of view, it became more interested in realities; the enormous power they had built up collapsed, flattened out, and the movement became horizontal.

The year 1000, then, marked the profound disappointment of the Christian expectation, and naturally when such a hope falls flat, people begin to wander, they begin to look for something else. And a curious fact happened between 1790 and 1805. At that time the French Revolution actually dethroned Christianity—Diderot and Voltaire having ridiculed it for fifty or sixty years before—and just then, a Frenchman, Anquetil du Perron, traveled to the East and became a Buddhist monk; he studied the sacred books of the East and brought back the first translation of the Upanishads (an Arabic translation which he translated into Latin), and it was that edition which Schopenhauer knew. So at that time Christianity suffered its severest blow, with the exception of the disappointment in the year 1000. A new crusader pushed through into the East and brought the East back with him, and from that time on, it has filtered in.

Mrs. Baumann: There is a group of people in England who are now predicting the end of the world on June 12th, which coincides with the World Economic Conference.

Dr. Jung: That looks very much like a new disappointment. You see, our rationalism is rapidly losing ground. Now this old man, this great philosopher of the East, is a crusader, namely, one that mediates between the West and the East. But how much does he mediate? To what extent is he the man on a quest? The crusader is always a man who is seeking something. Something had been lost, the transcendentalism of the Christian church simply went under in the spiritual catastrophe of the year 1000, and it was then that people became restless and began to search for something beyond. Here the old man says that he *is* that quest. Before, he was Eastern wisdom itself. Now I ask you to what extent is he the crusader? You remember, the unconscious can see when there

is the need; when the conscious is blind the unconscious begins to see. And the man who is seeking uses his eyes, so the old man, when no longer expressed by a suitable consciousness, one that expresses his very nature, begins to look further. Our consciousness, for instance, is now in the situation of the old man, we are also seeking; that is the crusader in us. Before the year 1000 the old man was expressed in the transcendentalism of the primitive church. He then found an absolutely satisfactory form in the Christian dogma, and the fact that that thing really lived is undeniable. For a long time after the year 1000 mankind had no feeling of having to seek further. There are still many people today who are convinced that nothing needs to be sought for, they think they have it, that it is revealed, and that only cranks get any other idea into their heads. But why did mankind feel that impulse, that craving, to discover America and the remote countries of the earth? Because they were reaching out for something, like the crusaders, but it expressed itself in a most unconscious way; if they had found fulfillment at home they would not have had that craving. There was a need. So when one studies the movement today, one sees that that is again true, but they do not know for what they are seeking.

Miss de Witt: Were the Albigenses an expression of the same thing?

Dr. Jung: It is difficult to say, that is a very complicated story. The Albigenses probably were associated with the Bulgars who brought over Manichaeism from the Far East, finding fruitful soil in southern France. The Albigenses became a sect there in the eleventh century, but were exterminated by the crusaders and the Inquisition two or three centuries later on. In that early time, about the year 1000, certain ancient beliefs sprang up again, old Celtic beliefs, the Holy Grail, for instance, together with the strange Sufi mysticism from Persia. It was all an expression of that spiritual unrest naturally, as later on, in the Renaissance, classical antiquity was revived. At that time, not knowing that anything else was to be sought for, people simply traveled, discovered new countries, conquered and destroyed towns, made wars, and tried to formulate their need in the terminology of the past. But what they were actually seeking was what they had lost. Now the old man says: "I am Christ." To what extent can he say he is Christ?

Dr. Barker: He was sacrificed in order that consciousness might be born.

Dr. Jung: Yes, Christ was the god that sacrificed himself for the sake of man, that man should be redeemed. Now from what? We call it sin but it is really *participation mystique*, the unconscious interwoven oneness with matter, with the flesh. It is an unconscious condition from which we

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ought to be redeemed through the increase of consciousness, therefore it is symbolized as the light coming into the darkness. The old man is sacrificed again and again for the sake of the increase of the light, for naturally through the sacrifice of the unconscious the light is increased. So he is also Christ, the divine being that was sacrificed that people might have the light. Then he says: "I am Ahasuerus." What does that mean?

Miss de Witt: The eternal wandering and seeking.

Dr. Jung: Yes, Ahasuerus is the eternally wandering Jew. That is not a Jewish legend, it is a medieval Christian legend which dates back to about the fourteenth century. And this wandering Jew Ahasuerus, according to the legend, did not offer Christ help, he was one who refused Christ; in other words, he refused to be sacrificed, he did not believe in Christ or in his sacrifice. But the old man says he is also Ahasuerus, which means that he does not believe in Christ. How do you explain that?

Mrs. Fierz: It is in the character of the unconscious that there is the opposite at the same time.

Dr. Jung: Well, it is the character of the unconscious not to be completely expressed in any symbol; no symbol would cover it exhaustively for any length of time. Not even Christ can symbolize the character of the peculiar immensity of the unconscious, even that formulation can only be what it is, namely, a god that dies and resurrects in a different form. You see that god will not absolutely vanish, but he will change his form. The collective unconscious is never entirely expressed by any symbol, it is always wandering on, seeking new forms, and thereby it creates the world, an everlasting life or everlasting change. And so Ahasuerus is the man who will wander on till the last day of the world in order to find redemption; he will never be satisfied with any formula that could be invented.

Now Dr. Reichstein has called my attention to another interesting connection in a German book by Meyrink called *The Green Face*.⁸ It is the face of the wandering Jew, and he is said to have always worn a sort of bandage over his forehead in order to cover the mark of the cross which he bore there. The old man in this vision has a cross upon his forehead, the mark of sacrifice, and that wandering Jew bears the same sign because he is the one that is marked or sacrificed; he is the sacrifice yet also the one that is never sacrificed.

I am afraid it is rather bewildering to envisage the tremendous num-

⁸ *Das Grüne Gesicht*, see above, 11 March 1931, n. 4.

ber of qualities associated with this prostrate figure of the old man, the whole world seems to be contained in him. We call him a personification of the collective unconscious, but this is very humble, scientific language. People are always thinking that it is particularly impertinent of me to formulate things in such a way, whilst to me it is merely modest to call such big things by such small names; it shows how little we are able to express these things adequately, and therefore we had better use modest language. But we could use other and bigger words for the collective unconscious, for what being has all those qualities?

Answer: God.

Dr. Jung: Yes, for the collective unconscious, we could use the word God, and according to the dogma God became man, God became Christ; they are homogeneous, Christ is one with the Father. But I should say that to use *that* word was impertinent, because we are then assuming that all the human attributes which we use in this world are really valid for God himself. But remember, whatever we say about him is only the human word, it is never exhaustive, it will change; we have to say something about him but it will have little validity. Therefore I prefer not to use such big words, I am quite satisfied with humble scientific language because it has the great advantage of bringing that whole experience into our immediate vicinity.

You all know what the collective unconscious is, you have certain dreams that bear the hallmark of the collective unconscious. For instance, instead of dreaming of Aunt or Uncle So-and-So, you dream of a lion, and then the analyst tells you that is a mythological motif, and you understand that it is the collective unconscious. So you get that thing right into your pocket, it becomes immediate. This god is not miles of abstract space away from you in an extramundane sphere, or a concept in a theological textbook, or in the Bible. It is immediate, it happens in your dreams in the night, it causes you pains in the stomach, diarrhea, constipation, a host of neurotic symptoms, and you know this is the collective unconscious.

Perhaps you suffer from an abominable headache, a pressure in your head, and your analyst suggests that you make a fantasy or drawing about it; so you produce an amazing drawing, all sorts of illusory things, and your headache is gone. Drawing or writing or a fantasy reveal contents which come from the collective unconscious; and if you try to formulate that thing, if you begin to think what it is after all, you wind up with the conclusion that it is what the prophets were concerned with, it sounds exactly like certain things in the Old Testament. God plagues people, he burns their bones in the night, he injures their kidneys, he causes all

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sorts of troubles. Then you come naturally to the dilemma: Is that really God? Is God a neurosis? Is my stomach neurosis perhaps a peculiar divine manifestation? Now that is a shocking dilemma, I admit, but when you think consistently and logically, you come to the conclusion that God is a most shocking problem, that is the truth. God has shocked people out of their wits. Think what he did to poor old Hosea, a respectable man, and he had to marry a prostitute. Probably he suffered from a kind of mother complex.

So we are approaching pretty big problems, and our patient got an inkling here that something was rather uncanny about that old man who was chained, like those other old men upon whose backs she was climbing down. She says:

"I cannot go forward and step on you." He answered: "Go forward you fool. There shall be no further way for you until you have stepped upon me and gone beyond." So I stepped upon him with my right foot.

What does that mean in the light of what we have just said? Do you understand her hesitation?

Dr. Barker: It means she has to make use of the standpoint of the unconscious.

Dr. Jung: Yes, any analyst would say that one has to step upon one's unconscious, it is a stepping stone. We need the collective unconscious to cure a neurosis, say, or we use it to make us a little more conscious so that we can control ourselves better, and so on. So why does she hesitate?

Mrs. Baumann: For one thing, he is lying on his back. She stepped on the backs of the others, but this time she must step on his stomach. I should think anybody would hesitate.

Dr. Jung: But what is the difficulty?

Mrs. Rey: She must do it consciously.

Dr. Jung: Yes, before she did not know what she did, she just came down the whole series of those backs, all those historical opinions. And now she has to face the whole thing—what the unconscious really is—so she has many doubts. Therefore she hesitates.

Dr. Reichstein: It is the Promethean sin when she steps upon him because she is overcoming something which is much bigger than herself.

Dr. Jung: Well, when we call this thing, whatever it is, a personification of the collective unconscious, we express the fact that we *can* step upon it. It is something that we know more or less, something which we can change perhaps, we can do something about it; but when we call it God, it is much greater than we are. You see in the one case it is small, almost

unimportant, it is profane, it is a scientific concept. In the other it is immensely big, much greater than man, so naturally one would hesitate to use it. Now these are two aspects of one thing; it is the biggest and the smallest at the same time; the most important, the most absolute thing, and the most relative thing. Can you understand this, and do you know any other concept that would cover this peculiar fact?

Mrs. Baynes: The concept Brahman.⁹

Dr. Jung: Yes. "Smaller than small, yet greater than great." That is the formula. So it is the sudden realization in this vision that makes her hesitate. She realizes that one really could step upon this thing that is so big, so all-embracing, and so powerful, it could be used as if it were something small and unimportant. You see this absolutely contradicts our religious ideas and convictions. As orthodox Christians, we could never admit that God was the smallest thing, the most unimportant means to an end. The East can do that, but we have a one-sided idea which we call God, and that is all-embracing, absolutely universal, immensely greater than man; it cannot be used, on the contrary we are all the time in its power. Here, however, the unconscious brings up this paradoxical notion of the biggest and the smallest. Now when a dream makes a paradoxical statement, what does it generally mean in psychology?

Miss Hannah: Two quite irreconcilable things.

Dr. Jung: But what does that mean psychologically concerning the thing which is designated by a paradox? That a thing is the smallest and the greatest, for instance. Well, when a thing is completely unrecognizable, indefinable, we make a paradoxical statement. The thing that we call the collective unconscious is absolutely indefinable; therefore we can also call it God, because it has all the qualities of the greatest thing and all the qualities of the smallest thing; it is absolutely impossible to make out what it is. For example, ask a physicist what ether is. It is matter, it consists of atoms, yet it has none of the qualities of matter, no gravity, no density, it is simply that thing which carries vibrations. We cannot even say it is something which exists, we can only assume that; it is not recognizable, but it must be something, a substance of light or something of the sort, and since we cannot say what it is, we make a paradoxical statement. In this vision is a similar statement.

⁹ Brahman here may be an error in transcription—Jung refers to the *Purusha*. The classic Upanishads define Brahman as the immortal foundation of all existence and equate it with the Atman (the Self) and the *axis mundi*. The emphasis in *Purusha* is on its incomprehensibility. It is neither this nor that nor both-and. See Eliade, *Yoga* (Princeton, 1969).

LECTURE VI

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Dr. Jung:

We stopped last time at the figure of the prostrate primordial man who said to our patient that she should step upon him and go beyond. I assume from various questions that the meaning of this figure is not quite clear to you. So I ask you again, what does it mean, to go beyond him? And why is she afraid to step upon him?

Mrs. Sigg: It might be that she fears she has no right to make this gesture. Stepping on somebody means that one has conquered them, and I have a feeling that she is not so sure of having really conquered.

Dr. Jung: That is a very legitimate doubt indeed—whether one has conquered that primordial man or not. It demands great courage to step upon him and go beyond him. For what would that mean practically?

Miss Hannah: Going beyond God.

Dr. Jung: Well, a very particular god I should say, one cannot just call this prostrate figure God. You remember he says of himself that he is the crusader, the great philosopher of the East, and Christ, and Ahasuerus. Among the four attributes there is only one that would be a justifiable reason for calling him God, provided you believe in the dogma of the Trinity.

Mrs. Sigg: In the Trinity there is the belief in the Holy Spirit, and I think she wants to adore God as a spirit and not to go beyond that standpoint.

Dr. Jung: That is quite possible. As a Christian she would naturally be rather reluctant to see God as something below her feet.

Miss Rogers: Could it be making ideals conscious and concrete? That he is an ideal in the unconscious?

Dr. Jung: I am very doubtful whether one can designate the primordial man as an ideal. He is the whole past of humanity. I don't know how much you are acquainted with the ideas in the Cabala, for instance, or similar systems about the primordial man. The old man is one of the

personifications of the collective unconscious, one divine figure personifying the sum total of human experience and achievement in the course of history. You see, the past is a living power by the sheer force of inertia. The power of inertia in man is far stronger than his spirit of enterprise; from time to time somebody has a fit of enterprise and does something, but the world in general exists by inertia. So the primordial man personifies the enormous power of inertia in the first place, yet within that is a peculiar kind of longing which causes fits of enterprise at times, bringing about greater or smaller disturbances, and it also causes a certain movement which one prefers to call development or evolution. But it is very questionable whether there is any such thing as improvement in the world; we can only say there is movement, change. Sometimes there is complication, sometimes things get simpler, but whether it is really a movement for the better is most questionable. For the basic predisposition in the human being is that tremendous power of inertia, and the spirit within the inertia is most irrational and fitful; so it is exceedingly difficult to form a definite judgment about it.

You see, we could not call this primordial man God exactly; we could call him *a* god in the antique sense of the word. Or, in the sense of the mystery religions, Adam Cadmon¹ would be another name for him; he is in a way a divine figure like the *Purusha*, or Prajapati, or the concept of Yahweh in the Gnostic mysteries, or the Demiurgos; those are all different forms of the primordial man. It is an essentially human personification of the collective unconscious, an aspect that does not include animals or plants or the earth or the facts of the cosmos, it represents the specifically human experience. Therefore one finds in those four attributes specifically human qualities. The great philosopher represents the power of reflection, or the greatness of human thought; the crusader is man on his quest; Christ is he who suffers and dies for his convictions, and comes back and tries again; and Ahasuerus is the man who is eternally wandering, looking back for something he has lost with the hope of finding it in the future. Those are all aspects of human life and experience. It is the man who has never found that complete expression, or fulfilment, which would give him rest. It is the never-ending striving of humanity. Now this is something so great and powerful and divine in the antique sense of the word, that naturally one would have a horror of stepping upon it, it seems too venerable, too great. And to go beyond it

¹ A Cabalistic term in the *Zohar* for the second Adam: the original, primordial, but also the inner man. Jung discusses the mystical permutations of this concept in *Mysterium Coniunctiones*, CW 14; see index, s.v.

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would mean to give fulfilment to that craving of mankind, to give a new answer to the old problem of the primordial man, to settle the questions that he has asked since time immemorial. Now that is a big thing; to give an answer to the questions that have been asked since millions of years is beyond human power, one could say; to go beyond primordial man would mean to go beyond our history.

I remember the case of a theologian whom I once treated. I tried for a long time to bring home to him that his unconscious and his dreams were really trying to give him a different viewpoint, one that would allow him to assimilate the facts of human life in a new form. There were dreams about non-Christian religions, Buddhism, for instance, which is also a form of human experience. From the standpoint of modern people it would of course be ridiculous to hold that all Buddhists were meant directly for hell while we enjoy the true and only manifestation of God; no decently educated man in our day can cling to such a conviction. Yet this was one of the things that was boiling in that theologian's unconscious. Naturally, one cannot fit the Buddhistic conviction, nor the Taoist, nor the Islamic ideas, into the Christian dogma. If one tries to explain the Buddhist religion as a slight and unimportant variation of the Christian fundamental principles, it simply creates a hellish wish-wash of ideas and nothing comes out of it. You see, that man's unconscious tried to give him a universal point of view but he was clinging to his narrow historical faith. I tried to make him see the really human intentions of his unconscious, and finally I somehow got under his skin, and he exclaimed: "But then you are unhistorical!" Of course, I said. For any new attempt, any enterprise, is utterly unhistorical; if it is historical, it is the old inertia that simply keeps on rolling as it always did, always the same.

In order to do anything creative, we must be unhistorical. Creation begins today, it has no history and no cause, creation is always creation from nothing. To be historical is a sort of sterility. It is nice to live as the ancestors have always lived, to live in the same house, eat the same food, sleep in the same beds, wear the same clothes. I have nothing to say against that, it is awfully nice. But it is an awkward fact that man has at times a fit of enterprise and then he is bound to do something different. We don't know whether it is better, but we have to do something about this thing that is bubbling up and wanting to create. It is most natural, yet to that theologian it was a tremendous thing that anybody should dream of trying to go beyond history; he was afraid to step on the past and go beyond. For then one faces the great question. Therefore it needs the philosophy of the East, the enterprising spirit of the crusader,

the longing of Ahasuerus, and the willingness to suffer like Christ. Christ was utterly unhistorical, he was a rebel, in the eyes of the Jewish law he was most sinful. And what are the theologians doing about him? If they want to be true followers of Christ, they shall begin every day anew, they shall not repeat old words, they shall not say: "This is a revelation that once took place and since then God has been unable to do anything new." That is not true because the spirit is forever living and forever beginning something new, the spirit is creative. At times the spirit goes to sleep and there is no tension for a while, but then it gathers up steam and creates an explosion, and that is utterly unhistorical.

So the primordial man presents our patient with a task which is too much for her, and naturally she hesitates; to go beyond him would be to go beyond everything of which she has been hitherto convinced and to find a new way. Of course that sounds extravagant, but if there were no such extravagant impulses in man, nothing new would ever have been created. Now in the vision she makes up her mind to step upon him, she says: "So I stepped upon him with my right foot." Why just the right foot?

Miss Hannah: The right side symbolizes consciousness.

Dr. Jung: When you are habitually right-handed, your right hand symbolizes the intentions of consciousness, and the left the unconscious. But with the foot it is different.

Mr. Allemann: It is the right way and the wrong way.

Dr. Jung: The left would be sinister, of evil omen, just as there are superstitions that one must not enter the house with the left foot first. I had a patient with a compulsion neurosis and when he went into a shop to buy a handkerchief or a tie, if he found he had stepped over the threshold with his left foot, then the whole thing was no longer valid, and he had to go back to his house and start all over again. And if he had done anything on the way, if he had bought some other part of his personal equipment, for instance, he had to undo the deal, he had to go into the shop and tell the people that, for reasons which he could not explain, they must give back the money and he would give back the goods, but that he would come and buy it again. The same thing applied to seeing his face on the left side. When he went into a hotel he used always to peep in and see whether there was a mirror on either side; it happened once that the only mirror was on the left, so there was great danger. It was the one hotel in the place and it was late, so his only expedient was to walk backward into the lobby.

Mr. Henley: How about people with military training, who must begin with the left foot?—who must realize that the left foot is the right foot?

Dr. Jung: It must be a great conflict, but it is characteristic of the mili-

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tary everywhere to step forward with the wrong foot first. Now when our patient stepped on this prostrate figure, she said:

A great heat went through me and when I lifted my foot I saw marked upon the sole, a Chinese dragon twined upon a cross, and above the cross the head of a lion.

What is this? We must be clear about what happens when she goes beyond history. Something new is bound to happen, a new enterprise, and here it is: the wave of heat and the symbol marked on the sole of her foot. How do you interpret this?

Mrs. Fierz: That is her *Kennzeichnung*. Now she is marked as the man was also marked.

Dr. Jung: Like Cain, for instance. And why was he marked?

Mrs. Fierz: Because he had sinned against God, he did a new thing.

Dr. Jung: What was the new thing? Somebody with a profound knowledge of the Bible must tell us.

Mrs. Sigg: Abel was the one who sacrificed the animal, and Cain sacrificed the fruits of the earth.

Dr. Jung: Yes, that was the new thing. Under the particular conditions of the Old Testament, sacrificing an animal would have been more primitive than sacrificing the fruits of the earth. So Cain was an innovator, he did something which had not been done before; the old and pleasant way to the gods was to sacrifice animals and he invented something new. But innovation is the Promethean sin, it is a crime, because it means breaking through the great inertia of so-called eternal laws. Therefore in spite of his beautiful innovation Cain was marked, and moreover his fire would not burn properly. In old pictures of the two sacrifices, Abel's fire is always blazing with the smoke rising so nicely to heaven, while Cain's fire is continually smoking, the smoke is rolling on the ground, which does not please the gods. Therefore Cain had feelings of inferiority about his innovation, which made him particularly irritable, so he killed Abel, a nice pious boy with no ideas at all apparently, who followed the approved ways.

Our patient is in that same predicament: she has stepped upon the primordial man, she is in the state of going beyond him, and instantly she gets the mark of the innovator, who can even kill his brother, for any innovation is detrimental to the things that are. The mark that is given her is a Chinese dragon twined upon a cross, and above the cross is the head of a lion. What do you make of this hieroglyphic language?

Mrs. Baumann: They are all marks that belong to the old man. He spoke of himself as being a Christ, and the dragon was on his robe, and the lion at his feet.

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Dr. Jung: Yes, this symbolism was all in the vision before. The Chinese dragon refers to the Eastern philosophy, and the cross refers to Christ. But the lion was under the feet of the old man, and here it is on top. What does this mean?

Mrs. Baynes: Would it not be that her new way is to join the two ways of human experience which before have been split, namely, the West and the East?

Dr. Jung: That the dragon is affixed to the cross instead of Christ would be a union of the two symbols, and it would symbolize the union of the East and the West. But what about the lion?

Mrs. Baynes: If there is the right union, she gets the power the lion stands for.

Dr. Jung: Yes, and here the lion is on top. Now what is the significance of the lion besides the idea of power?

Mrs. Crowley: The sun.

Dr. Jung: Yes, the bristling mane of the lion symbolizes the rays of the sun, like the hair of Samson. And the lion astrologically is the *domicilium solis*, it is the sign between the 21st of July and the 24th of August, when the sun is at its greatest power. So this lion can stand for the sun but in the particular aspect of the lion. For the sun, or whatever the sun means, can be symbolized in many different ways; if by the lion, it would mean power of a special kind, in the form of a powerful animal, not of a powerful man. The sun is also symbolized by the face of Moses, with the horns meaning radiation, therefore they would be the horns of power. And his face radiated such light when he came down from Sinai that only when it was veiled could the people gaze upon it; that would be the sun in the form of enlightened man. Also the sun is symbolized by the crown of Helios, the sun god, the radiation or the crown of sun rays which the old Caesars used to wear; one sees it chiefly on Roman coins. There the sun would express the human mind or understanding, or the human spirit, it would be a specifically human quality. But here the sun is in the form of the animal. How do you explain that?

Mr. Allemann: It is a symbol of fierce impulsive energy. Sekhmet represented the heat of the sun, and she also had a lion's head.

Dr. Jung: Yes, those of you who have been in Luxor remember that great statue of the goddess Sekhmet. It is made of the most beautiful black basalt, and she has the head of a lioness. She personified the terrible destructive power of Ra, or the sun at its height, at the hottest time of the year.

In the former vision the lion under the feet of the primordial man was in the position of the lion in old Lombard churches, in St. Zeno in

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Verona, for instance; at the entrance crouching lions carry on their backs the two columns that support the porch of the church, or sometimes they are under the pillars supporting the pulpit. They symbolize paganism, or heathen Rome, overcome by Christianity. In Christian art the lion is often depicted holding a shield in the coat-of-arms of a knight; and a little lion is sculptured at the feet of the prostrate figure of the knight on his sarcophagus, as a sort of foot rest. That position symbolizes the instinctive form of energy overcome by the human mind or by human power. But in this vision the animal energy is streaming up from below; the moment she steps upon the primordial man and goes beyond him, a great wave of heat is released—the heat of the lion or the sun—which rises through her feet, permeates her whole body, and becomes the sun overhead crowning the cross. And by that she is marked. No sooner do you go beyond history or tradition than you are permeated by that fierce energy of the animal. Now the cross is always like a human figure standing with arms outstretched. What does that gesture denote?

Mrs. Crowley: Not exactly resignation but acceptance.

Dr. Jung: Yes. When someone asks you for the impossible—when someone asks me for an appointment, for instance—this gesture denotes a sort of acceptance non-acceptance, or a declaration of utter impossibility. It means, there is nothing to be done, also defenselessness, resignation, and acceptance. And in this position she is permeated by the wave of heat of the lion. I once showed you a picture of a woman in this position, with flames springing up around her from below, she is completely permeated by fire, there is nothing to be done about it [plate 27]. Now can you imagine what happens when you go beyond history, when something new begins?

Ms. Baumann: I think that heat is the instinctive fire that will make her go ahead, and the reason why it is over her head is that it is her guiding principle.

Dr. Jung: That is a nice theoretical explanation, but I want to know how that thing feels, to bring it down into the human sphere.

Mrs. Rey: I think she has stepped beyond the civilization that man represents, and is going to get into the animal world.

Dr. Jung: Well, when you step beyond the law, you get into an unlawful condition, when you step beyond the truth you fall into error, and if you step beyond the historical condition, you get into an unhistorical condition. But what exactly would happen if you take that step beyond history?

Dr. Gordon: You would have to pay something for it.

Dr. Jung: Yes, in the long run and very dearly. You see, if you are in a historical condition you are in a definite form, in a sort of cast, and if you go beyond it you fall into a thing which has no shape, and among powers which are under no control. In civilization—or in the historical condition—you live in a settled state where just the forces symbolized by the lion are chained, and if you go beyond you unchain them, they will be set free. The historical condition is a sort of building erected for the purpose of pacifying the disturbing forces, so that you can direct yourself, help your life along; but beyond, you get immediately into the turmoil, you get out of the most human condition into a primordial condition where nothing has been shaped or domesticated; and naturally you experience the whole shock of the limitless blindness of the great urge to live, which is identical with the sun. Our life springs from the sun, so that is forever the symbol of the urge to live.

In that condition there is no “Thou shalt,” there are simply many ways, thousands of ways perhaps, or no way at all; it is a perfectly new experiment and you don’t know where to begin. Also, it is a most sinful state, because the historical condition is always holy, it is sacred, taboo; many generations have believed in it and whoever tries to destroy it is considered a criminal; so you are akin to the criminal, you are in a way destroying what the ages have built up. You may deny it, as if you knew better, but as a matter of fact you don’t know better, you simply go ahead like the pioneer in uncivilized country; and then you come to the bush where primitive people and wild animals live, and to the forces of the elements. So you are like man at the dawn of history and the only thing you can rely upon is blind instinct; you are reduced to the state of an animal that has to find a way in the unknown, simply urged on by blind unforeseeing instinct. That often happens, and that is what causes panics, sort of psychological stampedes; for when people suddenly discover that certain sacred laws or prejudices are not valid, that they do not count any longer, they lose their heads completely and go mad in no time, they simply cannot stand a world which does not roll on rails. Most people understand the world as a sort of mechanical device with everything moving on rails, and finding it otherwise, they react with a stampede, like animals when something untoward happens. So this mark which our patient bears is like the mark of a criminal, an innovator, one who commits the crime of being unhistorical.

Mr. Allemann: Does it not also symbolize the awakening and rising of Kundalini?

Dr. Jung: Yes, but that is far away. The cross is often represented as a human figure, or sometimes there is a black cross, with a black animal,

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an archaic black crocodile or snake, crawling up on it, rising towards the light; that would be the Kundalini.

Mrs. Sigg: The theologian Fischer says that the mark made on Cain was the mark of the cross, and that when Yahweh said, "Whosoever slayeth Cain, vengeance shall be taken on him," it was rather a sign of reconciliation; it meant that he would make a covenant with Cain, Yahweh himself would avenge Cain if he were slain.

Dr. Jung: I remember that book by Eberhard Fischer. The cross may also mean reconciliation, of course, as in Christianity it means reconciliation through the sacrificial death. Also, it is used in mathematics as the plus sign. Then the word crossing is used when two animals are mating, or when two races are mixed; there it is also a symbol of reconciliation. But the cross here obviously symbolizes Christianity, and the dragon is not the sign of Yang as it is in China, it merely symbolizes the Eastern mind. The Kundalini serpent corresponds to the dragon, but with us it would be the devil because we consider the thing coming up from the earth as chthonic, as *spiritus immundus*, an unclean spirit. Therefore in the Catholic church all the things used in the ceremonies, the wax and the incense, the water and the oil and the salt, must be cleansed from the admixture of these elemental or chthonic spirits. The old rite of exorcism runs like this: "*Exercizio te, creatura salis*,"² in the name of the Father, Son, and Holy Ghost, that thou becomest salt free from evil spirits, for the salvation of believers, and that thou givest health of soul and body to those who take thee. And wherever thou art sprinkled, all evil fantasy or diabolical fraud shall disappear, and every unclean spirit." The serpent belongs to these material spirits, so it is identical with the devil.

Now the state of things in this vision, the lion's head on top and the dragon below on the cross, is a very special condition: it is the condition of the beginning, where things are still in the unconscious form, not yet made or realized consciously. Do you recognize that symbol?

Dr. Reichstein: It is a Gnostic symbol.

Dr. Jung: Yes, there is a very significant Gnostic symbol, where the lion's head is on top and the snake underneath. It is the sign of the Demiurgos, also called Iao or Abraxas, that last name indicating the number principle of the Demiurgos; the sum of the numerical values of the Greek letters in the name Abraxas is 365, the number of days in the year; it symbolizes the identity of creative energy with time. Abraxas is usually represented with the head of a fowl, the body of a man, and the

² "I exorcise you, foul creature."

tail of a serpent, but there is also the lion-headed symbol with a dragon's body, the head crowned with twelve rays, alluding to the number of months. The English word dragon comes from the Greek *drakon* meaning serpent, so in the old texts the words are used interchangeably. For instance, there is a mystery verse: "The bull is the father of the dragon and the snake is the father of the bull."

In the cult of Mithra we have a similar figure in the *deus leontocephalus*, the lion-headed god. He has a human body with a lion's head, and a snake encoils his body and puts its head on top of the lion's head. This god is called *Aiōn*, meaning a long duration of time, an aeon. He is practically identical with the Persian god *Zervan Akarāna*, also meaning an immeasurably long duration of time. It is again the concept expressed by the *durée créatrice* of Bergson's philosophy that creation and time are identical;³ in the long run things come to pass, for in time everything changes, new things come, time and creation are the same. Therefore the old Neo-Platonist Proclus⁴ said: "Where there is creation there is time." And the creative god of the Stoics was called Chronos, meaning time. Then the serpent also symbolizes the way of the sun through the zodiacal signs, and Christ has been compared to that zodiacal serpent, the zodiacal signs being the twelve disciples; therefore they are represented on early Christian sarcophagi each with a star on his head; they are the constellations and Christ is the great serpent that carries the twelve disciples or the twelve zodiacal signs upon his back. The saying of Jesus: I am the vine and ye are the grapes, is a parallel. Just as the grapes are attached to the vine, so the disciples are attached to his body; in other words, they are mere manifestations in time, they are created by the long drawn-out snake of time.

All this early symbolism—which I do not exhaust by far—occurs in this symbol in our fantasy; we have again a *deus leontocephalus*, a god not with a human mind but with an animal mind, not conforming to our spiritual expectations but to our worst fears. That is, if anybody should be permeated by that released wave of heat, he would feel that absolute blindness, that lack of direction, that chaotic lack of form and definition; he would present a picture which can only be paralleled by the mental picture of the world today. We have lost our direction completely, we are not sure of anything, there is only a blind urge, but to what we do not know. So this symbol not only fits one particular case, it is a symbol for our time as well. And, mind you, that was the symbol of the

³ Henri Bergson. See above, 19 Nov. 1930, n. 2.

⁴ Proclus. See above, 17 Feb. 1932, n. 2.

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first three centuries in Rome when the great disorientation began, when people lost their values and direction and an entirely new world was beginning; these deities are also characteristic for that period of time.

Mrs. Sigg: I should like to know whether the symbol in the center of *muladhara*, the little human figure fastened to the lingam with the snake laying its head on the head of the lingam, is a parallel to this one.

Dr. Jung: Well, it is of course an eternal symbol, but this would not be the central symbol of a system like the Tantric yoga. That figure in *muladhara* is an aspect of energy in a dormant condition. This is really by no means the same, this is the symbol of a most active condition, like our actual time; there is no leader really, nobody knows where things are going, but they are simply rushing on like a roaring lion or a roaring fire.

Question: How does the spiritual life come into that life? I mean, it seems to me quite animal, man is thrown back to the animal condition, and how does the spiritual come into that?

Dr. Jung: Ah, that is the great question. We cannot say how the spirit will come in this particular case, but we can take that as a general question: How is it that spirit can come into such a condition at all? Humanity has been plunged many times into a disorientated state, and a spirit came in from somewhere. The early church, for instance, wiped out the confusion of those days; that showed a divine spirit. What spirit is in itself I do not know and cannot know. That is metaphysical, and I can only know what spirit means psychologically. In the case of such a lionlike condition, the greatest need is to have a certain attitude; the question is, what is your attitude in such a turmoil? What attitude do you choose to help you through it? A man who has been hit very hard by the actual political conditions asked me recently what attitude I had toward the things that are happening in the world. It does not matter what *my* attitude is, but the question showed that he was looking for an attitude. Otherwise one is absolutely lost in the turmoil; one must take these chaotic conditions in a particular way. Now that is spirit; if one has a certain attitude one can use the word *spirit*. For instance, one acts according to a certain spirit, one chooses one's principles in a certain spirit, and that means a sort of attitude which can be formulated by a principle, say, or a philosophic formula. This has always been done, the spirit or attitude has been symbolized. So the spirit is a symbol. For example, the symbol in the old church was the Creed; that helped people to conquer the animal-like bewilderment of the world, the great stampede. If you believe in that symbol, it means that you apply that kind of spirit.

Such a symbol is not only an intellectual fact, it is also an emotional fact. Therefore spirituality has to do with breathing. In any state of emotion the breathing is disturbed, you are strongly ventilated when you are agitated, the breath is moving through your body, you are filled with the wind of Pentecost; the Holy Ghost is a strong wind that fills the whole house, you pant with excitement. That is the emotional aspect of the spirit, a certain emotional dynamism due to a particular mental attitude. Your belief or conviction is by no means anything cold; it is fiery, it is moving, and it moves you, you are gripped by it, you are drunk with it like the disciples at the descent of the Holy Ghost. It is at the same time an emotional phenomenon. That is spirit understood in its psychological phenomenology. Therefore alcoholic drinks are called spirits; they make you drunk, they alter your system, they lift you up, as it were—they raise your spirits; of course, it is a low kind of spirit, but even there you apply the word. And Dionysus was the god of enthusiasm and of wine. So any enthusiastic and passionate attitude would be a spirit that helps one to conquer the chaos of the world. This is the next transformation of the lion, the flame of the lion is always seeking a form in which to express itself.

Probably this is the explanation of the symbolism in the Mithraic cult which was also a sort of nature cult. The lion is usually represented there in connection with the amphora. Out of the amphora rises a flame, and a lion is depicted on the one side, and a snake on the other, and both are trying to get into the amphora. What that meant in Mithraism is completely dark, but the amphora is a vessel of a certain form, and a chaotic condition is like a shapeless liquid; the liquid held in the amphora form might therefore symbolize the desire of man for definite orientation—it might mean the specific reaction of man's attitude against chaos. Now the spirit does not come in through the chaos, the lion alone does not make spirit. The spirit must be postulated as a principle reacting against the dynamism of man; the mere dynamism of man is always bringing out a spiritual reaction. But without this lion condition there would be no experience of the spirit; as long as things are rolling on rails it is impossible to experience it. So the spirit can be defined as an immediate reaction against the fire of the animal condition; without that tremendous conflagration one can have no idea of what it is. For the phenomenon of the spirit is only generated in the moment of almost complete destruction.

The next vision is rather unexpected. Have you an intuition about the theme? What would be the next move after such a revelation?

Dr. Bahadurji: I would say what you said in your last line, that exactly in this animal condition would come the reaction towards the spirit.

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Dr. Jung: That is what I would expect—but in a very peculiar form.

Mr. Henley: A regression to collective values?

Dr. Jung: That might happen, sure enough.

Dr. Reichstein: A more real explanation of this symbolism might come, to show her the situation more clearly, for I don't think she will understand what it means.

Dr. Jung: Of course not, we are moving now in a field where she has understood almost nothing. She had these visions after she left here, and I have never had a chance to talk with her about them. It is utterly improbable that she could have understood this. The whole thing develops in the unconscious with no interference from the conscious. The next move will impress you with its simple logic. The title of this new series of visions is: "The Pit of Onyx." You know that onyx is a semi-precious stone of beautiful colors, usually rather dark. Many precious vessels made of onyx are preserved from antiquity, particularly small vessels for ointments, or little tear jugs for funerals. She says:

The narrow path opened into a circle. I saw a round pit of onyx which went down into the earth like a cone.

What do you make of the first sentence?—"the narrow path opened into a circle."

Mrs. Crowley: It looks like a mandala of some kind.

Dr. Jung: It is surely a mandala, and that always means a protective circle against the surrounding fire, against that thing which mixes one up with worldly events or with the bewildering facts of one's surroundings—which sweeps one along in a stampede, for instance. And what makes one fall into such a chaotic condition?

Mrs. Crowley: Emotion.

Miss Hannah: *Participation mystique.*

Dr. Jung: In a state of *participation mystique* one always projects emotion, but that emotional condition is brought about, according to the Buddhist teaching, by what?

Mrs. Bailward: The flames of desire.

Dr. Jung: Yes, by desire you are bound to things, and when they become chaotic you are drawn into the chaos. Now against this desire which is always trying to tear you to bits, to pull you hither and thither, the best means is to draw a magic circle round yourself, so that nothing can escape and nothing can come in; that is the first attempt at an attitude. And in the center of this circle is that round pit of onyx going down into the earth like a cone. What is that thing for? What will happen when she approaches the center of the circle?

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Frau Stutz: Either she will fall in or something will come out.

Dr. Jung: Yes, and this situation would be like the lion making for the amphora. The pit of onyx would be the amphora, and onyx is a precious substance out of which vases are made, so she is seeking a particularly precious vessel in which something is contained, out of which something might come, or into which she might get—we don't know. She might fall in, we must see what follows. But inside this magic circle she would be protected against the surrounding flames, the desire and the panicky condition. Now she looks down into the pit, and says: "At the bottom I beheld an old Indian woman holding in her arms the Mexican image which seemed alive." We assumed that that Mexican image must be a spiritual symbol because it was in the sky, in the kingdom of the air. So at the bottom of the pit of onyx, the mandala, she beholds a symbol of a peculiar kind of spirit. Why should it be Mexican? And why an Indian woman?

Mrs. Baumann: She is an American.

Dr. Jung: Yes, these are her ancestors who are connected with the soil, and soil is just matter, the absolute opposite of the spirit, yet it contains the spirit. Without encountering the soil one would never realize the spirit; it needs that resistance of matter in order to reveal itself. So she comes back to her primitive Indian ancestors, her spiritual ancestors, and the old Indian woman is holding that spiritual Mexican image which seems to be alive. The symbol of the spirit has gained life.

LECTURE VII

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Dr. Jung:

Here is a question by Miss Hannah: "You said last time that it was very questionable if there was any movement for the better in the world. What did you mean by better? I had thought that every platonic year the consciousness gained might be a little beyond the point reached by the era before. A spiral seems to make more sense than an endlessly repeated circle. Or does time lose its significance altogether in higher consciousness, so making the circle idea bearable?"

The first question is difficult to answer definitely as you can appreciate. That was a more or less temperamental remark—that it was rather questionable whether things would be better and better in every way. For what does one mean by "better"? If one calls it better when consciousness widens out and civilization increases, then I say we are moving towards an improved state of things, for it is very probable that civilization does increase, with certain relapses from time to time. There have been cycles when things fell back into relative chaos, but then they picked up again. As a whole, if one compares the year 10,000 B.C. with the year 2000 A.D. one must say that there is a difference; things seem to be less primitive than they were then. And if one could compare, say, the year 5000 with the year 150,000 B.C. in central Europe, one would again mark a quite noticeable difference. So in that sense one could say things have become better. But in another sense that is most questionable. I don't know whether our life is happier than the life of the primitive man, or whether life today is better than life in the Middle Ages.

In looking back into the Middle Ages there is always a sort of foreshortening; war follows war, kings and feudal lords fighting each other, one form of destruction after another, epidemics, revolutions, so it looks as if the whole of the Middle Ages had been a very chaotic hell. But one entirely forgets that those wars were very small affairs; perhaps five thousand men were beating up five thousand other men, and then they went home again. They made war only in summer, in winter people stayed at

home; also, it was only in certain parts, in other parts there was an idyllic peace, and people had no idea that there was a war anywhere. You remember that famous verse in *Faust* about how nice it is on Sundays to see the ships on the river, and to hear the talk about war in faraway Turkey, as a sort of thrill. They had in those days what they called a gazette, a very small news-sheet. (The word gazette was taken from a small Venetian coin, the *gazzetta*.) In the German sense it was the *Zeitung*, which means literally timing, or the news of the time, what time brings; the English "Times" is an equivalent. In the eighteenth century, both the *London Gazette* and the *Westminster Gazette* were such very small sheets. In that way people heard about a war that had taken place somewhere, the number killed and so on, and it was nice to hear about when it was so remote and did not concern them in the least; it added a certain finish to a good story on a Sunday.

It is quite different now, however; when one hears of shooting somewhere, one knows the next minute it may be right at one's door because the world has been thrown into a general conflagration. With our newspapers, the world is by no means as agreeable as before. Of course when one was right in the center of the fray in those days, it was rather hellish, but I don't know whether a bomb from the air is less so, or if a cloud of poison gas is particularly pleasant. With all our civilization, we are generally in a less peaceful atmosphere. It is as if our sensitivity had increased by several hundred degrees, as if our whole nervous system were attached to the system of telegraph and telephone wires in the world, so that we jump when something happens in South Africa. Formerly we jumped when something fell down in our room, but now we jump when a pistol goes off five thousand miles away. So in those respects it is quite doubtful whether things have become better. But if one takes the increase of civilization, the widening out of consciousness, for the real goal of mankind, if one says it is bad when things are unconscious and better when they become conscious, then things have become better, and it is a spiral, as far as we can judge of humanity.

But don't forget that we have very limited knowledge, we don't know whether these three months of the platonic year are not a mere episode. Taurus, Aries, and the Fishes are the three spring months, and we don't know what will happen in two signs from now, in about 2300 years, when we reach the equivalent of the winter solstice, the turning point. Whether that whole episode of the widening out of consciousness will not be something quite different, whether it will not then be an involution of consciousness, we simply do not know. This problem is linked up with our attitude to human things in general, namely, the question whether

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we have to think of the earthly life that we know empirically as the only life possible, or whether there is another form of existence, whether the goal of all things living is fulfilled by their existence here, or whether this is merely a means to an end. All the great religions are convinced that life cannot be explained by itself, and many philosophers have had the same idea. Even rather primitive religions contain the belief that life as we know it is not the real thing, but only a means of reaching a blissful condition in the eternal hunting ground, a sort of preparation for the life of duration. There are also primitive beliefs, however, which hold that the only decent and interesting and happy life is on this earth and that Hades is a very gloomy place, not enjoyable at all. But it is a fact that every great religion considers life as something which cannot be explained by itself; it is always looked at from an extra-mundane point of view and understood to be a means to an end. You see, it makes all the difference in the world from which standpoint we judge.

Naturally, our rationalistic modern point of view is to take life for what it seems to be, and therefore we all dream of improving social conditions, educating people, making things better as we understand them, with the result that more and more dangerous weapons are given to people who cannot use them. For instance, a great deal of absolutely sound naiveté is destroyed by education, the means of the intellect are given to people who are not mature enough to use those dangerous instruments. A chemist may invent most dangerous chemical bodies which are quite safe in the hands of a responsible man, but destructive if they get into the hands of irresponsible politicians. They will begin to play with them and to dream how many people they can kill with them, and then an infernal catastrophe is created with things that are not dangerous at all if they remain in the proper hands. So with the belief that this is the world where everything comes to its own fulfillment and that it should therefore be a paradise, a hell is created. It would be very much better not to have such strong convictions. Then you will acknowledge that the great religions—say Christianity, Buddhism, and Mohammedanism—all have their very great value because they teach that it does not matter so much what happens here, conditions don't need to be improved, but man needs a great deal of improvement, because he lives this life as a sort of preparation for another kind of life, a state of duration which is not to be found here. Of course one cannot prove that, but it should remain at least an open question, as all things ought to remain open questions of which we are not sure. And we are honestly not sure of anything, nothing is absolutely certain. We are not certain whether these great religions tell us the truth, as we are not certain whether our scientific *Weltan-*

schauung is the truth. We only know that "nothing is quite true and even that is not quite true," as a Dutch philosopher said. It is very healthy to think like that, it keeps all doors open for other experiences.

We began a new series of visions last time about the pit of onyx, which penetrated into the earth in the form of a cone, and at the bottom our patient beheld an old Indian woman with a Mexican image in her arms that seemed alive. The Mexican image appeared before as an unknown Indian god, the reason for that being the patient's background; she belongs to the American soil, so it is quite natural that her unconscious produces an American deity. The Christian deity is a matter for her consciousness and would be carried over from that peninsula of Asia which is called Europe; mentally we are a peninsula of Asia, and therefore the main body of our religious ideas come from Asia. But America is decidedly not Asia, and since our patient lives there, her unconscious production will not come out of the Asiatic earth, but out of the earth of America. Therefore the image, the idol, is always made of earth, metal, wood—of some material taken from the earth one lives upon. What does the pit of onyx mean?

Dr. Gordon: Onyx is a very hard substance which would preserve whatever was in it.

Dr. Jung: Yes, a vessel of onyx, for instance, is extremely hard and durable, it will remain the same for thousands of years, and whatever is inside will be well preserved there. Now how do you explain this sudden apparition after the last vision? You remember she stepped upon the old man, and so got upon the sole of her foot the mark of the cross, with the dragon twined around it, and the lion's head above.

Mrs. Baumann: You spoke of the amphora last time in connection with those other symbols, so you might perhaps expect the vessel to appear in the next vision. The lion was trying to get into the vessel.

Dr. Jung: Exactly. The movement and the causation, or the logic of sequence in such visions, is exactly the same as in the *I Ching*. For instance, after an accumulation, the tendency to dispersion increases; it is an *enantiodromia*. The logic of the *I Ching* and the logic of events is the logic of such visions. So if a picture suggesting duration appears, it means that a chaotic condition has prevailed before. You see, if by intention, or even by mistake, you slip into that pit, you are caught and well protected; also it is practically indestructible so you are well preserved at the same time. Now if you get into such a place by intention, you are obviously avoiding a danger, a situation in which you would have been torn to pieces perhaps.

Miss Rogers: It suggests the crater of a volcano.

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Dr. Jung: But nothing is said of a fire here, so it seems to be something artificial, a thing one would not encounter in nature, it is a vessel quite simply. The interesting point here is the contrast with the situation that went before, the chaotic condition against which it would be well to have safe walls around one. She was in danger of being dismembered because that situation was under the sign of the lion, a devourer; the lion is the *domicilium solis*, the sign of the greatest heat of the year. And under that devouring sign the best protection would be to hide underground in a pit of onyx, where she would be absolutely safe. But also caught. What does that mean? You see onyx is a semiprecious stone, it is not merely a place in the ground.

Mrs. Schlegel: It is a form.

Dr. Jung: Yes, therefore I spoke of a vessel. The antique amphoras have that conical shape because they were made to be put into the sand as a support, as you can still see in Pompeii; and onyx has a beautiful polish which is not mentioned here. So it is the idea of form in contrast to the idea of chaos. Against the wild lion, a sort of absolutely heedless emanation, a form is needed in which she can be held and protected. Then at the bottom of that form she discovers the old Indian woman with the Mexican image, which has the value of an ancestral figure. An old Indian squaw means here the essence of the American character, the thing most adapted to the peculiarity of the American soil. And that figure holds the idol which seems to be alive. What about that? An idol is usually dead.

Mr. Allemann: It is a form of an old religion which is still alive in her, to which she has to come back in order to be protected against chaos.

Dr. Jung: Exactly. An exceedingly earthly being, an old Indian squaw, holds the germ of the spiritual life which is peculiar to that soil. This whole thing is a symbol that shows her a certain attitude which is now needed. She continues: "Every now and then she would hold it in a fire" (the old woman holds the idol in the fire, that is) "and take it out unharmed." How do you explain this?

Question: Has it something to do with witchcraft?

Dr. Jung: Yes, you remember we have had this symbolism before.

Question: Is it to harden it?

Mrs. Sigg: To purify it?

Mr. Allemann: To give it energy?

Dr. Jung: It is to impart the nature or the magic quality of the fire. The image is thus slowly imbued with fire, it is made strong. As primitives make their fetish strong by sprinkling it with blood, or they fill it with energy by dancing round it. Or they charge it up like an accumulator

from another fetish. If they use the fetish very often it grows weak, so when they hear of a particularly strong fetish somewhere else—necessarily a long way off because things at a distance are always better—they travel to it and put the weak fetish in the custody of the strong one for several weeks, side by side with it, and when they come to fetch it, it is strong again. That is like the *churinga* cult in Australia. The *churinga* is a flat disk of wood or stone, a soul stone, as it is sometimes called. This is hidden in a hollow tree or in the cleft of a rock, say, where it stays for a long time, and then, if the owner of the *churinga* feels rotten, if his libido has left him or his attitude is wrong, he goes to that place in the wilderness where he has hidden it, and takes his *churinga* upon his knees and rubs it. By this rubbing he imparts his bad health, his libido gone wrong, to the stone, and the good medicine power that has been breathing freely into it out in nature somewhere is taken into his body; so he exchanges libido, and then he goes home and is all right. And the rotten libido that remains in the *churinga* is cured again during a prolonged rest cure in the country, its natural powers are restored, so when the good medicine power taken from the stone goes bad after a while, the owner has only to go back and rub the *churinga* again, and the process is repeated. So he is quite safe. Therefore I always say such primitive conditions are by no means bad. And now that Indian woman is making the Mexican fetish strong by imparting to it the nature of fire.

Miss Hannah: Is not that Mexican image the horrible thing she refuses? I mean, it was first the woman inside the image.

Dr. Jung: But that woman is in no connection with the Mexican image, the earth mother is not identical with this idol; the earth mother is changed here and appears as the Indian woman. The Mexican image is something quite apart from the earth mother.

Mrs. Baynes: When we first met it, it was up in the sky and you said it belonged to the Logos principle and was in direct contrast to the earth mother.

Dr. Jung: Yes, and the image here is in contrast to that Indian woman; those are two entirely different principles. The Indian squaw is the female principle, and being chthonic, she is obviously a personification of the earth mother. And inasmuch as the Mexican image is made of earth or gold or whatever it is, its stuff derives from the earth mother; but its meaning, its spirit, is the spiritual or Logos principle, the opposite of the woman's principle, Eros. But those particular terms are really not appropriate in this case; here one would say, rather, that the Mexican image is a spiritual principle in contrast to the chthonic principle of the earth mother.

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The special point, however, is that the image or idol which is naturally supposed to be something dead, seems to be alive; that is, the spiritual principle which was supposed to be a dead set of concepts, say, is shown as alive. That is already a great progress because usually the mental principle, the Logos, or the spirit itself, seems dead in comparison with life. The life of the ordinary biological woman, for example, is little troubled by the Logos or by spirit; anything that matters is surely not spirit, it is anything else, it is earth all over. So when this woman discovers that the spirit is alive, it means considerable progress, and that realization must be supported. Therefore the old witch strengthens the image, she fills it with living fire, which gives it radiation, sun quality, energy. This is exceedingly important. The condition has been chaotic, and to protect her against that she needs concentration, form, which is almost identical with Logos, for Logos *is* form, idea. The word *idea* comes from the Greek word *eidos* which means image, and at the same time it means a formed spiritual content.

Mr. Baumann: Does she not put it into the fire to make it last forever, to ensure its never being lost again?

Dr. Jung: Yes, whatever can stand the test of fire is stronger than fire, which is the worst form of destruction. That is the process by which Heracles became immortal; he built his own funeral pyre, and in that fire he became immortal. The same motif is in Rider Haggard's *She* in the pillar of fire in which She attains an enormously long life. So there is also the idea that the idol could attain to immortal life within that onyx vessel; it is a sort of alchemistic procedure. The aspiration of the alchemists was to produce the medicine of immortality, the *tinctora magna* that changes everything into gold—an imperishable metal because it is not subject to oxidization—or the philosopher's stone of perfect wisdom, or immortality in the form of the elixir of life.

We get here into very difficult ideas, difficult because it is almost impossible to show how such a thing happens psychologically. Or have you any idea how to demonstrate what happens when a person is undergoing such a process? When a person is undergoing the process of creating unconscious contents, for instance, it can be demonstrated, there are many outward signs of it, the symptomatology of such a condition is manifold.

Mrs. Sigg: It might be that one has no libido in the conscious at one's disposition.

Dr. Jung: That does not prove that there is libido in the unconscious, that is a postulate; but how could you prove that something was working in the unconscious?

Mrs. Crowley: It comes out in the form of fantasies.

Dr. Jung: That would be afterwards, but when the process is going on?

Question: In dreams?

Dr. Jung: Dreams can give a hint of it, though one can always say they are merely interpretative. But there are other things which show that things are underway.

Mr. Baumann: Sometimes people do things that they are not conscious of.

Dr. Jung: Yes, or they develop local symptoms. For instance, they may develop all the signs of a pregnancy; in women that is quite frequent. Men develop all sorts of disturbances of digestion, constipation perhaps, or the function of the bladder or the intestinal organs may be upset; the strangest things can happen, and then one knows something is the matter with their sympathetic system. Just lately I had such a case: a man dreamed that his anima was pregnant in the ninth month with a child which did not belong there at all; it was not her own child, which showed very clearly that those were strange contents which did not belong to the anima, they belonged in consciousness. After a while the unconscious will begin to work and bring them out. You see, those are all signs by which you can demonstrate that something is going on in the way of unconscious contents.

But this process here, this onyx pit, this alchemistic kitchen in which an idol is hardened in the fire, is different; through heat working upon the idol, it attains to immortality, an imperishable radiant condition, because it now contains the quality of fire. Now could you demonstrate this? In other words would you be able to define such a condition from contents of consciousness or symbols in dreams? Well, it is exceedingly difficult, I would not trust myself in that case, I only know of certain conditions under which I could make a diagnosis of the process. As you know, fire always symbolizes emotion, but of course emotions can have all sorts of meanings and all sorts of causes. Therefore it must be a particular condition, which would show in this way: a patient in such a condition precipitates herself into emotions, she seeks them repeatedly, she may be afraid of them yet she needs them. You see, nearly everybody likes to avoid emotion, but certain people seek it even when consciously they don't want to at all, they make use of the slightest provocation in order to have an emotion. Sometimes they even admit that, and then one knows that they need the fire as one needs it in the kitchen stove, and for a certain purpose. The purpose may be absolutely invisible, but sometimes it becomes visible in an unreasonable conviction that the emotion has to be. If the patient says to you: "I know it looks foolish, but

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I have the feeling that these emotions serve a certain purpose," then you know it is this process; it means that something should be produced in the fire.

Now in the fire two things are produced: destruction—everything that can burn will burn out—and then, if there should be in all that stuff something that can *stand* the fire, it will be precipitated. Perhaps a heap of rubbish is burned up, and in the ashes a molten drop of gold will appear. One may even feel it necessary to burn up all the rubbish, and that is not possible without fire. Therefore emotions are needed for the precipitation of the precious substance in the end. And not only the transient emotions, the fire of passion is necessary. People are afraid of the fire of passion and then passion seizes them. They think it is a mistake, but they need and are really looking for it; and the more they know, the less they will deny passion. They will accept it because they know it is the purifying fire that is needed for the production of the pure gold. So to get into a purified condition one must pass through the zone of fire in which every desire is burned out, the result being worthless ashes blown away by the wind, and the pure gold that stands the fire forever. There is a beautiful expression of that symbolism in Dante's *Divine Comedy*. In the last circle of purgatory, when approaching the celestial sphere, Virgil leads Dante to the flame of purification; he himself steps back—because he is a heathen, he cannot pass through that flame—but Dante, baptized a Christian, can enter the fire of pure love where everything earthly is burned out of him, and then ascend to heaven.

You see, this symbol is a psychological experience, and it shows itself in the form of a continuous machine-gun fire of emotions which in the end die down, and one would say the fire had burnt out, that it was a burnt-out crater; and externally, or if one looks at it superficially, one might see it as complete destruction, with nothing left. But if one goes down into the crater, at the bottom one finds the gold, the valuable substance which is no longer touched by fire, and this is the meaning of all the nonsense that went before.

Mrs. Baynes: Did you mean to say that in this last vision of the onyx crater, she brings to a sort of climax all the preceding visions?

Dr. Jung: In what way?

Mrs. Baynes: In the finding of the gold.

Dr. Jung: There is no mention in the vision of the gold. I simply used that simile in order to explain the symbolism here as a sort of alchemistic procedure, but nothing is said about the possible outcome of it. The only hint we get is that the idol remains unharmed, but from that we can conclude practically nothing. The symbolism is expressed in such a tele-

graphic style, so short and thin, that we have to fill in a lot of gaps in order to make it digestible at all. These visions are in that respect like dreams that need a great deal of elaboration before their meaning becomes clear; you get nothing by just reading them, it is a mere outline of things caught in a flash. You might have a hypnagogic vision, for example, just one, and you would not know where to put it, what it possibly could mean, but I might be able by my experience to place it in such and such a connection; then you look back into your dreams or you have subsequent dreams and can understand it. But you would not be able to make it out from one vision.

Mrs. Crowley: It seems to be the antithesis of the magic circle.

Dr. Jung: It is not the antithesis, for it takes place within the circle; therefore the gold can be produced. If you undergo emotions outside the circle, you may be destroyed, devoured in the flames; you need the magic circle. The alchemistic procedure is always understood to be happening within the circle, and you often see in pictures of sorcerers that they are within a magic circle while practicing their magic or witchcraft.

Mrs. Crowley: But this onyx cone is so different, it doesn't suggest anything protective, it is so hard and cold.

Dr. Jung: The quality of the magic circle is that one cannot just walk through it, it is hard like stone on the outside; one is arrested by it and will be destroyed if one steps over it, also it is made to keep out ghosts. So it is like a thick wall, nothing can come out of it and nothing can go in.

Mr. Baumann: If a patient is seeking emotions, are you always sure that there will be some gold left?

Dr. Jung: You should not conclude from my remark that a series of emotions necessarily mean gold, it may be the burning up of mere rubbish; and that may burn for a whole lifetime, with nothing coming out of it because it is not done within the magic circle. You see, the magic circle is really a circle of consciousness. It means: I know what I am doing. But there are emotions where people do not know what they are doing, and those are perfectly useless, simply waste; sure enough, there are any number of emotions that never produce a grain of gold.

Mrs. Crowley: But in the vision she does not know she is in a magic circle.

Dr. Jung: Ah well, this is only a vision, this is not actual life, we should not mix it up. In her actual life this woman probably underwent a series of emotions and it is by no means sure that they were within the magic circle. This vision has the purpose of teaching her that it is a sort of magic procedure, as you might have a dream telling you that what you were experiencing was not that you were losing your mind, but that you

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were undergoing an initiation. Such dreams are frequent, and when you know that it is not mere madness but an initiation, you know you are within the circle, and then it has value. As soon as an insane person has enough consciousness to learn what these things mean, he is saved, then he gets at the pure gold; for he then has an indestructible center which cannot be touched, he is aloof from the destructive scenes which happen round him. I have treated such cases, people who had already been in the lunatic asylum and who were threatened with utter destruction, and I just happened to save them by making them conscious of what they had gone through and were still going through. In that way I made a sort of magic circle of consciousness round them which held them together; they could then look at the things they experienced as objects. That expressed itself in the fact that they could make drawings of certain hallucinations or moods. And then they could say: "Ah, that is the thing which is against me, but I am different from it, I am not dissolved in it; I have that thing here on this paper and I myself have done it." To put it on paper helps them to grasp it, to form a sort of protective circle round themselves, and then they are no longer identical with it. This is the saving process which makes them able to rescue the indestructible substance from the waste of mere conflagration. They hold themselves as if in a magic circle against the destructive influences of emotional fire. You see, the danger of emotions is that they tear you limb from limb, and then they are just waste, but if you can hold yourself steady during the storm, if you know what is happening, even if you only know you are not in your sound senses, you have already won because you have a standpoint over against the senseless destruction.

Mrs. Sigg: Are people who seek emotions trying thus to overcome inertia?

Dr. Jung: It might have that purpose also, but that alone is not a sufficient reason, because if one is inert, one just indulges in it and is inert; one does not seek an emotion just to get rid of the inertia.

Miss Rogers: When a patient feels very emotional and cannot find the cause in outside circumstances, does that have anything to do with this refining process?

Dr. Jung: Whether the emotion is connected with things outside makes no difference. There are emotions which start entirely from within, and others which start apparently from outside causes; sometimes the cause seems to be projected and sometimes it is clearly within, and in the unconscious it makes no difference at all.

Miss de Witt: Is the real sense of all burnt offerings that the impure things should be destroyed and the pure things go up to the gods?

Dr. Jung: Yes, that is the same idea, the burning up of the flesh, or of the vegetable, so that the living spirit shall escape—that which is supposed to be the living substance that causes the flesh to be. The custom of burning the corpse is for that purpose; the man's soul ascends in the smoke to the city of the gods. And is it not a custom with the Bataks to destroy the vessels and implements of the dead, in order that they may ascend with them?

Miss de Witt: I am not quite sure.

Dr. Jung: In certain African tribes, they break up the implements of a dead man for that purpose.

Miss de Witt: They put them on his grave?

Dr. Jung: No, they put them in the open market place, because the corpses are carried into the Bush for the hyenas to take care of. And I think it is in Java, or Sumatra, that they break up the vessels to send after the ghosts. There was the same idea in Egypt; they put those little clay figures of workmen into the grave of the pharaoh in order that their ghosts should continue to work for him in the fields of the next world; and they broke up the tools and implements, so that the ghosts of the tools could be used there.

Miss Hannah: Do you suppose that everybody has this indestructible quality if they could only see it?

Dr. Jung: Oh, I don't know, I am convinced that nature is accustomed to the greatest waste. It is quite possible that certain lives are just nothing, no good, and they have to be tried out again. You must ask God. But as long as we have to deal with human beings, we must assume that everybody has that flame within for which it is worthwhile to live. We are in no way competent to judge about such a matter.

Dr. Schlegel: That is the Christian belief.

Dr. Jung: Yes, but it is not a Buddhist belief, they are much more hesitant, they believe in that long series of incarnations. Buddha himself had about five hundred and seventy incarnations before he became the Buddha. He went through all sorts of existences, because each time the existence was not quite valid. He had to go through the animal state, the state of the grasshopper, and the monkey, for instance, in order to try all varieties of life, until he reached Buddhahood, which is the only form worth living. In the East the idea prevails that life is only relatively valuable, and if destroyed not much has been lost; so they lose their lives more easily than we do.

Now during that sort of alchemistic process, or witchcraft, our patient sees that beside the Indian woman stood a buffalo. It is very curious that a buffalo should attend this alchemistic procedure.

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Mr. Baumann: That is also an animal from the American soil.

Dr. Jung: Yes, it is a typically American animal, so it would represent the instinctual form of libido, a totem animal, as it were. It is as if the idea of the American soil were not sufficiently expressed by the human being, but needed also the typical American instinct as a sort of complement—as if it ought to be there for the sake of completeness. Do you remember any real magical procedure where the animal is present?

Mrs. Fierz: The birth of Christ.

Dr. Jung: That was not supposed to be exactly a magical procedure.

Mrs. Fierz: But without the father!

Dr. Jung: I wouldn't call that just magical.

Mr. Henley: Nearly all the primitive tribes use animals, or skins of animals, in their magical rites. The Indians use snakes.

Dr. Jung: Yes, in many magic rites animals appear, often a black hen or a black dog, black animals denoting the chthonic character of the procedure; and animals are burned in order to feed the gods. So there should be an animal and particularly a totem animal, the representative of the instincts really should be present. You see, in practical psychology, there is always the great and important question for the analyst whether a series of emotions is really correct, whether it is in accordance with the instincts, that is. If it is against the instincts it is all morbid waste, but if the instincts are with it, you know it is all right. Whatever it is, it is along the line, those emotions belong, they are the right food, the correct magic procedure. And instinct is usually represented by an animal—a dog, a horse, an elephant, for instance. In this case a buffalo is there as a sort of exponent indicating that it is correct, the emotion is backed up by the instinct. A very peculiar symbol follows now. She says: "Above them was a wall of snakes." Above that scene where the witchcraft takes place in the presence of the buffalo, that is. Unfortunately, I don't know how that looked exactly, we must just take the words.

Dr. Reichstein: The snake is a great contrast to the lion's head in the vision before. The symbols are now turned round, the snake is above and the fire is below; the fire, which is the energy of the lion's head, is now getting into the idol, everything is reversed.

Dr. Jung: That is right. The snake is always supposed to be underneath; symbolic serpents are representatives of the night, or of the interior of the earth, or the darkness of the deep waters, so they are always down below. And above is the fire, the sun, the radiant substance symbolized by the lion. Now through fire the sun is brought down to earth. The original fire was the prerogative of the gods. Then Prometheus stole that radiance, the sun fire, and gave it to human beings, therefore they could

cheat the gods and make light in the darkness. It must have been a marvellous discovery for them. But they paid for it with the fear of the gods. Now a snake is always a symbol of fear as well as of darkness, and if the lion's head is brought down, the fear is above; that is, when the wall of snakes is above them, the fire or sun must be underneath. So a new sun is made, a radiant idol, and above it are the snakes. But looked at from the outside one sees only a heap of snakes and not the thing that is happening underneath. One encounters this idea in that typical myth, the night sea journey, where the sun hero is swallowed by the whale-dragon, or the great sea serpent, and becomes invisible. And there is the Egyptian myth of the ship of Ra that is encoiled by the serpent Apophis—the ship is caught in the coils of darkness. It begins in the seventh hour of the night and the priests get up and sing hymns to support the hero in his struggle with the dark powers. Finally at sunrise, the hero breaks through the darkness and appears again. You see that is this situation with the snake above and the light below.

The same symbolism might be expressed in a different way. You know, to work down in the pit with that chthonic primitive woman, inducing the fire of emotions, looking for emotions, is a sin against ideals. You think you should not get emotional, for you are then unjust, immoral in a way, particularly when you know that you sought the emotion, made it yourself. You hardly admit it, but you know in the corner of your heart that you brought it about, and then you have a bad conscience and the whole magic procedure seems immoral, as witchcraft is immoral, and you feel rotten. So you have fear above you, you are afraid that the revenge of the gods may strike you, as the sorcerer is always afraid that God can peep in somewhere and disturb his work or kill him. Therefore the many legends like the story of Faust, who eventually is caught in his own magic—his treaty with the devil finally costs him his soul; in the original version—not the one by Goethe—his soul is seized by the devil when the treaty has expired. So even if the philosopher's stone, or the *elixir vitae*, or the gold, is the result of the magic procedure, you feel that it has been gained by an illegal procedure, by immorality; and so that whole process is always under the fear of God, the snake is always above. It is nocturnal, it is the immorality of the night in opposition to the morality of the day. Therefore people are usually afraid of the unconscious because it brings up emotions, and they don't want emotions; it is immoral, one should not have them. Sure enough it is immoral if you consider other people, and you ought to consider other people. Yet if you repress your emotions, you can never get at them to purify them. But the flame is eternal and emo-

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tions are hellfire, so that going through a long period of bad conscience is unavoidable. If you can cope with it, you can cope with yourself; if you cannot cope with it, you avoid yourself, and the gold can never be produced. So much for the snakes. Now she continues:

I heard a distant sound of thunder and saw a great herd of buffalo. As they approached, the onyx pit closed over and the buffalo rushed over the ground where the pit had been and disappeared. I felt afraid and sat down to rest.

What is happening here? That is the end of the vision.

Mr. Baumann: I think it is just a proof that she needs to be in the pit because the instincts come rushing like a herd of buffalo.

Dr. Jung: Yes, it is all to the good that she is in the pit, otherwise she would be trampled to death; here the pit shows its protective quality. And what does the rushing herd of buffalo mean? One buffalo was there before, proving that the whole situation was all right as regards the instincts, but now instinct is rushing over her.

Mr. Baumann: I think instinct came from the outside as a sort of inflation.

Dr. Jung: Well, the point here is that instinct is never individual, it is always legion; whenever you are living according to the instincts you get into the collective, you cannot help it because instinct is collective. Yet if you don't live that instinct, your life is wasted; so when you live with instinct you are all right, yet you are collective. That she is taking a stand against instinct is, in a way, the reason why the buffalo are rushing over her. One can say it is a sin against instinct when you assume a position that is conscious and cultural, and therefore she is attacked; the attempt at individuation brings about the onslaught of instinct. That magic rite provokes the buffalo, and where there was one buffalo there is now a herd of them. If you live with instinct you have instinct all over you; it is characteristic that it has the quality of spontaneous reaction, that it either works and goes the whole hog, or it does not work at all. So if you touch upon instinct you are in the devil's claws; it easily runs away with you, and then you are just a piece of the collective and are under the collective law. And woe unto you, because you are then dismembered by Titanic forces and your attempt at individuation means nothing. But if you succeed in hiding in that magic pit, the onrush of the collective can pass you by, you are protected. The symbolism is very clear, but the question is, how do you bring it down to practical psychology?

Mrs. Fierz: Does not the difference lie in being inside or outside the magic circle? One buffalo is inside the magic circle.

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Dr. Jung: It is just present and that is quite immaterial; it is merely a sort of hieroglyphic exponent.

Mrs. Schlegel: One should not identify with instinct.

Dr. Jung: One should not, but in living with instinct, it gets you. The point is that when you are living in a series of emotions which are on the right line, you just glide along with your instincts and find it very easy. Despite the fact that it is disagreeable, you cannot help yourself, it works like a drug, you fall into them again and again, it becomes a sort of habit. For instance, one teaches people with great difficulty in analysis that they should say what they think, and afterwards they can't stop, they speak only the truth and get in wrong with everybody. They go from one pitfall to another naturally, for if you cannot control your thought and speech you will be in hot water in no time; they naively babble along and say the most outrageous things, and the devil helps them. They pride themselves that they have learned to be quite honest and sincere, they think it is analytical wisdom, but it is simply the worst gossip in the world. That is one example of the way instinct catches you. And so you are swept along by emotions, always with the impression that you are doing your level best; you do not realize that low-down instinct has simply carried you away and finally landed you in the mudhole where that kind of thing ends. Well, if you meditate upon that you will surely get some results, a most fruitful thing.

LECTURE VIII

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Dr. Jung:

Here is a question by Mrs. Rey: "From the viewpoint of the student, it frequently feels as if one's instincts were divided for and against a given experience; won't you please explain this?"

I am afraid I cannot explain it; it just is so. It is as if you asked me to explain why there were elephants. I don't know. It is a fact that instincts are divided against each other. You see, our basic nature is not a oneness; it is, you could almost say, a multitude of the most contradictory instincts or impulses. The very basis of our nature is the pairs of opposites, and pairs of opposites are instinctive, they are just spontaneous facts. Of course, we can explain why they must be: there would be no energy, no libido, without the pairs of opposites. It is indisputable that there must be a potential and that can only be where there are opposites, without high and low it is perfectly obvious that no water can run. So the idea of the pairs of opposites is simply a philosophic formulation of the fact that the instincts are divided against each other; there is absolutely no biological situation where those opposing instincts are not operating.

One sees it even in the case of the [contraction] of the muscles—it is the basic fact of the so-called antagonistic enervation. For instance, to extend your arm seems like a simple motion characterized by oneness of purpose, but that is by no means true, because in the same movement by which you extend your arm, you also enervate your flexor muscles. Or if you bend your arm, you feel at the same time your biceps getting contracted on account of that antagonistic principle. This principle of antagonistic enervation is valid throughout the whole of our nature; the structure of the body is built upon it, and the idea of the pairs of opposites is simply another formulation of this fact. The instincts are also built upon the fact of opposites; there are always the counter instincts, at the moment of supreme joy one wants to die, and so on. Therefore the

French have that proverb: *Les extrêmes se touchent*,¹ for the counter instinct is always right there. And therefore the law of *enantiodromia*: when a thing comes to a certain culmination, it won't stay there; the culmination turns over into its own opposite, like the course of the sun, like day and night.

Now Mrs. Rey asks: "In such a case could it be that automatic oppose instinctive processes?" They are exactly the same, automatic processes are instinctive processes. A certain automatic functioning is characteristic of instinct.

The next question is by Mrs. Crowley: "Do instincts themselves go through a transforming process in relation to the individual? Or was the situation where the lady of our visions sought shelter from the buffalo in the pit characteristic of the relationship between instincts and the emotions, which you emphasized last week? Would you say that the Eastern attitude was an attempt to make consciousness the guide of instincts, and the Western way to use instincts as a sort of fuel for consciousness?"

To the first question I would say that instincts in themselves do not undergo a transformation, they remain what they always were, their basis will be always the same. People who think that they can sublimate themselves until they become volatile substance commit a great error. You will remain what you are in that respect, there is simply no ghost of a chance that your body and its forces will ever become different, except through age. Age is the only factor that really can change the functioning of your instincts or the condition of your body. Of course you can drug yourself, or poison yourself, but if the body functions normally, it will remain practically the same and its instincts too; there is no such thing as sublimation.

Yet there *seems* to be a transformation, and all the symbols we have dealt with in this series of visions point to such a transforming process. But this is something like the transformation of rock that contains gold in very fine distribution. You don't see the gold in the rock, you see only the stone, but if you treat the rock with different chemicals, if you destroy it as it is completely, change its form altogether, you are able to extract gold from it, and you call this procedure chemical transformation, the original stuff having now become gold. Well, you get several grains of gold out of a big lump of rock, but they are by no means the whole rock, that still exists, though it is now only a heap of ashes or oxide. It has changed its condition, yes, but the matter which once contained the gold is still all there, only you have now *separated* the gold

¹ "The extremes meet."

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from the original substance; naturally something has happened yet nothing has really disappeared. So the original unconscious primitive condition of man is a sort of rock that contains gold, and if you put that body through a chemical—or in this case psychological—treatment, the rock will yield the gold; that is an analogy for the so-called transformation of instincts. You simply separate certain instincts that were contained in the original unconscious, you lift them up into consciousness, and so you naturally change the original condition of the primitive man—he becomes conscious; consciousness is the gold that has been contained in the unconscious, but so distributed that it was invisible.

There is a lot of gold in the unconscious of primitive man; his unconscious is different from ours, and it shows far more signs of vitality. Our unconscious still occasionally behaves in the same way, but only when we are as unconscious as primitive man remains continuously. Through the process of civilization you slowly bring out all the gold and other precious metals that were contained in the original unconsciousness; the philosopher's stone, the diamond, the gold, the *elixir vitae*, the fluid that makes you immortal, etc., all these are symbols for the various substances extracted from that rock of original unconsciousness. Through that process things surely change, but if you make a solution of the gold and pour it into the heap of ashes, in time it will again form a rock as before. So if you allow your conscious to be dissolved, you will create again the original unconsciousness, because everything is there. In this respect we have not transformed the instincts, we have only taken out of them something which they contained. For instinct is the unconscious mental functioning of man, in which there are possibilities of extracting the gold of consciousness.

The next question is very involved. Mrs. Crowley asks about the situation characteristic of the relationship between the instincts and emotions.

Mrs. Crowley: You spoke last week of emotions being only useful when together with the instincts, and I wondered whether being sheltered from them in the pit would be considered a negative aspect towards the instincts.

Dr. Jung: You can never extract the gold if you don't shelter yourself against the instincts. To extract a chemical body, you must put it into a retort, sever its connection with nature. If you leave the rock in its geological strata, in its natural continuity, you will never get at the gold; you must break it out of its continuity, pound it up, and put the pieces into the retort for the chemical procedure to take place. And so to create consciousness you must create a shelter from the onslaught of the un-

conscious; otherwise you will be dissolved in unconsciousness. Therefore the very first thing you learn in analysis is to make a difference between yourself and emotions. If you cannot make that difference you are their prey, you are all the time a wild animal, simply dissolved in unconsciousness. You must first seek that place where you are safe from them, so that you can say: I am here and that is my emotion. Then you are beyond *manipura*, you are in *anahata*, the center above the diaphragm in the Tantric yoga system, and there you have the first glimpse of the *Purusha*. You may have an emotion but you are not the emotion; there is an emotion about you, but you are not identical with it. One of the first results of analysis, as I said, is that one learns this, not mentally but by heart—one tries to carry it out. That corresponds to what the chemist does in trying to extract the gold from its chemical concatenation.

Mrs. Crowley's second question is: "Would you say that the Eastern attitude was an attempt to make consciousness the guide of instincts, and the Western to use instincts as a sort of fuel for consciousness?" I would say that the Eastern attitude was not an attempt to make consciousness the guide of instincts, but the opposite, to make instincts the guide of consciousness. The great asset of the East is that they are based upon instinct. We are always trying to make consciousness the guide of instincts, to say what is good for us, what one ought to do for the instincts. We think the best use one can make of an erotic excitement is to play the piano, or get interested in a charity, to transform one's sexuality into Christian love. This is what we do in the West, but it is just what they do not do in the East. Everything is clearly based upon the instincts there, particularly in China. That is just the difference.

You can say that the Western point of view is to be on top, to *use* instincts, not only to guide them wisely by consciousness, but also to use them as a sort of fuel for consciousness. We try to exhaust instincts and instinctual powers for the increase of consciousness. For instance, we not only play the piano but we also *learn* to play the piano, and we read books and go to lectures with our sexuality, and by these means we increase our consciousness. To our Western minds this is very wise counsel as to what to do with the instincts. But this is all due to our extraordinary hubris; we think consciousness is all, and will power is all. The proverb: "Where there is a will there's a way" shows this crazy hubris of our Western attitude; we think we can prescribe a way to nature. The Eastern point of view is that the way of nature is the only way, what they call in China the ordinances of heaven, or the harmony between heaven and earth. They are too much on that side as we are too much on the other. The truth lies between. The question to which Mrs. Rey alluded, for in-

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stance, the fact of the contradiction of instinct, forces us to use consciousness. For if we are left to the play of instincts we are simply left to the unconscious, to the eternal *enantiodromia*, the pairs of opposites, clashes and unaccountable changes—that is the way our life would roll on. We need consciousness in order to create at least a trace of civilization.

We show our knowledge of danger in that respect in our punctilious politeness; we greet each other in order to assure one another that we have quite friendly intentions. The moment somebody we know does not greet us, we assume that there is a hostile tendency behind it, we are grieved and assume that something must be wrong; therefore—particularly on the Continent—we are so careful about handshaking. "He didn't even shake hands with me" means that he didn't show his hand, he held it behind his back and might have a gun or a knife in it. Or if he kept his hand in his pocket it would mean: "Go to hell, you don't know whether I have a gun in my pocket." Both hands must be shown. In America you are by no means so polite as we are because you are far more optimistic about your neighbor's intentions. The Eastern greeting is to bow and raise both hands, meaning: "I have no weapons," it is quite clear.

The primitive man is terribly afraid that a sudden emotion might burst out and sweep him off his feet. He is far more violent than we are, so he is more polite; he is exceedingly particular in that respect. When two armed men of different tribes meet in the wilderness, they have absolutely no hostile intentions because they are profoundly afraid of each other, they stand still at a great distance. As you are very wise to do when you see a wild animal of whose intentions you are not aware; every animal stands still and observes, and then decides. So if those armed men stand still, they show their hand, they are not going to attack—it is always a kind of assurance that they have friendly intentions. Then they slowly approach each other and put down their weapons, which takes a long time, and then they move away from their weapons and sit down at a distance of about six yards, and begin to speak in a soft low voice, because raising the voice means that there is fire in the roof, danger. In the palavers they always talk in a low voice and in a sitting position. If you are sitting down quietly you are supposed to be reasonable, while if you stand up one never knows when you are going to jump. The moment you get up and raise your voice, slaves come along with their whips and beat you down; otherwise there would be bloodshed. There is always the danger that they will lose their heads and fall into an emotion; they are still so close to the unconscious that their contradictory and paradoxical instincts might get hold of them; they themselves are terribly afraid of it and try by every means to liberate themselves from their emotions.

That is why we need and are grateful for consciousness, why consciousness is gold. A person having no consciousness, who is only emotional, is a public danger, one never knows what next; but if he can inform people that he is in a bad mood and not to come anywhere near him, they are grateful for the warning and can stay away. In the man who can say: "I am angry and dangerous," you know there is a superior being who realizes what that other fellow is up to, and might interfere—he might say, "Now don't do that." Otherwise people are simply left to the fear of dealing with something utterly unaccountable. We should not undervalue consciousness. We have to be critical of it only because we make too much of this power, and so we deviate from nature and have to pay for it. For the moment we think we can make use of instincts, that we can guide them, tell them what they ought to do, we commit the crime of idiocy.

Now Miss de Witt asks: "You said the animal part is necessary as a completion of the spiritual. Is that why the black poodle appears to Faust when he calls the devil? And is that why there are lizards, snakes, toads, etc., in the witch's cauldron in *Macbeth*?" Well, it is just an opposition, a pair of opposites; inasmuch as something spiritual exists there is something animal. Miss de Witt really answers her own question when she mentions the black poodle in *Faust*, you remember the devil disguised himself in that form. She also suggests the lizards and snakes and toads in the witch's cauldron in *Macbeth* as an example. But where is the spirit there? You only have the animal counterpart.

Miss de Witt: In the spirit of prophecy.

Dr. Jung: That is perfectly true, that is the spirit in the animal kingdom, animals can prophesy.

Miss de Witt: The witches also prophesy, they know the future.

Dr. Jung: Ah, yes, to that extent they are spiritual, they also can prophesy. Have you ever seen animals that could prophesy the future?

Miss de Witt: They prophesy the weather.

Mrs. Fierz: They know death beforehand.

Remark: And fire and shipwrecks.

Dr. Jung: Yes, and earthquakes and storms they know ahead in a miraculous way.

Mr. Allemann: And the seasons.

Dr. Jung: Well, the seasons would be more habit, but they can foresee events that are not in the regular order of things. That is the spiritual in the animal, as Faust would represent something like the spirit and the poodle would be the corresponding animal part. One sees the Western attitude to instinct in that famous verse when the poodle appears to Faust, and he says:

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*Dem Hunde wenn er gut gezogen,
Wird selbst ein weisen Mann gewogen.*

This means that a wise man feels friendly to a dog that is well bred, that has manners. That is the attitude of our Western consciousness: we are always above, we think we must educate nature and give it manners; we condescend to nature. But when Faust touched the poodle, he only just escaped; it was a very close call, the devil almost caught hold of him. In the original legend he did catch him. That animals have the gift of prophecy is by no means just a mystical belief, it is a fact. This is the recognition of the spirit in the animal, and you can carry that hypothesis further; Miss de Witt asks whether animals can be parts of our own psychology, so I will tell you the case of a man I knew years ago.

He was not my patient, but a colleague who had had the misfortune to go stark mad, he had been in a lunatic asylum with an attack of schizophrenia. I met him quite accidentally, not knowing his past, and he told me that he had had such an attack but was now entirely cured. I was a bit suspicious and asked him about all the details of his disease in order to see whether he was really cured, whether he had insight enough to know if a thing were true or not. He told me that the thing that had troubled him particularly during his illness was that he had been constantly visited by mice. I thought this was quite possible, because in lunatic asylums there are always a lot of mice; the lunatics leave bread crumbs and other things about which attract them, so we always kept cats in our clinic. But he said he noticed that these mice did not behave naturally. He described them as doing all sorts of impossible things, so he thought they were sort of experimental mice that had been trained by the director in his laboratory to make tests on the patients, to see how they would react; he said he himself had been observed by the doctors who used invisible rays to see his reactions. I said: "But you do not really believe that?" "Oh no, I know now that the mice only did what ordinary mice would do, but I must say that there was one mouse who really behaved in a most extraordinary way." I asked if he was absolutely certain that this one mouse was not a doctor mouse, and in that sense of the word he was really certain that one mouse behaved in an uncanny way. Of course that was a remnant of his disease. And now suppose you were in an ordinary frame of mind and were just thinking of a certain book, when a mouse entered your room and ran up and settled on that very book. Would you assume that it behaved as if it were part of your psychology? Would that be possible?

Answer: Yes.

Dr. Jung: Now who is for and who is against this idea? Well, the majority of so-called educated people believe that this lunatic was quite right in his assumption, and I must confess I am with the majority. I think that under certain conditions, animals behave as if they were parts of human psychology.

Miss Hannah: Dogs do.

Dr. Jung: Ah yes, because they are always in the atmosphere of man, so it is more possible that they should be affected by them, particularly when they have a good rapport with the master or with a situation. But I do know other cases where dogs have behaved in a very inexplicable way, that is true; also creatures that are not domesticated, a beetle or a bird or a fox, for example. Primitives are absolutely convinced of the fact that animals do things which only human beings are supposed to do, and I have met a number of educated people who were deeply convinced of this fact that animals act at times as if they were parts of our psychology.

Professor Wilhelm told me of a case that made a tremendous impression on him when he was in China. He heard of a girl who was possessed by a fox spirit. Now a fox spirit is a sort of witchlike spirit, it is a traditional idea that such fox spirits were the equivalent of witches; they are able to revive the dead body of a woman, for instance, to bring her back into life. There is a Chinese love story where a man falls in love with a fox woman. And Garnett's *Lady into Fox*² contains the same idea, that woman was a fox spirit. Now that a Chinese girl was supposed to be possessed by a fox spirit would not in itself have been an occasion for Wilhelm to investigate the case, because he knew that the attacks of any hysterical individual would have been explained in the same way, but the curious fact was that in this case the fox spirit was visible, it came almost every day and one could see it, so everybody told him. So finally he went to that village and as he approached, he really saw a fox upon the wall of the courtyard near the house. He went up and waved his stick at it, but the fox stayed quietly on the wall, and only when he came quite near did it walk slowly along the wall and disappear. It was a real fox, and whenever it approached, the girl in the house had hysterical attacks. This is an almost unbelievable story, but Professor Wilhelm was quite firm in saying that he himself had seen it. It confirms absolutely what primitives say, that certain individuals have a connection with certain animals, either a friendly or a hostile connection. Such experiences are really the basis for the totemic beliefs.

² David Garnett (1892-1976), English author of *Lady Into Fox* (London, 1923).

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Mr. Henley: The nervous cat fear, the actual psychological reaction to an unseen cat by certain women, is a very good example of that.

Dr. Jung: It is characteristic of women that they are afraid of cats.

Mr. Henley: I mean where the two are invisible to each other. I have actually seen such cases.

Dr. Jung: That is like animals' premonitions; they behave very queerly when an earthquake or a thunderstorm is coming. I could tell you a lot of recognized facts.

Now Miss de Witt asks me how animals, that usually cannot be domesticated, can nevertheless occasionally live with man; she mentions the case of a man in Java who had a poisonous snake and a grown-up tiger as domestic pets. That is very unusual, but I know another case of a rather big boa constrictor that was kept in a private house in England. Once in the night it escaped and disappeared, but after about a fortnight it came back and the man took a snapshot of it as it was crawling up the steps; the snake apparently had a rapport with him like a dog or cat. Also tigers and bears can establish a positive relation to man. I think it is quite possible, on account of that peculiar *participation mystique* which may exist between a man and an animal. Don't forget that the animal is living in the same unconsciousness as we, to a certain extent we are in the same psychical world as animals. Herodotus speaks of "man and the other animals." And primitive man never assumes that he is the highest form of animal; the elephant and the boa constrictor—or the python—and the lion are all higher, and then comes man, and then the apes, and so on, which simply expresses the fact that in relatively primitive circumstances man is still aware of his *participation mystique* with animals. Inasmuch as *participation mystique* is possible among human beings, it is also quite possible among animals. So when two people have a certain thought at the same moment it is *participation mystique*, or parallelism, synchronicity; and, likewise, you may think a certain thing and then the dog does it, as if he had been aware of your thoughts.

Such things happen not only with animals, they can also happen with inanimate objects; facts or events occur in accordance with your fantasy. For example, a certain thought comes into your head quite suddenly and when the newspaper appears, there it is printed. Or you come across a very rare word or name, and the same day you see it in a book which you have had in your library all the time. These things happen constantly. There is a book by a very learned zoologist named Kammerer, a professor in Vienna, which is called *Das Gesetz der Serie*,³ the law

³ Paul Kammerer, *Das Gesetz der Serie* (Stuttgart and Berlin, 1919). Jung mentions him

of the series. He gives numerous very striking examples of the parallelism of events, synchronicity. He is inclined to believe that things even *prefer* to happen in a series, an idea that is quite beyond the law of causality, and he substantiates his point of view by a number of most remarkable examples. You see that is simply the expression of the fact that the collective unconscious is one; there is no such thing as *my* collective unconscious, it is all inclusive. And moreover it is, one could say, the psychic counterpart of the outside world; what you see outside in your surroundings is also the collective unconscious seen from without. You may see the collective unconscious within, as if it were in yourself, but you may also see it outside—in outer happenings. So in what you call your own unconscious you know something of the general condition, and that explains why man has at times so-called supernormal perception or knowledge. No wonder that animals have the same.

We must now go on with our text, where the problem of the instincts was represented by the symbol of the herd of buffalo rushing over the pit. This describes a condition in which a certain place of safety is reached, a defense against the emotional forces, which are of course practically the same as instinctual forces—a chaotic multitude of impulses, emotions, and fears. Now after reaching such a place of safety, it is inevitable by the law of *enantiodromia* that there must be a change, for it makes no sense to hide in a protected place when there is no danger. To have reached safety is almost a provocation, as if you had left the field free for the onslaught; having retired within your walls, the attack can take place. That theme is the beginning of the next vision. It is called "The Market Place." What would you expect that to be in a general way?

Mr. Baumann: It is a symbol of extreme collectivity.

Dr. Jung: Exactly. The market place is the symbol of the crowd *par excellence*. Our patient says:

The herd of buffalo thundered by leaving a great cloud of dust. In the dust were many small snakes with the tails of fishes. In their mouths they held germs. A great mist arose, I could find no way to go beyond.

The onrush of the instincts leaves a cloud of dust, which is like a great mist. What does a mist or a cloud of dust mean psychologically?

Mrs. Baumann: Things are not clear, there is confusion.

and this book in "Synchronicity: An Acausal Connecting Principle" (1952), CW 8, pars. 825n, and 840n.

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Dr. Jung: Yes, blurred, no clear outlines, therefore it is characteristic of a state of semiconsciousness. You know when you have undergone the onslaught of a powerful emotion, you are left dazed or only half conscious. Why is that so?

Mrs. Fierz: It is a lack of energy.

Dr. Jung: Partially that, because a great deal of energy has been wasted, but even in a state of great weakness one can be fully conscious. The unavoidable consequence of an onslaught of emotion is that one is swept under by the unconscious, a wave of emotion is always a wave of the collective unconscious. One is first submerged and afterwards one is left standing with half one's body in the water. Our patient then discovers that in that cloud of dust, which represents the dazed feeling, are many small snakes with the tails of fishes. What does that mean?

Mrs. Baumann: You spoke of the snakes last time as meaning fear, and the fishes would mean that her fears are half in the unconscious too.

Dr. Jung: Yes, in the vision before there was a wall of snakes above her, and now apparently these small snakes are in the air, in that cloud of dust. That they are not ordinary snakes is shown by the fact that they have fishes' tails, which, as Mrs. Baumann says, would mean half-unconscious fears. As fishes' tails belong to the water, that would refer to the wave of the collective unconscious which has brought up its contents, consisting of animals that are half terrestrial and half fishes; they are half-conscious fears, indistinct. In their mouths they hold germs, and it is obvious from the later text that these are germs of plants. What about that?

Mr. Henley: There is a possibility of life.

Dr. Jung: Besides the fact of fear, there is the possibility of new life arising from these unconscious contents. So we have three attributes, the fishes' tails, the snake's body, and the germs they bring. Holding the germs in their mouths is like the little olive branch brought by the dove that Noah sent out from his ark. After the great flood comes the animal that brings the symbol of hope or expectation, the hope of land where plants will grow. She continues: "I walked around the circle of rock feeling for a way of escape. There was none." There is apparently no way out of the locality in which she finds herself. That refers to the pit of onyx, and a little later in the vision it becomes obvious that that is in the center of the circle of rocks. So it is really a mandala in which she is enclosed, almost as if she were a prisoner in it; that place of safety seems to be at the same time a prison from which she cannot escape. As long as she is in that prison she is safe from the buffalo, but as soon as she tries to get out of it the danger begins.

SPRING TERM

At last I came to an iron gate which was shut. It would not open.
The mist cleared away and I saw that the rocks had become green.

Green denotes life, hope again, the plants begin to grow. It is only an allusion, but the mist has cleared away and the situation looks more hopeful because she has discovered a way out, an iron gate. That means that she can leave this condition provided she has the key to the gate. "In the center of the circle where the pit of onyx had been grew a palm tree." So we were right in the assumption that those germs were not destructive, but germs of life by which the rocks had become green. And what about the palm tree growing in the center?

Mrs. Fierz: It is a movement upward.

Dr. Jung: She has somehow gotten out of the pit. The pit, the depression, vanishes and instead of that hole there is now a tree. But how can the pit transform into a tree?

Mr. Henley: The pit and its contents have gone over to their opposite, the spiritual side.

Dr. Jung: Yes, the tree would be in every respect the opposite of the pit of onyx. Onyx is as dead as any inanimate thing can be; moreover the pit is hollow, while the tree branches out and fills space, it rises in the air, it is alive. So this is an *enantiodromia* again: instead of the dead hole, like a grave, there is life; it is as if something had been in that pit just in order to make roots and to grow. How do you explain this change?

Mrs. Baumann: The yoga tree has grown up.

Dr. Jung: Oh yes, but how do you explain that this tree grows at all? Something must have happened.

Dr. Schlegel: Is it the effect of the buffalo perhaps?

Dr. Jung: I should say that that was not in vain.

Dr. Reichstein: There has been a union between matter and spirit, one could say between a living person and the dead matter of the pit. One could call it a tomb. And out of this union comes new life, it is like a child coming out of her.

Dr. Jung: Exactly, that onyx pit is the crater of rebirth. She performed a magic ceremonial in it—holding the figure in the fire—and in that way she herself, or something in her, is transformed; it is no longer a pit or a grave, it now lives. Yet it is not the life of the warm-blooded animal, it is not a human life, it is plant life. That is an irrational compromise, one could call it, between the absolutely alive warm-blooded animal and the absolutely dead thing, the onyx; between the two is the plant, the spirit, the result of this strange union. But the herd of buffalo thundering over

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the pit must also be a part of the transformation mystery. What would be the effect of that?

Mrs. Schlegel: It is an afflux of new power, and she did not identify with it.

Dr. Jung: Well yes, but one could not call it just an afflux of power, because no additional power is given by it. It is more a test to see whether the pit is really a safe place. The fact that these emotions can assail the place of safety without destroying it is an asset, it makes the thing real. So it has a sort of magic effect, as if a primitive said: "Let the buffalo walk over it to try out its strength." If a herd of buffalo can go over a bridge without breaking it down, one knows that it is safe, it will hold.

There are many primitive fertility rites where walking over a thing is supposed to make it strong or to fertilize it. Dancing is part of the fertility rites and in some of them they belabor the earth, they work it with their heels; it is a sort of impregnation of the earth with human libido, the earth is beaten or trodden upon in order to put themselves into it. The same idea is expressed in the old Germanic custom of cohabitating in the field; in the spring the peasant goes out into the field at night with his wife, and by that cohabitation the fields are fertilized. So the herd of buffalo had a sort of magic effect in that they test the safety of the place; it has gained prestige, medicine power, by virtue of the ability to withstand the instincts. As the sword that has killed has thereby secured prestige; it is a man-killer, it is now different from any other sword, it has beaten or stabbed an enemy to death and has become a mana sword; one can be sure it will kill again.

Therefore this is a magic pit—the onslaught of the buffalo has given it a particular prestige, and what seemed to be a grave or a prison transforms into a tree. The movement, the mood, is no longer depressive, a sinking condition, becoming slowly black; it is now rising. These movements are also expressed in the dance, the collapsing and then the coming up and unfolding. The original roots of all language were expressions of such movements. Language is also a sort of motor phenomenon, speech is a dance; you imitate the movements of nature as you imitate the noises of nature. So the primordial roots for such concepts as shining, or rising, or welling up, are very similar; if you want to inform yourself about this, you can find a lot of examples of the etymology of words in my *Psychology of the Unconscious*. For instance, the root word *ba*, which has just that meaning, is the positive word that describes a movement like the unfolding of the peacock's tail. When the visions of our patient began to unfold, in the very beginning, there was one of the

peacock unfolding his tail. It is just that hopeful movement, extension, expansion, as when your lungs fill with air, when your heart breathes freely, when you can move, when you embrace space. And the other mood is the collapse, the dragon, coldness, darkness, sinking down into a pit. That expresses itself also in many speech metaphors. One says in a painful situation: "I could have sunk into the ground." Or when one is ashamed of something: "I wanted to hide in a mouse hole." The collapsing movement is also expressed by typical root words.

Now the palm tree stands in the center of that rock wall, so it reminds one at once of the tree growing in the center of the mandala, and that always symbolizes the development which takes place in stages, moving up in a sort of spiral. It is the yoga tree, whose first shoot is the green leaf or the bud in *muladhara*, or Shiva in the dormant condition. This is an entirely different psychological experience. We are used to the psychology of the warm-blooded animals but we are not used to the psychology of the plant. Yet it is a strange fact that spiritual development, the impersonal life of man, the life beyond his personal psychology, is symbolized by plant life. And this kind of life must follow other laws, or it has its own particular laws, which are quite different from the mentality of the personal warm-blooded life.

Mrs. Baumann: I was just wondering why specially a palm tree? Would that emphasize peace in contrast to the stampede?

Dr. Jung: Yes, but that is not so important as the fact that the palm tree is a very perfect symbol of the root *ba*; the leaves have a movement like a fountain, and like the peacock's tail. Therefore the palm tree is often chosen to symbolize the expansion of life. She goes on:

I went toward it and found at the foot of the tree a small image. I took it and hurled it against the gate. The gate swung open.

Now what has she found?

Dr. Reichstein: The Mexican image.

Dr. Jung: It is probably again some such primitive image, but we should know what it means and whether we have any parallels.

Mr. Baumann: Roots are a means of opening doors.

Mr. Allemann: That is the *Alraun*.

Dr. Jung: Yes. In English it is the mandrake or the mandragora, and the root often has a forked shape like a badly drawn little man, it is quite irregular. There are still old specimens in museums which were used for magic purposes. There is a particular legend about that. The mandrake is supposed to be the connection of dead matter with the living man, without the intermediary of a woman. The story is that when a man is

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hanged, his semen drops down under the gallows and impregnates the earth, and in that place grows the mandrake, which is half plant and half human. Now if anyone pulls up that mandrake in the night of the new moon, it gives such a hellish shriek that the person dies of sheer terror, so nobody dares to pull that root out of the ground. Instead, they take a black dog, fasten its tail to the root, and then offer it a piece of bread, having first stopped up their ears with cotton wool. Of course the dog leaps at the bread and out comes the mandrake with a terrific shriek, and the dog dies. But they have not heard it so they can take it. It is also called the *Springwurzel*, the root that makes all doors and locks spring open. It grows under the gallows tree, and is the child of the magic intercourse between the dying man and the earth, inanimate matter.

Now this image is also found under the tree, and here is a very peculiar analogy. What I have described to you of the *Abraun*—that it opens locked doors—is the negative aspect of a very positive thing, for at the root of the tree is found the hero child, the savior child, the great treasure, or at least the snake or dragon that guards the treasure. In the legend of the Buddha it is the sacred *boddhi* tree that bends its branches down over Maya when she brings forth the Buddha. The same image is in Spitteler's *Prometheus*,⁴ where the shepherd boy hides his jewel under the nut tree and its branches bend down to guard it. All these are parallels for this image at the foot of the tree. Now what is it? Either in its negative or its positive aspect? What is this *Springwurzel*?⁵ What is the jewel that opens gates, that helps this woman to leave the magic circle, showing her that it is by no means a prison?

Mrs. Sigg: The symbol.

Dr. Jung: Yes, but that is too vague. Perhaps you can find some other analogy in Tantrism, which always gives us a chance to formulate such things.

Mrs. Crowley: Would it not be a sort of *anahata* attitude?

Dr. Jung: One thinks of the *anahata* attitude as being free from emotions, but would one be free from emotions in that circle? You see it is not freedom *in* the emotions, it is away from the emotions; you gain your freedom by incarcerating yourself in a pit. But this little magic figure is the way to unconditioned freedom.

Mrs. Baumann: The jewel and the child are symbols for the Self.

⁴ See above, 12 Nov. 1930, n. 2. In *Psychological Types* (CW 6, pars. 275–326, 434–37, 448–60), Jung discusses Spitteler as an example of an introverted type and his book, *Prometheus and Epimetheus: A Prose Epic* (orig. 1880–81; tr. James Muirhead, London, 1931), as the conflict between introversion (Prometheus) and extraversion (Epimetheus).

⁵ Mandrake.

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Dr. Jung: Yes, they symbolize the Self or the *Purusha*. Now to what extent would that mean freedom?

Mrs. Baumann: It is detachment from collectivity in a certain way.

Dr. Jung: The point is not to be detached from collectivity or from emotions. It means being in collectivity, having emotions, and *yet* being free.

Mrs. Baumann: It is an indestructible center, and that gives freedom.

Dr. Jung: Yes, but how is it psychologically possible that the Self can give freedom?

Mr. Allemann: Because one is no longer identical with the emotions.

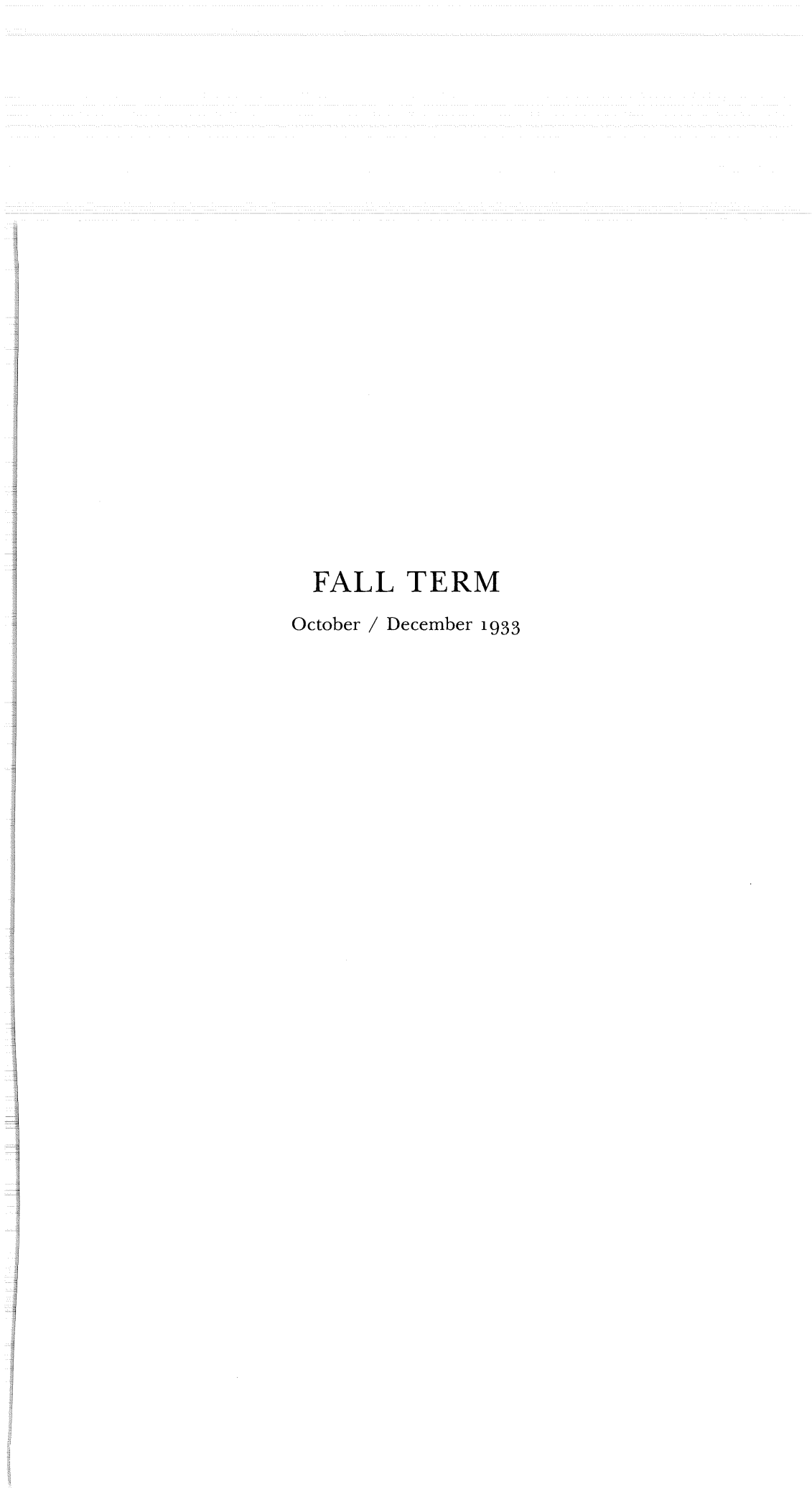
Dr. Jung: Ah yes, but that is freedom from emotions; we want to know how you can live *with* emotions.

Mr. Allemann: Freedom to live emotions without identifying with them.

Dr. Jung: But how is that possible for the Self?

Dr. Bahadurji: Because the Self is freedom, and freedom is the Self.

Dr. Jung: Well, the inherent idea of the Self being freedom is that the Self comes to life in the detachment from the emotions, and shows its freedom by being undisturbed by emotions. So the Self means a sort of impersonal condition which enables you to be not only detached from emotions but to be emotional, to be unaffected within the turmoil. It means that you are always conscious of your own identity and know that you can never be other than yourself. You can never lose yourself, you can never be alienated from yourself, because you know that the Self is indestructible; it is always one and the same, it cannot be dissolved nor can it be exchanged for anything else, and thus it enables you to remain the same through all conditions of life. Now this does not mean that, by simply knowing of the idea of the Self, that will all be true, that things really happen like that; this is merely the idea of it, what one says of it. It is perfectly logical and it is quite certain that if things behave accordingly, they will be like that, but it takes a long time and a long education before it comes about. In India it takes the whole yoga training to bring out that identity with oneself which never allows one to exchange oneself for anything else. This interpretation is substantiated by the subsequent text. The next development is that she is leaving the magic circle, and she discovers that beyond the magic circle is New York. She walks into Wall Street and is at once in a most uncomfortable situation, because the skyscrapers are all wobbling about and clashing against each other like the great clashing rocks in the legend, and she has to dodge through that turmoil.



LECTURE I

4 October 1933

Dr. Jung:

In the development of these series of visions, we are at a moment when external events were beginning to have a tremendous influence on our patient. Hitherto she has been in Europe—although not in Zurich the latter part of the time—but then came the return to America, and the approach to her own country caused great mental disturbance. This was because she had gone through a very peculiar mental development in her analysis; she had become conscious of all sorts of strange things which she could not assimilate into her former life, or her former convictions and ideas. In her native land the old ideas began to come up again, and they naturally clashed with those she had acquired in Europe. It is true that there had always been such contents in her unconscious, as there are everywhere, but she had been blissfully unaware of them, so there was no clash. For the contents of the unconscious usually express themselves somehow—in one way or another—and then the individual can be at peace with himself. A person may contain a devil in the unconscious, for instance, an evil part of his personality; then in his vicinity there is someone who *is* that devil, and an unconscious person is much relieved when someone else takes over that role, so that he can believe himself to be perfectly nice and decent. That is the reason why we appreciate detective stories and movies that demonstrate crime and bad people. We love villains, we read the stories of their lives with great interest; we find the life of Al Capone, say, very fascinating, simply because he represents certain contents of our own unconscious. As long as I am in such a condition that a brother or an aunt, or somebody else, represents the devil to me, I can live peacefully, my unconscious is sufficiently expressed. For it does not matter so much to the unconscious by whom it is expressed if it is only expressed, if it only lives; it is almost indifferent to the unconscious whether I am angry with myself or with somebody else.

You see, the unconscious has a history, it is not always the same. At first

it is in an absolutely natural animal-like condition; it is a thing that denies itself, it is a yea and a nay, it is good and bad, light and dark, it is the eternal play of nature that builds up and pulls down. Nature kills every autumn whatever she has created during the year, and in the spring she creates everything all over again. But there is a peculiarly disturbing factor even in the natural unconscious, and that is the germ of the individual, the germ of the Self, like a spark of light, that causes consciousness to be. And when man begins to be conscious he aims at union with the spark of light; he is always doing something which doesn't agree with nature, more and more he disturbs nature, he tries to put nature into a straitjacket. Look at the straight lines through nature: for instance, railways, roads; and woods killed, fields ploughed, certain plants cultivated only in certain places. Nature would never produce such a sight. And what one sees on the surface of the earth, one sees in the soul of the conscious man: things which would never have been abstracted or concentrated together in certain places—all the signs of civilization, things done against nature. It is quite natural that the unconscious should not like that intrusion of consciousness, that it should have a tremendous resistance against it.

There are still traces in primitive man of those original struggles for the existence of consciousness, for the unconscious always tries to wipe out the existing consciousness, to swallow it up again into darkness. The dragon myths, and the flood myths, for example, represent moments in which the darkness has swallowed the light once more. It often happens to the primitive in reality that he loses the little bit of consciousness he has acquired and he is terribly afraid of such a moment. Naturally I don't mean that he faints or actually loses consciousness; it would not be a physiological condition, it is an entirely psychical condition—whether he *acts*, or whether he *is acted*. And it easily happens to any one of us that we do not act through our own volition. Then I cannot say *I do*, but *it is done* through me; something takes possession of me, the very action can take possession of me, and I am afraid of the thing that causes this, because I am the victim of it; it runs away with me. Now against this danger the conscious tries to fortify its acquisition; that spark of light which was once discovered, but which has been there since eternity, is surrounded by means of protection, by all sorts of rules or taboos. The protection of the spark is symbolized in mandalas, for example. And it is to be seen in all the *chakras*, though the *chakras* of the Tantric yoga system express less the protective character than certain conditions. They are pictures of the unfolding—it is the flower motif which always

means the unfolding of a condition—of the spark of light or of consciousness. In the mandalas of Mahayana Buddhism, the Lamaistic mandalas, for instance, the idea of protection is more evident; the spark of light, which is the center, is protected by magic circles, by a circle of fire, by the cloister, and so on; it is fenced in against the desirousness of the world, so the intrusion of things outside is checked. And in our visions we also see the expression of the unfolding and the protection of the spark of light, because the old story of the light and the devouring darkness repeats itself again and again.

On each level of consciousness the ancient mystery of the light and the assault of darkness is repeated, for a new level means an increase of light, and that little increase of light can be attacked by the relative darkness of the state before. To express myself in the terms of the Tantric *chakras*, when one leaves the state of *manipura*, the lower condition, and arrives at *anahata*, the higher condition above the diaphragm, *manipura* then becomes the worst danger to *anahata*; then *manipura*, despite the fact that it is a glowing sun, is the darkness in relation to the strange new light of *anahata*. In *manipura* one's psychology is entirely emotional, with no idea of objectivity, one cannot detach oneself from one's emotions, one *is* the emotion; in *anahata* one can say, "I am in a bad mood," but in *manipura* one is the bad mood, nothing but a bad mood, so that one cannot even admit it. If one tells a person in that condition that he is in a bad mood, he replies: "No, I am *not*!" But in *anahata* he says: "By jove, you are right." And that is the higher condition, that is the difference between *manipura* and *anahata*. Now this higher condition can easily be wiped out by a wave of emotion; therefore anybody who has attained to the state of *anahata* is afraid of whatever could increase his emotions; he avoids people who make him angry and situations which rouse uncontrollable emotions, in order to preserve the state of *anahata*. Then again in advancing from *anahata* up to the next center, *vishuddha*, the recognition that *I* am an active principle is the worst enemy of the higher light, which tells me that the ego is not the thing, *I* am not the observer or the controller of my emotions; then comes the idea that *I* am not, and this is an increase of light over that which says, *I* feel so-and-so—it is a denial of the level that was reached before. I mention these things in order to show you once more that every stage of development is counteracted by the preceding stage, and then the preceding stage acts as if it were the original darkness. The good becomes the enemy of the better. Therefore the myth of St. George killing the dragon is eternal, it is represented on every stage.

In the case of this patient, we have seen that she has gradually built up, through many *pérépéties*¹ and through a long series of peculiar symbols, a figure that in the last vision was symbolized as the Mexican image, the figure of something indestructible. In the vision before she warmed that image in the fire in order to make it strong, to give it active power and the quality of duration. For valuable substances are tested in the fire; whatever stands the fire is indestructible, as gold retains its quality and is not oxidized in the fire. So the fire magic simply means strengthening the idol or the fetish and giving it duration. And in psychology, it means to give the Self, or the spark of light, the quality of duration, to liberate it from the attack of time, for instance, which destroys everything, and to protect it against the influence of destructive emotions, that there may be a certain place in the individual which is out of reach of the fires of *manipura*.

The Self, according to the Tantric yoga, appears for the first time as an active and independent center in *anahata*—there one first beholds the Lord, *Ishvara*, the Self. The text of the Upanishads says: "Smaller than small yet greater than great, he appears in the heart the size of a thumb, yet he covers the whole earth two hand-breadths high." It is an all-enveloping something yet at the same time small. You see that definition of the Self—the spark of light that appears in the condition that is above the emotional condition—shows that the appearing Lord, or the Self, is supposed to have almost passed the human condition and to have attained to the state of duration or eternity, to the complete independence of a divine being. So the next stages in the Tantric yoga transform the center more and more into the *Ishvara*, until the human individual, the ego, entirely disappears. Those are symbolic expressions of the depersonalization of consciousness. In the highest condition consciousness reaches a state where it is absolutely depersonalized, the state expressed by the *ajna* center.

Those different conditions are a series like the series of visions of our patient, only her visions are more or less chaotic, and the condition does not rise continuously; it is as it happens in reality, a rising and a falling, a building up and a destroying; and it is as if, when the waves were rising higher and higher, the destruction was correspondingly worse. But that is unavoidable, because we see in these visions the actual individual making of the center which is presented only abstractly in the *chakras*. The time when the *chakras* were made by the old Indians is long past, so we do not know what individual experiences led up to that system; probably

¹ "wanderings."

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the first terrible battles of the light against darkness were undergone several thousand years before Christ. There are traces of that in the ancient Zoroastrian religion, which demonstrates a time of the most intense struggle against the darkness when it was quite questionable which side would win out. The Zoroastrian *gathas* are supposed to have originated before the earliest attempts at writing, about 4500 B.C., and I should say that what we would call consciousness arose at the time when a sort of writing was invented, when an objective continuity of history through records first came into existence. For it demands a consciousness which is free from emotional conditions, it demands a certain objectivity, for somebody to say: "That is a remarkable event, let us make a record of it." A consciousness which is incapable of passing judgment is not real consciousness; there can be an awareness of being, but it is not what we would call human consciousness. So, as I said, we may date the beginning of consciousness at about the time in which all those very early systems of establishing records arose, and probably that was also the time in which the first ideas of the stages of consciousness, the *chakras*, originated. As a matter of fact we find in Persian Sufism traces of three *chakras* independent of the Hindu system, and the same thing probably existed in the Chinese yoga.

The developments in our visions are parallels, and those among you who were in the last seminar will remember that we had just passed through a moment when the light was threatened, but it was sheltered in the pit of onyx, a particularly hard stone, which would be most protective against the onslaught of that herd of buffalo. The buffalo is the totem animal of North America, so it would represent all the wild instincts let loose upon our patient when going back to the United States. Despite the fact that she has been protected by that pit of onyx, she is not safe there from the dangers of the collective onslaught. She knows that she must expose herself, and you remember that she opened the fatal gate, she came out of the magic circle that had protected her hitherto, and stepped out onto the streets of New York. I want to continue from this point. She opens the fatal gate and walks out and finds herself among the skyscrapers of New York. That means that she leaves the mood in which she has been here, where she lived exclusively for the development of her mental condition, and then comes the need to adapt to the new world, which is her old world but new to her now because it appears to her in an entirely new aspect; it is now intensely hostile because it is so utterly different from her visions, or from the world in which her visions grew. She goes on to say: "Great buildings rose above me, bent over me, towered and swayed and hit with thundering

crashes." What has happened to the skyscrapers? They are obviously not in the right mood.

Dr. Harding: It is another form of the buffalo—the thundering crashes.

Dr. Jung: Ah yes, they behave rather excitedly, but what would that denote?

Miss Howells: An earthquake.

Dr. Jung: It would be an earthquake, if they were not moving all by themselves. What does that mean?

Miss Howells: That they are themselves alive.

Dr. Jung: Exactly. They are like living beings, they are filled with a most unnatural life. Now under what conditions might perfectly dead objects assume a very unnatural life?

Miss Hannah: In mediumistic seances?

Dr. Jung: That is something else. I mean psychologically, when things become uncannily alive.

Miss Taylor: When one is in a temper, things throw themselves about.

Dr. Jung: No, you throw them about! But in a state of fear things often begin to move. When you are walking through a wood in the moonshine and feel afraid, something suddenly seems to move, the trees and the shadows move, things are filled with an uncanny life. Of course in mediumistic seances it goes much further, things really move. To come down from *anahata* to *manipura* and *svadhisthana* plunges one into an emotional condition, and so objects take on life. A man in the *svadhisthana* condition is living in a world that is entirely filled with life, objects walk and speak, they do the most extraordinary things, and in *manipura*, the next center above, the world is far more alive than it is with us in *anahata*. Here the world is almost depleted of life, only the so-called living things move, but even they have a very restricted kind of life. It is not a good life, it is a bad life; in Christianity, the *anahata* religion, the idea was invented that man was very bad, and that is a restriction. Moreover, the Christian idea is that animals have no souls and therefore never get into heaven—unless by mistake. In former times there were no such notions; animals had souls as well as human beings and a man's life was not necessarily bad, his vital energy was supposed to be good and of the nature of the gods, so he was quite satisfied with himself. But from the Christian point of view his life energy is evil, and he would go straight to hell if God did not interfere with the natural course of things. The belief that animals have no souls is very much alive in Latin countries, where animals are very cruelly treated; they have, temperamentally, no idea that an animal could have a soul, because they are still very medieval Christians. It is the state of fear, then, which causes this unnatural life in

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objects, and that shows that our patient has descended into *manipura*, where she is simply the prey of emotions. Therefore we may expect fire symbolism, to this center fire belongs. She says: "Every time the buildings crashed together, a great red bird flew screaming into the sky." What about this?

Mrs. Sigg: This might be the fire symbolism.

Dr. Jung: We speak of the red cock on the roof, which means the house on fire; they might mean fire, but they are also associated with blood and she says in the next line: "The birds were mangled and from them dripped blood." But we shall see fire later on, and I too would associate these birds with fire.

Dr. Barker: Would they be her terrified thoughts and feelings of fear?

Dr. Jung: In interpreting such animal symbolism we must cling to the very obvious qualities of the animal. If a fish turns up as a symbol, for instance, one must cling to the natural facts of the fish, a cold-blooded thing that lives in the water. This is a bird, which means psychologically that it belongs to the *anahata* region, the kingdom of the air, because it is the region of the heart and the lungs; so here we have the blood and the air. Everything that belongs above the diaphragm, contents of the personality like thoughts or feelings, which belong to that higher level, are expressed by birds. Now naturally, when this woman descends into the lower center *manipura*, those contents above are mangled and destroyed, or at least badly wounded, by that unnatural animation of objects, dead things. Through the descent to the level below, the life of concrete or dead objects is increased; in *manipura* mankind in general is animated as well as things, everything is filled with a peculiar life. One sees that when analyzing a person who has great self-control, who is well educated and quite conscious of a strict *maintien*;² such people soon drop into *manipura* because they have been too high up in *anahata*, and then instantly there is a tremendous increase of life in their surroundings. Naturally, the further down one goes, the more that increases, until finally in a mediumistic condition one is unconscious, in a sort of trance, and things outside do actually begin to move. That is a pathological stage of this psychological phenomenon.

Mrs. Baumann: I think it is peculiar that those birds don't drop down, they seem to go up.

Dr. Jung: Because they belong to the kingdom of the air. They are simply air beings which are injured by this descent into *manipura*. Now she continues: "The drops fell upon me and whenever they touched me

² "bearing, demeanor."

I became wounded and bleeding.” This shows that the birds are connected with herself. She is one of those birds, or she is the center for them. They are her thoughts, her feelings, her ideas, all the mental contents that belong to a higher condition of consciousness, so naturally she herself is wounded and injured by the descent into *manipura*. She is not exactly mangled, as the birds are, because she does not belong to *anahata* exclusively, she is also in *manipura*. We can live in *manipura* without being injured when we really belong there, but whatever within us is in *anahata* will be injured in *manipura*. You see, we always contain the lower mental condition as well, those mental contents are living in us in a certain sense, but they are under the control of the center which is higher at the time. We may be in *anahata* generally and then *anahata* rules all the centers below, but they continue to live. So when *anahata* is injured or abolished we don’t suffer completely, we only suffer inasmuch as we are in *anahata*; inasmuch as we are in *manipura* we don’t suffer at all. It is always funny when people say: “If such and such a thing happened to me I should die, I could not stand life any longer.” But they do not die, they still live on. It is amazing what people can stand—they simply change their psychology. One often sees that when people undergo a change of social conditions; they can live under conditions which they could never have borne if they had developed according to their own imagination or anticipation. They formerly thought that below a certain sum nobody could live, but they can soon live on less; or that one must have two cars and couldn’t possibly live without servants, but now they have none. According to circumstances psychology changes very much. So when you come to a condition where *anahata* is impossible, you can live in *manipura*, but the *anahata* part is injured. Now she says: “I shrank back in horror and leaned against a wall of rock.” Here is the same phenomenon as before.

Mrs. Baumann: She is trying to get the protective thing again.

Dr. Jung: Exactly. You see, leaving the mandala means unfolding; the palm tree grew, and she found the magic idol by which she could open the gate and she stepped out into the world. But the world behaves in a perfectly mad way, and she is of course horrified and tries to seek shelter in the mandala; here is the wall of rock again. But the rock is no longer green, and the palm tree is dead. Then she says:

I looked up and saw a great blue rock towering into the sky. It sent forth streams of water which rushed down on either side of me. I was healed of my wounds.

What is this?

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Dr. Harding: She has gone down one stage lower into the water region, *svadhisthana*, by regressing again to the desire for protection.

Dr. Jung: Yes, entering the mandala is of course a descent into the sheltering cave, which is the earliest idea of a mandala; an underground sanctuary is the place of spiritual shelter, and the crypt has always been the place of initiation since time immemorial. The cave has that protective quality, but it means going back in time, receding to the cave from which one emerged, and so receding in one's psychological condition. First one falls into *manipura*, and then from *manipura* to *svadhisthana*, and *svadhisthana* means the psychology of a caveman, the man who existed before civilization and who had an exceedingly restricted consciousness, only a sort of awareness, with no possibility of passing a judgment. Therefore, they left no records, they never bothered to invent writing or any other sign, not even knots in strings such as the early Peruvians and the Chinese used, who expressed their deepest philosophical thoughts by knotted strings. The symbol of the River Map³ in old Chinese classical philosophy, which is the system of the world, as it were, was expressed by knotted strings. They were arranged in the basic square around a mandala in the center, composed of four knots around the central point. The need to put things on record is a sign of a higher consciousness; it is not characteristic of the very primitive man, so he is necessarily on a lower level, in *manipura* or even in *svadhisthana*, which is still an animal-like condition. The psychology of *svadhisthana* consists of mere urges. It is expressed by the awareness of the pressure of the urine in the bladder, for instance, or by other physiological needs of the body; the whole inner life consists of the awareness of instinctual impulses or urges. That is a very low condition, but one naturally falls into such psychology by entering the mandala only for protection; one invariably falls back through the ages.

That was evident in the beginning of these series of visions, when the patient began to enter a mandala—one could call it—or the area or square of the things within; she withdrew from the actual world and went back through the ages, passing by ancient temples, right back to the animal, which means to *svadhisthana*. One doesn't say to *muladhara*, for in *muladhara* there is no consciousness, and to go back to complete unconsciousness means that there would be nobody there to be aware of

³ A legendary source of the hexagrams in the *I Ching*. In "Concerning Mandala Symbolism" (1950; CW 9 i, p. 642), Jung wrote: "According to the legend, a dragon dredged the magical signs of the 'River Map' from a river. On it the sages discovered the drawing, and in the drawing the laws of the world-order. This drawing, in accordance with its great age, shows the knotted cords that signify numbers."

it; there must be a little consciousness in order to be aware at all. Now in that low state of consciousness she sees the tremendous blue rock towering high into the sky. Blue indicates the air or water, but as it is here towering up into the sky, it is presumably the blue of the air. So this is a spiritual tower, a tower that has been built by mankind, but it is also a natural growth. It is all the way up, or all the way down to where she came from, and it is the symbol of heights that might still be attained. And from that special rock the healing waters flow down. Now where does she find that symbolism of healing waters, or magic waters at least, or fertilizing waters? Please use your Christian imagination.

Mr. Allemann: Christ said he was the water of life.

Dr. Jung: Yes. Do you remember that beautiful Negro spiritual: "I found a home in that rock"? Christ is the home in the rock, the cave, in which one finds shelter. This blue rock, as expressed through Christian symbolism, is Christ himself. That would be a beautiful analogy, any father of the church would have fallen for such an interpretation with no hesitation. But of course the psychological interpretation, which should be inclusive of the Christian, is rather more difficult to understand.

Mrs. Baumann: Would it not be another symbol for the Self? You spoke of it in connection with the palm tree, and when the palm tree was in the center it was dead rock. Here it is dead rock but it still has healing properties; it is now in the center, and blue is a spiritual color.

Dr. Jung: Yes, whatever is in the center always has reference to the Self, and this blue color is to be found when one has reached the air region, the *anahata* center, where the Tantric text says one beholds *Ishvara*, the Lord. Here we have the bridge to the Christian symbolism—that this sheltering rock from which the healing waters issue is Christ himself. So it would be the idea of the Self, for Christ can also be designated as the Self. Then what about the height of that rock towering up to the sky?

Dr. Harding: On the personal plane, it would represent the mounting that she has done through all these series of visions, and on the plane of civilization it would be the attainment of Christianity, would it not?

Dr. Jung: Yes. Or it might simply emphasize the importance of the figure, as in the past the size of the important figure was increased. On the walls of the Egyptian temples the pharaohs were always depicted five times as big as their followers. And Christ has often been represented as a very tall figure amongst his disciples. It suggests superhuman greatness, the thing that reaches to heaven. Then water always has to do with *svadhisthana* psychology, but in this case it is healing water. How do you translate that?

Mrs. Baumann: She had a vision long ago where she had to go under a

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kind of waterfall and come out on the other side, and we spoke at that time of the river of life.

Dr. Jung: Well, water usually means the water of life, the medium through which one is reborn; it symbolizes the baptismal ceremony, or initiation, a healing bath that gives rebirth; so this woman is really undergoing rebirth. Then the water issuing from the rock would be an emanation from the Self. And the rock out of which Moses brought the healing water was always supposed in early Christianity to refer to Christ, Christ being the healer, just as Christ was the brazen serpent which Moses put on that pole, the sight of which healed the people's wounds in the plague of the fiery serpents. So Christ is also the source of the healing water. Do you know any other Christian symbolism confirming this statement?

Dr. Harding: The Crucifixion where Christ was pierced by the spear, and blood and water flowed from the wounds.

Dr. Jung: Yes, the blood issuing from the wounds, as we see it in medieval art, is the life-giving or healing fluid; it symbolizes the grace which emanated from the crucified body of Christ. But there is other symbolism in the New Testament that is closer.

Dr. Harding: The four rivers in the Apocalypse that flow from the center of the holy city.

Dr. Jung: Yes, from the center of the heavenly Jerusalem. And in that city built upon the rock is the Lamb, and from the rock upon which the Lamb stands, four rivers issue. That is a repetition of the Garden of Eden from which the rivers flow, meaning life coming from the mandala; for paradise is of course a mandala, a symbolic projection of what we feel to be the center of the life within. Another reason for saying that the heavenly Jerusalem in Revelations is a repetition of the Garden of Eden is that, according to the old cabalistic interpretation, God removed paradise from its place after the fall of the first man, and gave it a new place in the future. So the same symbolism is in the end of Revelations, which claimed to be the final and complete anticipation of the last things, when the beginning of the world would be reestablished, the absolute kingdom of God. In the end there had to be a symbol of the beginning, but it was understood to be no longer a garden where man lived on friendly terms with animals; the animal became a symbol, the animal was the main thing, not man; and the hill was important; and the garden became a city with its foundation of precious stones. But the healing waters of Christ were still flowing. This symbol is full of meaning, but I mention it here only on account of the analogy with that blue rock in the vision from which the healing water streams.

Now there is indubitably a relation to *svadhisthana* wherever the water symbol occurs. The baptismal fount always means *svadhisthana*; it is the return to the womb where consciousness arose. In the stage before, *muladhara*, consciousness is absolutely impossible, but in *svadhisthana* there is an awareness of instincts, of reflexes. So that is the cradle of consciousness, there light dawns. Therefore the moon is an attribute of *svadhisthana*; it is a feeble maternal light, symbolizing the dawn of light out of profound darkness. A return to *svadhisthana*, then, amounts to a return to the original condition, where the psychical life of man was very low and where everything else was tremendously animated, where natural life still had its full value, with nothing restricted and nothing abstracted. And the return to such a condition has healing value just because it brings things back to their origin, where nothing is yet disturbed. It is as if one were gaining a sort of orientation there of how things really ought to be. So when you are in a dilemma or in doubt about something, you sleep on it, and the following morning you often wake up quite clear, with a definite feeling about it. What have you done? You returned in sleep not only to *svadhisthana* but to *muladhara*, where things somehow put themselves right. When you don't disturb things, they fall into their natural rhythm and that seems to be right. Even if it is not right it seems to be, and we have no criterion to state whether a thing is right or not, other than the feeling that it is right; it seems to chime in, to be natural, you have a certain conviction about it. Therefore that return into the mandala is something like a sleep or a trance in which the conscious is done away with to a large extent, and things can find their natural way again. And the water is healing simply because it means that low condition of consciousness where everything is undisturbed and can therefore fall into the right rhythm.

So the wounds of our patient were healed, she walked again to the edge of the rocks, and she said: "I knew that I had to descend into the city." She had recoiled from her task before because she was frightened, but she knew she ought to go through with it, to deal with whatever dangers were in the town. And her recoil led her into the condition in which she could find rebirth. She continues:

Narrow steps led down. In fear and dread I walked down them. As I descended I could no longer see the red and mangled birds.

You see, the state in which she felt injured is overcome, she has gone through that stage and therefore the birds disappear. She is now fortified in her actual condition, she is sufficiently strong owing to the performance of the rite of rebirth. She says:

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I entered the market place. (That is the center of the town.) It was thronged with a multitude of men and women surging and shouting and cutting themselves with knives.

It seems to be a town full of mad people. What does that mean?

Mrs. Crowley: It might be a panic or a sort of Dervish ecstasy.

Dr. Jung: Yes, a sort of orgiastic madness, with the motive of wounding themselves and each other.

Mrs. Sigg: Collectivity is now wounded.

Dr. Jung: Exactly. The mad thing that happened before was the moving skyscrapers behaving like animals, so the birds that had to do with her were wounded. Now the uncanny animated objects seem to have lost their magic life; it is now human beings who are overwrought, overcharged with electricity, therefore behaving like mad. What does that denote as a psychological change?

Answer: A lower level.

Dr. Jung: Which is the higher level? If somebody told you that the people in the streets all looked mad, or that the houses looked mad, which would you think was the better condition?

Mrs. Sigg: That the people should be mad. It is more natural.

Dr. Jung: Yes, people easily go a bit mad, and houses have no mind and cannot be mad, only the madness of human beings could make them appear so. It is decidedly worse when houses are made to look mad. For people to be mad is not so bad, it is more or less normal and plausible. This shows that her tremendous horror has now centered upon reasonable objects, she is really terrified of the people and not of the houses. You see, when the terror is very great it spreads over everything. If you hate or are in terror of someone who lives in a certain house, you hate the house and the street, you hate the whole district or town. And the same when you project madness into people, but that is more reasonable because everybody is a little mad at times. She is now no longer injured in the form of birds; that is, she no longer suffers from her emotions of being wounded or pained, so she has accomplished a certain amount. That magic bath really worked, and therefore she can see things more clearly; she is in better control of her emotions, she doesn't allow them to move her to the extent of seeing skyscrapers toppling and clashing around her. It is still pretty bad, I admit, but by no means so bad as before. She continues: "Above them on a raised platform sat a woman in white with a child upon her knees." That is again a highly symbolic figure. Who is that woman?

Dr. Shaw: The Virgin mother. I think the patient is a little inflated, she

is too high. Looking from that attitude perhaps she saw them as they really are. I mean the world *is* rather mad and she sees them that way, but it is inflation to be above them.

Dr. Jung: Well, if the woman in white refers to herself, but that is questionable. She says:

I went to her and said: "Why are you here?" She answered: "They wish it." I said: "How can you stand this sight? Does it not sicken you? Have you no feeling?" She said: "No." I left her in disgust.

This is rather baffling. The mother of God is exceedingly philosophical here, she is quite indifferent to the whole mad turmoil.

Mrs. Sigg: In the picture the meaning might be, if he who is smaller than small is protected by the mother, then it does not matter.

Dr. Jung: Oh, you take the whole thing symbolically, the mother of God being really a protection. Mary protected the Lord as if he were a little child. She symbolizes the one that contains the *anahata* center, Mary is really the symbol of individuation; she is the mother of the *Purusha*, so she is the symbol of individuation for women as Christ is for men.

Mrs. Baumann: I thought it had more to do with the American attitude, that she was not exactly the mother of God but the woman on a pedestal.

Dr. Jung: Yes, one could also say that this was an aspect of feminine society. Below, or behind the screen, they rage like devils against themselves and against each other, and above is marvellous sacred motherhood on a pedestal to be worshipped—what they want to be, or want to make believe. But it is more profitable here to see the truly symbolic meaning, not the allegory, and the symbolic meaning in this case would be, rather, that Mary represents the one that contains or is mother of the *Purusha*. And she is *au-dessus de la mêlée*,⁴ not mad, she is quite free from *participation mystique* with the mad crowd. The patient herself does not understand why that woman does not participate, she thought she ought to be sickened by the sight. "Have you no feeling?" That is what people often ask each other: "Have you no sympathy?" "No, I have not!" "But don't you see how they injure each other?" "Yes, they are damned fools!" Why should one waste feeling on such madness? Therefore that virgin mother is a very positive symbol, and I think that aspect is more important than the attitude of sacred motherhood, which is a sort of medieval *bon mot*. Our patient does not understand the tremendous feeling that is

⁴ "above the crowd."

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expressed by this laconic "No." She is disgusted and leaves her, obviously fascinated herself by that marvellous spectacle. She continues:

I saw that the men were cutting themselves on the breast with knives. They were also cutting and stabbing the breasts of women. The women were stabbing the men in the back. I seized one of the struggling women and threw her aside. I said: "What is all this? It is horrible. I cannot bear it. Why do you do this?" She said: "We stab men in the back because they must know us." I said: "How can you bear so many wounds and still live?" She said: "I will show you." She drew from her throat knives, spears, and a poisonous black snake.

Who is that woman whom she seized?

Dr. Shaw: Herself.

Dr. Jung: Of course, her *participation mystique* in the crowd, for she finds that she is behaving like them unconsciously. But she has acquired enough self-control by the bath of rebirth to at least seize her mad partner by the neck and take her aside and talk to her. She is really asking herself: "What is all this?"

Question: Why does she not seize the *Purusha*?

Dr. Jung: She cannot touch that figure. Such figures are entirely symbolic and above her; she is one of the crowd, doing exactly what they are doing. One observes that in analysis. You learn many beautiful things, and then you go out to your family and society and friends and do exactly what you should have learned not to do, what you know you should not do. No matter what you have accomplished before, when you go into the crowd you have that psychology. You should be able to take yourself by the neck and keep clear of it. Our patient has gained enough self-control to say: "Now I am a part of the general madness, but why should I be mad?" It is as if, when she is in society, talking the same nonsense as everybody talks, believing that she has certain feelings which she has not at all, she should take herself by the ear and say: "Do you really believe what you say? What are you expressing? Why are you here at all?" That is objectifying oneself and reaching a higher level by seeing what one is doing. As long as one is in it, one doesn't realize it.

Now the woman explains, "We stab men in the back because they must know us." I think Dr. Harding could explain that very easily, she has written a book about it.⁵

⁵ M. Esther Harding, M. D. (1888–1971), of British origin, co-founded the C. G. Jung Institute of New York. She and her colleague and friend, Dr. Eleanor Bertine, took turns

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Dr. Harding: Well, stabbing in the back certainly refers to feminine treachery.

Dr. Jung: "Because they must know us!" Now that is the most outrageous projection! They must know *themselves*! But because they don't know themselves, they say men ought to know them, for men ought to do all the things women do not do.

spending a term a year in Zurich to see Jung and attend the seminars. Jung is referring to *The Way of All Women: A Psychological Interpretation* (London and New York, 1933), a book that was highly supportive of women.

LECTURE II

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Dr. Jung:

We are still in the middle of this most puzzling vision of the moving skyscrapers, and I think we shall have to look at it once more. You remember the patient is on her way home, and she had this vision while on board the steamer which brought her to New York harbor. It is obviously an anticipation of life in New York or any other American town, and it is not a very positive anticipation. Such a chaotic vision—reminding one of a modern picture—where even buildings assume the most extraordinary shapes, denotes panic, or a sort of negation, a defense against the impressions of reality; as the turmoil and madness of this multitude of men and women who are cutting themselves and each other with knives would denote a panic. Now I should like to hear your views about that symbolism. What does it mean that they cut each other with knives? First of all, it is obviously a continuation of the motif of the bleeding birds, wounded by the clashing skyscrapers; that was a mere anticipation, one could say, of the main interest, such as often happens in dreams. You dream that a certain fact happens to somebody else at a distance, and in the continuation of the dream the same fact comes closer to you, and finally you yourself are in the mess. So here the motif of wounding each other, the bleeding, is first presented by those birds and then by the human beings. But what does it mean?

Mrs. Crowley: Perhaps one ought to go back a little to a previous condition. In the last lecture of the spring seminar there was a sort of prevision of the Self, where you spoke of the freedom of the Self, and now in coming back to America she finds a misconception of the idea of freedom, they are wounding themselves. So this would be the *enantiodromia* of that, which was more a conscious realization of freedom, while this is a kind of abandoned unconscious relationship.

Dr. Jung: Yes. You see the realization of the Self means finding one's center of gravity—it would amount to a sort of cosmos, an orderly concentrated state of things where everything is in its place. But if that state

is exploded by a panic, for instance, one falls into a disintegrated condition where nothing is in order, and everybody turns against everybody else. But what do you think about the causes of such a condition?

Dr. Reichstein: She had to leave the mandala, and here she is told how the place looks to which she is going. It is just a picture of the outer world where cruel people cut each other with knives.

Dr. Jung: Well, the explanation is exceedingly simple. That happens to practically everybody who has been in analysis for a while, where he has had ample opportunity to become concentrated, to get himself into order. Then he steps out into his world where there is no father and mother, no mandalas, where he is not bathed and fed every day, but quite exposed to anything that may happen. For the world, as we experience it every day, is utterly chaotic, there is very little order; even the traffic in the streets obeys no particular order, it comes rolling on in chaotic lumps, and you might be hurt at any time if you don't look out. Whether you step out into the jungle, or into the sea, or into the streets of a great city, it is the same; if you don't look out for yourself, nothing and nobody will take care of you. So she is being confronted by New York, and you Americans know what that means, particularly when you have to live there; it is no joke. But even the smallest town under those conditions is chaotic, because you drop into the past. A person coming from a small town goes back to an entirely peaceful place where there is no disorder and no cause for fear. Yet he will be assailed by disorder and fear because he goes back to his former condition, he will be torn apart by associating with this condition, or whatever it was that brought him to analysis; instantly it is as if all the old troubles were returning. And they do return and it would be unnatural if they did not. Of course, in the first moment people ask what has been the good of analysis if all the difficulties come back again. Naturally, when they go back into their former situation, the real fight begins. You see, the mere fact that a proper weapon has been put into your hands does not mean that the enemy won't shoot, their guns will go off just as they always did. Then naturally you will have to apply what you have learned. That is exactly the situation of our patient. She goes back into her former world which is as it always has been and always will be, and she is now exposed to apparently merciless conditions; in those streets where people are wounding each other, she will be exposed to the same dangers. Now what would you call such a condition? Be naive. Say you step out into the street and see knives flashing and a hell of a row going on.

Dr. Strong: A revolution.

Mr. Allemann: A chaotic, emotional condition.

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Answer: A brain storm.

Dr. Jung: A brain storm I should say, it is an insane condition. But how does it happen that her unconscious represents the whole of New York in a state of insanity? Or it could be London or Paris or any other town just as well.

Mrs. Crowley: She now sees collectivity in a new light. Before she was a part of it. It is the difference between an individual attitude and a collective one. It shows she is a little removed, detached enough to see it.

Dr. Jung: But is it really a state of madness?

Miss Hannah: Collectivity is pretty crazy, as far as one can see from modern art.

Dr. Jung: Yes, but let us remain for the moment in the simple sphere of this person. What then? Would you say it was justifiable that she sees things like that?

Dr. Strong: For a person who has just come out of a mandala I should say it was very natural.

Dr. Jung: But is it certain that it is chaos? There are many reasonable beings outside of you, even if you have dwelt for a while in a mandala.

Remark: In herself there is a bit of madness.

Dr. Jung: You take it as entirely a projection of her own condition. Even the state of things in New York is not exactly madness; at all events it is perfectly certain that the skyscrapers don't move or they would fall down in no time, it would mean the destruction of the whole city. So it is quite obvious that she projects that uncanny life into the skyscrapers and into the people; it appears to her like this, as if she were seeing through the veil of her own madness a distortion of real things. But what does it mean, wounding each other with knives? You see, on the one hand we have this projection and we could take this as quite justifiable, because people do behave in that way. One must always have a peg—a black spot in the white—on which to hang the projection, and there must be an element of madness in a crowd. So we can deal with this symbolism as if it were reality, and then ask: Are people really wounding themselves and each other like that? Does that really portray an element in human society? Or on the other hand, if it is nothing but a projection of her panicky, subjective condition, we can ask what it means that the constituents of that emotional condition are fighting each other? This question is of course far more difficult than the first. The one is handling the problem on the objective stage and the other on the subjective stage. First we will talk of the objective stage, as if this were a true statement, and I admit that there is truth in it, there must be something like that going on.

Mrs. Fierz: All these visions are seen from the point of view of the

unconscious, so it might be just the opposite in reality. One might say that in reality those people in New York have very clear conventions and are awfully nice with each other, they know exactly what to do. And if she returns she will fall back into that convention; yet she won't quite be able to, and then her madness would come up again.

Dr. Jung: Not her madness but her reason would come up, she would become exceedingly reasonable, and that is the danger. You see, we should be capable of a certain amount of madness. We have to be very careful not to be too healthy-minded, for things then get too dangerous; we should not disregard the presence of a certain amount of madness in us. But this is complicating the problem a little, though it is entirely to the point. Naturally in such a vision the problem is envisaged from the standpoint of the unconscious, but we can arrive at the same results when we omit that possibility. We will remain for the time being with the statement that people are wounding each other, that life in collectivity is something like that. Now how do you explain it? Sure enough, it is the opposite of love, it is a state in which there is no sign of love, only hatred, misunderstanding, aggressiveness, selfishness, cruelty, perversity even. And that is a terribly negative aspect.

Dr. Shaw: Is that not the Kundalini yoga concept *dveṣa*?¹

Dr. Jung: Yes. It is the shadow aspect of the life of collectivity, an absolutely negative aspect of human society; she perceives in the vision the negative side of human relationships. And as the negative side is the opposite of what people consciously assume, we arrive at the conclusion that when they love each other in the conscious, in the unconscious just the opposite sentiment prevails. In the conscious is the light, and in the unconscious is the shadow. So by looking into the unconscious, she sees that of which people are not aware, and of which her own conscious is not aware. Her conscious would say: "Oh, these nice people are all together in one boat and everybody is trying to do their best by their neighbor." That is what people assume. You see the healthy-minded optimist considers the evil things to be just mistakes, the fact being that we all love one another and are all working together for our mutual good. But in reality that is not quite true; very often it is not true at all. Now a vision that presents things in such an unconscious light always has a purpose. It is not understood if one tries to explain it only causally; one must always ask: For what purpose does the unconscious present such a fantasy?

¹ In his lectures on Kundalini yoga (Lecture I, 12 Oct. 1932, p. 4), Jung defined *dveṣa* as the *kleśa* of hatred (a *kleśa* being a basic primordial urge). It is one of the central of the 84,000 types of obscuring emotions that perpetuate suffering and *samskara*.

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Mrs. Baumann: To warn her.

Dr. Jung: Yes, that is a possibility, not to be too optimistic, too healthy minded about things, but to become aware of the shadow. It is as if she had had a bad dream. Suppose the night before you enter upon a new situation, you have a very negative dream about whatever you are going to do the next day. Naturally that will cast a shadow upon your expectation, which you dislike because you have had a very positive image of it. And if one is wise one says to oneself: "Look out, don't be too optimistic, look on the other side, because nothing is so good in the world that there would not be a snag somewhere." So the obvious teleological meaning of this vision is to arrest her attention, to dampen her optimism, to impress her with the fact that she is going into a world of terrors, a negative world. For if she does not realize it she will fall a victim to a sort of shallow surface consciousness, where everyone gets on well, without conflict, and everything is clear and understood. This is of course a ridiculous assumption because it is not so in reality, and she should realize that there is something very strange in her which doesn't fit into such a surface world. But this is an exceedingly disagreeable realization, so the whole thing takes place in the unconscious.

We dislike to think that there is something horrible in us which will not fit into society, into our beautiful and agreeable world, something which is utterly unacceptable, utterly incompatible. We even hate to admit that it is in other people, despite the fact that this dark thing is always in our neighbor: "I am perfectly clear, there is nothing seriously wrong in myself, it is in those other people." We hate to admit that because evil would then be somewhere in the world. Therefore what is known as healthy-mindedness tries to deny the existence of the darkness, to insist that it is just an absence of light, simply a mistake in the good: "I attempted something very good and unfortunately I made a little mistake and committed a crime, but I didn't mean to because man is really good." Now this is to help us to skim along on the surface, but the darkness falls and the catastrophe follows; we are confronted with hell not only in ourselves but in the world everywhere, and then the problem begins. So the general teleological purpose of the vision is, as I said, to impress our patient with the fact that she is entering an evil world, also to impress her with the fact that because she is human there is evil in herself. Nothing is reconciled, nobody will ever be redeemed, because the meaning of the world is that we suffer the world, we suffer whatever is here; otherwise we would not live.

Now she obviously does not understand the condition in which she

finds herself, so she first asks that mother of God who is *au-dessus de la mêlée*, and then she asks a woman, and finally she asks a man what it is all about and why they are inflicting wounds upon each other. She does not understand the fact of that abysmal evil in the world. This easily happens to people in analysis; they learn many interesting and beautiful things and see how well ordered things might be—until they clash with reality. They even think that if everybody were analyzed it would be heaven. They think it should be preached and great analytical missions created, that everybody ought to be analyzed when babies and continue throughout their lives, and the world would then be perfect. I have observed such optimism often, it is absolutely ineradicable in certain people. And it is good that it cannot be completely extirpated because it is also a truth that we *can* do something, we can work towards a better understanding. But we could not work towards it if there were not the opposing evil of chaos and misunderstanding, which is equally strong. So we never know exactly which is ruling the world, the god of good or the god of evil, we don't know whether we belong to hell or to heaven because the whole thing is just in between.

We shall now see whether the patient gets anything from her investigation of the people who inflict wounds upon each other. She took that woman by the neck and asked what it was all about, and the woman explained: "We stab men in the back because they must know us." And I said that we often project the things we ought to do into our fellow beings, with the expectation that they will do what we are loathe to do. A certain tribe of the red Indians, for example, has one single word consisting of fourteen syllables which expresses exactly what I am trying to explain, namely, the expectation that somebody else will do what I am too lazy or too irresponsible to do. The word means literally: sitting in a circle, looking at one another, expecting someone else to do what one does not want to do oneself. The one word expresses that typical situation in any gathering. The primitives are quite psychological in that instance, they recognized that situation and found a suitable name for it. Unfortunately it cannot be used in everyday speech.

Dr. Harding: We have an American expression: sitting with your mouth open, expecting that somebody will drop a word in.

Dr. Barker: Or passing the buck!

Dr. Jung: Yes, those contain the idea more or less. Now the patient asked: "How can you bear so many wounds and still live?" And the woman answered: "I will show you," and pulled from her throat knives, spears, and a poisonous black snake. This symbolism is not well worked out, it is superficial like a bad dream which doesn't contain much libido;

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it is utterly inartistic, but it does contain thought. Now why all these knives out of the throat?

Dr. Harding: The throat means speech.

Dr. Jung: So the knives they use are chiefly words, they stab by words. And the black snake is the principle of darkness, of the poisonous evil that stings; it is really a visualized proverbial expression. Then she said: "The men believe these can be destroyed and so they cut us." How do you understand this?

Mrs. Fierz: They believe in discussion.

Dr. Jung: Yes, a man believes that such things can be reasonably dealt with. He says: "But really, my dear, you mean so-and-so." And she says: "No, not at all!" "Or perhaps you want to convey such and such a meaning." "Oh no, not at all!" He believes that he can wipe out the poisonous stabbing words by reason and by argument. But that is impossible because on the next occasion the same spears and knives and poisonous snakes will again appear. You see, one cannot argue with evil, it is no help; evil cannot be destroyed because it is necessary, in spite of all that well-meaning people believe. Well-meaning people believe that evil can be uprooted, they believe that Satan can be locked into the abyss for eternity. But alas, in our world it is not possible, evil has its place and there is no argument against it. This remark obviously dampens her optimism again—what William James calls healthy-mindedness,² an excellent expression, healthy-mindedness being the mother of muscular and joyous Christians. Then the vision goes on: "I walked in disgust back to the crowd." She is disgusted with that point of view, and thinks if the woman cannot explain the situation, a man may. So she says:

I seized a man and said to him: "Tell me what all this is. You are covered with wounds. You wound yourself in the breast and women have wounded your back." He said: "We must be strong. There is much to seek. Blood will give us strength." I said: "Oh you fool. Do you know nothing? Heal your wounds in the fire and become strong." He said: "I have put my head in the fire and behold it is without wounds. To destroy the body is strength."

We must try to get at the meaning of the man's point of view. Stabbing in the back is of course the attack from the unconscious, from the weak side. That is the way of Freudian analysis, for instance: one attacks

² James described his idea of positive, extraverted, healthy-mindedness in Lectures IV and V of "The Religion of Healthy Mindedness" in *The Varieties of Religious Experience* (1902; new ed. New York, 1982), pp. 78–126. See above, 22 Feb. 1933, n. 3.

people on the dark side, in those places in their psychology where they have no eyes, when all sorts of things may be lying about over which they have no control. And that is the way a woman's animus can attack a man. But the men are wounding themselves in the breast, which means in the heart region; they injure their own feelings by the same means that women use to stab them in the back. You see, wounding one's own feelings means doing wrong to them. Now how can one do wrong to one's own feelings?

Dr. Harding: By being too reasonable. A man's attitude really injures his feelings sometimes.

Dr. Jung: Of course. He kills his own feeling in order to be able to argue. First he suppresses his feeling and then he comes out with an argument, and that is particularly irritating to women. They understand it better when he comes out with his feeling first; to argue such a thing is foolish in itself, but to kill feelings in order to argue is the *comble*³ of nonsense. It is difficult to understand why he does so, but this is the general way of the world; things happen like that. The man's point of view is that he does it in order to be strong. Naturally, a man should be strong in this world, otherwise he can do nothing, but how does wounding his feeling add to his strength?

Mrs. Baumann: He makes a tremendous effort to put all his libido into his head.

Dr. Jung: You see this is all proverbial, it is what one has heard a thousand times; it is simply visualized here and put into naive words, so one doesn't recognize it. A man with feelings is supposed to be weak, a strong man is of iron and has no feelings, he doesn't allow himself to feel; a man might weep terribly, but that does not happen to the real man, who is supposed to be of stone or concrete and entirely without feeling. It is the average man speaking here, who despises what he calls weakness in order to have strength. Feeling and emotion must be suppressed, strong men have nothing of the kind, they are detached. Look at the strong men at a public gathering and you will see. Only the Homeric heroes had emotions; since that time men have not been allowed to have them—or only what I would call theatrical emotions—nothing else. Now this man says: "We must be strong, there is much to seek," as if the strength were somehow connected with the seeking. What does that mean?

Dr. Bahadurji: Killing the feeling and developing thought.

Dr. Jung: You mean that by killing the feeling, you transform the libido

³ "summit or height."

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which was in the feeling, by that famous process of sublimation, into thought? But that kind of thought is disorder. When libido is taken out of its natural form of application, it instantly changes into a feeling of dissatisfaction, of hunger or thirst, because it has not found its proper satisfaction in its mode of application. To deny sight to your eyes, for instance, would be nonsense; if, instead of seeing, you must hear, you force that expectation into your ears, and then have a feeling of woe in your ears, they cannot get enough sound, because one thing is repressed and forced into another. If you kill feeling and transform it into something else it becomes thirst, an appetite, an unrest. Thought can never satisfy feeling, nor can feeling satisfy thought. With women it is the reverse, of course; they take a thought and force it into feeling. "One must not feel like that about one's husband, one must have kind feelings, I love my husband." But it is an empty love, unsatisfactory, selfish, there is nothing in it; it is forever hungry and thirsty because that appetite can only be satisfied by right thought. Therefore women often improve tremendously when they are allowed to think all the disagreeable things which they denied themselves before. So killing the feeling means seeking how to satisfy that libido which has not found its proper application or its proper answer.

All the time that I have been speaking now, I have been thinking of my old friend Mountain Lake, the Pueblo chief.⁴ When I met him first he thought I was an American, but I said, "No, I come from a cattle tribe, high up in the mountains like yours," and then he felt all right about me and talked. He said: "We don't understand these Americans, we don't understand what they are after. They have such thin noses, so many lines on their faces, and thin cruel lips; and they are always restless, always seeking something. What do they want?" Then he said: "We think all Americans are crazy because they believe that they think in the head; we think in the heart." You see, he had observed the connection. It is a general idea in all Anglo-Saxon countries that to show feeling is a weakness. The national ideal is the man of iron, so feeling all goes to the head, and therefore there is no end to their seeking, seeking possibilities, money, or land, or women, or drink, but not fulfilling the libido where it belongs. And that leads into madness, for when the libido does

⁴ Mountain Lake (Ochwiay Bianco) or Antonio Mirabal (c. 1890–1975), chief of the Taos Pueblo, met with Jung during Jung's January 1925 visit to New Mexico and gave Jung most of his information about Pueblo life. See *MDR*, chap. IX, ii; *Dream Analysis*, p. 34; and Jung's letters to Antonio Mirabal in *Letters*, vol. 1, pp. 101–102, 596–97. A photo of Mirabal is in *Word and Image*, p. 155. An extensive discussion of Jung's relationship with Mirabal is in Gerhard Wehr, *Jung: A Biography* (Boston, 1987).

not flow in the channels that are naturally given to it, disorder follows, and disorder in the mind means mental derangement. Naturally to those Pueblo people who are still thinking in the heart—in the center where there is also feeling—all white men who wound the feeling must necessarily appear crazy.

Now the man in the vision says: "Blood will give us strength." That confirms what we have been saying. The blood is the sacrificial blood, he naturally bleeds when he wounds his breast, and he supposes this to be a sort of sacrifice which gives him magic strength. This is true to a certain extent—it is surely true when one gives way to emotions, believing them to be feelings. For the average man understands feelings to be emotions, weakness, indulgence, and in giving way to that, of course he is weak, he is swayed by anything. And as long as a man is in such a state, in *manipura*, this sacrifice is absolutely necessary in order to arrive in *anahata*.

As I have often said, man's ideals or aspirations have in general arrived at a realization of the *anahata* condition, namely, at the possibility of psychological objectivity. The mere fact that we have a psychology dealing with personal complexities proves that we have arrived collectively in *anahata*. It is generally recognized that one can say, I think, I feel, so it is true that many human beings are out of *manipura*—in average normal circumstances at least, as long as the cook does not make a mistake, or one's neighbor do something wrong. As long as things are going along smoothly and nothing particularly outrageous happens, one has a realization of *anahata*. Of course, nobody is *only* in *anahata*, even the saints do not claim to be wholly there. For each stage has its own perfection. There can be a culture or an art of the emotions, for instance, as one sees in Italy and Spain. Only people who have a sort of chronic inclination to redemption could say that they had been redeemed to *anahata*; I myself don't believe in redemption, we are still in the body. So this proverbial idea that blood gives strength means that sacrifice gives strength. But one must always know what should be sacrificed, or what has been sacrificed. In *anahata*, *manipura* is sacrificed, for instance, and that is right; it does give strength to sacrifice a merely emotional condition for the sake of the idea that one is able to do it, that one can say, I know that I am emotional. Thus far one is above the emotion. There is justification for wounding oneself, then, but it may go too far. If one wounds the abdominal region in order to create the *anahata* psychology, it is right; but if one wounds the heart region in order to be in *anahata*, it is a mistake. The air region, the heart, will be wounded when one is meant to attain to the next center, *vishuddha*, where the "I," the ego, and the "I do" play no role. That Christ was

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wounded in the breast region is the symbolic representation of that idea; that is the traditional image of the wounded god. And that is of course not only a Christian idea; in Germanic tradition, for instance, Odin was pierced by the spear when hanging on the tree.

We have here an anticipation of the necessity of the sacrifice of *anahata*, that condition having been arrived at chiefly through Christianity. Christianity accounts for the rising up from *manipura* to *anahata*, but the god that represents this achievement by man, Christ himself, is already wounded because he anticipates the next stage, *vishuddha*, where the ego character is meant to disappear. Amfortas wounded by the spear in seeking the Holy Grail is another example. This is rather complicated, but it is necessary in order to elucidate that man's particular statement. It is true historically that the sacrifice of the blood meant strength inasmuch as the *manipura* state of psychology has been sacrificed. But when one has arrived in *anahata*, to continue to wound the breast is a vital mistake. So this statement can be taken this way or that way, and our patient sees it in a negative light, for she answers: "Oh you fool, do you know nothing," as if she knew of something better than *anahata*, as if she had an anticipation of a state where the wound is healed, where the breast is not injured, where Christ is no longer sick and wounded, he is whole. Then she advises the man to heal his wounds in the fire and become strong. What does that refer to?

Mrs. Baumann: Strengthening means rebirth, and fire refers to the emotions also.

Dr. Jung: Yes. You remember in the previous vision she had to put the Mexican image into the fire in order to make it strong. Now whatever is done to the image is of course meant for man, the image is an anticipation of what man is meant to be, or what he must become. So when the image is held in the flames in order to strengthen it magically, or to purify it—which amounts to the same thing—it indicates that man ought to be strengthened, he should be passed through the fire. There is the same idea in the *Divine Comedy*. When Dante was approaching the heavenly sphere of paradise, on the last circle Virgil, his guide, led him up to the purifying flames and Dante had to pass through them. But Virgil could not because he still belonged to purgatory. He was a pagan after all, despite the fact that he was a prophet of Christ; in his four Eclogues he prophesied the coming of the Child, according to the medieval tradition, but that is a disputed point. So Dante had to pass through that pure flame in which all earthly admixture, all ego desirousness, was burned out of him. That would be the sacrificial fire, and only the one who has passed through that fire can be absolutely whole and strong and

enter the supreme condition. Now if you take these states as stages of psychology, the lowest place described by Dante is *muladhara*; then comes the middle region, purgatory, which would be the region of the diaphragm; and then the upper region would be called hell in Christian-projected psychology—or mythology; purgatory was always characterized by the purifying fire, and that would be the *manipura* center. And this fire is the anticipation of a complete condition in which there is no wounding, no dissociation; but nobody can attain to that condition unless he has passed through the flames of desire; in other words, until he has fulfilled what the specific desires of his nature are or have been. If they are fulfilled, he is burned through by the flame and the next stage can begin.

Our patient evidently has in mind the overcoming of the *anahata* region, and she tries to teach that man not to be such a fool as to continue the sacrifice—which was once necessary in order to make the step from *manipura* to *anahata*—because it would now have no point. On the contrary, one should not wound the feelings any longer, one should listen to the feelings. You see, as long as an animal is stronger than you and can destroy you, sure enough you must fight and overcome or kill it. But if you are stronger you can domesticate it, there is no point in destroying it; to domesticate animals is a much better scheme than simply to exterminate them. To deny oneself everything, or to exterminate the instincts of humanity, is not the highest idea of morality; it only makes sense as long as your instincts are stronger than you and playing their game with you. But if you are strong enough to control them, if you have ample proof of that, you can then consider living with them, for that is a much higher moral task than exterminating them. It is awfully nice of certain people to be teetotallers, for instance, not to smoke or to drink, and to live very hygienically, but better than that is moderation, self-control, not self-abnegation. It is just what Buddha said in his famous sermon about the two ways: the way of the world, fulfillment of desires without inhibition, and the way of asceticism or self-mortification. Both ways are wrong. But there is a middle path which avoids those two extremes and leads to the higher wisdom. This is “the noble eight-fold path: right views, right aspirations, right speech, right conduct, right livelihood, right effort, right mindfulness, and the right contemplation.”⁵

Now this man apparently understands what our patient means and he says: “I have put my head in the fire.” But mind you, not the body. What does that indicate?

⁵ *Sacred Books of the East*, ed. F. Max Muller (Oxford, 1891), vol. XI, pp. 146ff.

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Mrs. Baumann: That he has thought it out intellectually.

Dr. Jung: Yes. The fire burns through and purifies everything, so thinking out a certain problem is as if one were permeating it by the flame of intelligence, or by logical thought. And that is what we have done; we have thought about many things which we have never done, nor would ever dream of doing. There are any number of systems which tell exactly what should be done, but nobody does it; even the man who preaches it does not apply it. Everywhere one sees, in greater or lesser degree, that the head always remains the head, and when reality comes one is far from it. People usually behave like the Jewish rabbi who taught his disciples that a dog that barks does not bite. While he was imparting this wisdom they came to a village, where a big black dog rushed out and barked furiously at them, whereupon the rabbi took up his skirts and ran. Then after a while, when they had stopped running, one of the disciples said: "But you told us that a dog that barks does not bite, so why did you run away?" And the rabbi replied: "My son, I know very well that a dog that barks does not bite, but I don't know whether that dog knows it too!" So man can think of a state in which he is whole, without any wound, but on the other hand he holds the conviction that to deny the body means strength. When it comes to the body all his advanced thought and his advanced morality is suspended, because the old principle that destroying the body gives strength is still alive, still valid. Then she asked that man:

Why do you wound the women? He answered me: "To take from them their poison." I said: "But their poison must be taken from their back." He said, in indignation: "Oh no, the back is pure and sacred in women."

Wounding the women in order to remove their poison means uprooting the evil which appears in the evil, wounding words of women. It seems to a man that he can uproot it by argument, by reasoning things out; at all events he makes the attempt at times to uproot it in that way, but that is not possible, it will always come again. And in trying to uproot it, he wounds the woman most seriously, because that snake quality, or shadow quality, is an intrinsic quality of nature and therefore of woman. Of course you can speak from the opposite point of view: you can say the same about men, it is not true of women only, but since a man is speaking here, it would naturally be women. You see, to uproot that poison would mean that one would be able to uproot the evil of the world, but one would thereby take the juice out of everything and the salt out of one's bread, because there is nothing without a shadow. To deprive the

world of evil would be to deprive it of shadows, and what would a world without shadows be? It would be painted on the wall, flat; instead of having three dimensions, it would be a two-dimensional world, no bodies, it would be like the movies.

Then she tries to show him that if men want to uproot women's poison, they should take it from their backs. What does that mean?

Mrs. Crowley: The unconscious.

Dr. Jung: Yes, the shadow is supposed to be behind you. If something happens to your back in a dream, it means the unconscious. And the demon that is always with you is the shadow following after you, and it is always where your eyes are not. The unconscious begins at the boundary line of the field of vision, and back of that is invisibility, where the demon is supposed to lurk. So the poison comes naturally from that region and not from the region of argument. But the man protests and says: "Oh no, their back is pure and sacred." To what does that refer?

Dr. Harding: To the idealization of women.

Dr. Jung: Exactly. That is typical, not only of individual women, but of whole categories, beginning with sacred motherhood, the purity and chastity of women, and so on. It is a typical healthy-minded mistake, it is a form of optimism, and a most destructive form. You see, in her conversations with that woman, and with the man as well, our patient brings in something which is again proverbial, again collective psychology, the average truth, which causes no end of mistakes between human beings. A very negative statement, I admit, but a true statement of the state of affairs as they really are when you look at them with a somewhat merciless eye. Now here we reach a sort of culmination in the vision. It now has a negative aspect, all its foundations in traditional superstitions are laid bare, and one might leave it at that—with that aspect of a world full of problems and differences. For the thought of all these differences and mistakes between men and women opens up a nearly endless chapter which leads us right into the greater problems of our time. Apparently the feeling now prevails in the vision that something should happen, something new ought to come in, an entirely different point of view.

That is often the case when one is talking with somebody who is in trouble: he gives a full exposition of all his troubles, and naturally he tries to continue, to add this and that, till finally one gets impatient and says: "That comes in also of course, but we can be thoroughly satisfied with the fact that the situation is very badly messed up; the point is, how do we get out of it." "But I wanted to say"—and on he goes to a greater amplification of all the details of a complicated mess. And the more he

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does so, the more one gets the feeling that something now ought to happen, because as a rule, when confronted with such a situation, one doesn't know what to say and feels that whatever one says is nonsense. One can advise this and that, but it is by no means adequate in the face of the situation. Therefore the wisest thing to say is: "I don't know what to do about this, I don't know what the ultimate issue will be, but we shall see what the unconscious can tell us." Or: "Perhaps something is going to happen out of all that." For occasionally the unconscious does not produce an opinion about a situation, it keeps perfectly quiet, not even a dream; either the dreams are incomprehensible or they really contain nothing. And in such a case one is absolutely certain that something will happen in reality; the solution of the problem will be exteriorized. It may lie in other people, not only in the patient himself. One must always take into account in practical analysis that one has not only to deal with the patient, but with the reality in which he is embedded; parts of the human being are not only in himself, they may be somewhere else, projected. One often wonders about certain peculiarities in people until one discovers their *cache*;⁶ they have hidden themselves away, an important part of them is invested somewhere else, and perhaps they don't even know it.

I remember a very striking case, a single woman of about forty, and I always had the impression that she was either married or most certainly in love or loved by someone, because she was so inaccessible and safe. You know how those people are, entirely self-sufficient, you can go to hell whenever you please, knowing that *au fond*⁷ it doesn't matter. Perfectly nice and charming but only half in the situation, the other half one doesn't know where. So I concluded that there must be something absolutely real the matter with her. But she gave me her word of honor—which was indubitable—that there was nobody about, no man for her. I could not believe it, and through a dream very much later, I discovered a love affair that was twenty years old, and it turned out that the man was still among the living and still really in love with her. She had repressed the whole thing on account of an animus notion and was not aware that she was in love, but it was all going on in the unconscious. Something in her conscious atmosphere was lacking because it was invested in the relationship with that man, so it did not appear on the surface. You could tell from the lack of something, a peculiarly sterilized air, that there must be some psychological *cache*. Some people are two

⁶ "hiding place."

⁷ "in reality; after all."

dimensional because the father or the mother are still alive, their *cache* is in them, something important is still left behind with them, the whole of their reality is not here in the world. That explains a peculiar unreality in the individual—an absence of shadow. Such cases cannot be dealt with by reason, or by analysis, or by any kind of thought; something must happen in reality. Now here we are at such a situation. We need another point of view, because out of that mess we get nothing. It is a sort of vicious circle, a snake that bites its own tail, and a third factor must come in. She says:

He stopped speaking and I saw brought into the market place a great bull. (In comes an animal, a mythological factor.) Its feet were tied and over it was a strong net.

Nobody would have expected a bull just at this moment; I would never have arrived at that idea, it is too fantastic. But there it is, and we ought to know why that bull has appeared. You see, this unconscious situation leaves one most dissatisfied, so something must happen that compensates such an attitude, and here is the bull.

Mrs. Crowley: She must have got back to a sort of antique attitude.

Dr. Jung: Exactly. The compensating element in this case is something from the animal kingdom, strong, even violent; therefore its feet are tied and a strong net is over him. Moreover, that is obviously a sacrificial bull, which means a god at the same time; it is an antique god, or the equivalent, an antique point of view. It is a regression, one could say, to the antique point of view, and in the following sentence she says: "They gave it milk to drink and threw white flowers at it." So her unconscious introduces now, as a counter poison against this unconscious aspect, the antique idea of the animal sacrifice or the animal cult.

Mrs. Sigg: The white colors and the flowers and milk are symbols of innocence.

Dr. Jung: Yes, but what about the bull? Why should it be fed or worshipped by innocence?

Dr. Harding: The bull stands for desirousness, the creator who stands for what he wants.

Dr. Jung: Well, for impulses without inhibition—the violence of the bull.

Dr. Barker: He seems here highly conventional, like the strong man dressed up in a dress suit.

Dr. Jung: Because he has his net on and his feet tied? You are quite right in calling attention to this fact because it is not the way one would

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introduce an antique god, that would be a grave outrage to the power and the dignity of the god; they would not dare to bind his feet.

Dr. Schlegel: Would the bull not be an erotic symbol?

Dr. Jung: It is not a particularly erotic symbol, it is more a symbol of brute sexual force.

Remark: Because the man injured his feelings, an inferior state comes up.

Dr. Jung: Yes, the bull would represent an inferior feeling, an emotional condition, in other words. For instance, the herd of buffalo that appeared before is the bull in its natural state of violent emotion. When you are in for an outburst of trouble, when you are threatened, or when you have repressed something, you dream of bulls that persecute you. You are tremendously afraid of such impulsive *manipura* emotions, because they threaten your *anahata* achievements. So to dream of bulls means simply an impulsive force that overruns you, it can be any passion; it can be sexuality but it is not necessarily that.

Dr. Adler: The bull had to appear because she has tried to be too healthy minded, too normal; the bull now comes as the contrary.

Dr. Jung: Yes, in the meaning we have just elaborated, the bull is a symbol quite opposite to her conscious positive and optimistic attitude, for which the unconscious attitude was already a compensation. We have now these pairs of opposites: on the one side that optimistic aspect of the human sociable world where everybody lives in nice houses, with nice families, nice relationships and so on; on the other side just the contrary, far from loving each other, they hate each other. That pair of opposites, the conscious and the unconscious world—the world as it is in its shadow aspect—are not reconciled, and the reconciling symbol for this particular conflict, according to the vision, is the bull. You see, the bull surely represents something lower than *anahata*, it is a symbol for *manipura*, it is an animal, not a human condition. *Anahata* is really the first human condition, *manipura* is just animal psychology. That would be in a way the negative aspect. But the positive aspect is that the bull is a power of fertility, a tremendous strength, it even symbolizes the godhead or the sun. It is a symbol that contains both sides, the bright as well as the dark side, it is very concrete, very materialistic, yet on the other side highly symbolical through tradition. So the bull is a reconciling symbol for this conflict of the positive and the negative aspects of the world, though it is not quite easy to see why. Have you an idea?

Mrs. Crowley: Did you not really answer it before when you spoke about the instincts? You cannot overcome them but if you domesticate them

they are of value. That simply shows your power over them and not their power over you. In this case the bull is in a sense domesticated because his feet are tied and there is a net over him. And people throw flowers at him.

Dr. Jung: Yes, that is a true aspect and would be satisfactory as far as the bull is merely an animal, with wild uncontrolled impulses and so on. The bull tied and under a strong net means to us self-control—we have such impulses yet they are controlled. But it means more, and that is supported by what follows: a peculiar-looking sun appears afterwards in connection with the bull. The bull, then, is simply the anticipation of the sun that follows after, so obviously the bull is mythological. It would not be a satisfactory symbol otherwise. To have the bull under a net and its feet tied is not the idea, for it is an animal that should not be tortured, it should be able to charge, to tear about. This would be a most unpleasant condition for the proud bull. Moreover, that it had its feet tied would seem to be a bad symbol, an antique god whose arms or legs were tied would not be impressive. So there must be another aspect which functions as a reconciling symbol.

Dr. Adler: There is a bull in the Mithraic cult whose sacrifice makes the sun rise.

Dr. Jung: Yes, there is the connection between the god and the bull, and between the sun and the bull, or the sun—or Helios—and Mithra. But there is another important aspect. The point is, that in looking at things from an optimistic point of view, we simply follow a natural penchant, a sort of general good feeling, everything is all right, there is nothing dangerous and evil and we are all very nice people; it is an instinctive attitude of general well being, a sort of illusion. And the negative aspect is also such an emotional temperamental affair, without inhibitions. Just as you go on embracing everybody and are everybody's brother or sister, so you can be the enemy of everybody or everybody is your enemy, you hate the world and always assume the blackest things about it. You can be driven by moods and emotions in other words. Here the idea is suggested: now how would it be if you could get rid of your emotions—meaning your impulses, your moods—by assuming that they are not what *you* do, but what you are made to do by a superior power which is symbolized by the bull? The bull does it, the bull is forcing you to look at the world in that unconcerned optimistic way. Or the bull is that force which makes you grumble and get irritable about everything, which makes you hate people. For the bull is a violent beast that symbolizes a lack of control, exactly what you are when you simply follow your emotions. But if you can go *behind* your emotions, you arrive at the so-

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called divine metaphysical transcendent principle, which can be symbolized as a god in the form of an animal; whenever you are threatened with being overwhelmed by such emotions or moods, it means that the god has seized you. This would be in the antique sense, mind you, where the god is neither good nor bad. No antique man ever said: "Thus I fell in love." He was hit by an Eros projectile, the arrow of Eros reached him. He felt very clearly that his emotion was not his doing, but that a stronger power, a god, had caused it. This idea is introduced here again, and we shall see how it works out.

LECTURE III

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Dr. Jung:

We stopped last time at the symbolism of the bull caught in the net with its feet bound. You remember, it came in a rather dramatic moment, when we were expecting a solution of the problems presented by the situation just before, her reactions upon getting back to New York. For her this meant a return to the conventional world, the outside reality in which she is meant to live, and to which, of course, she has to adapt. It meant a return to the lap of her family and her social surroundings, to that whole mental atmosphere which is characteristic of practically any town or any family. And with that return everything came back to her from which she had escaped while here. She had had a sort of holiday from human society, she moved here in an entirely different sphere of life, having very different thoughts and feelings from her ordinary ones. But now the old ways are coming back, and naturally the first tendency was to get into a panic and to give up whatever she had gained for herself, to give up her own individual position for the laws of society. This is a very natural reaction. For what is one voice against the ten thousand voices, or one will against the ten thousand wills? Just nothing. One has to bow before the enormous overpowering crowd that is like a sea in which one is only a drop. Therefore the majority of people are absolutely swallowed up by the beliefs and the convictions of humanity and are quite content to have no life of their own, because it would be nothing but a double life. Sometimes people do a thing which cannot be mentioned by society, something impossible, and because they cannot share it with everybody, they suffer from it as if it were an open wound; they live perhaps a very private life and are only too glad when they can remain in the dark with it. But they feel this to be far from ideal, and sure enough it does not harmonize with the ideals in which they were brought up, and a great many people get neurotic under those conditions.

So something is needed, some miracle to improve the situation, be-

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cause the human individual should be able to live in spite of human society, that much should be granted. For what is human society? Without individuals there is no such thing as a state. Humanity is after all an abstraction or a fiction, as a state is an abstraction; the real truth is the individual human being. There would be no Sahara without the single grain of sand, as without the special animal there would be no guarantee for the existence of the animal kingdom. The laws of states or of societies are nothing without individuals; the individual is the carrier of humanity, and therefore of extraordinary importance. One could say it was the foremost duty of everyone to be an individual, in order to secure the continuation of the family or society or the state or mankind, for if the individual does not exist, nothing exists. Therefore the individual must have some justification for his peculiar ways. He is not there in order to fulfill *only* the demands of society; in that case everybody would be fulfilling the demands of everybody else and nobody his own demands, which would be of course a lunatic asylum. If I do what everybody expects me to do, I do nothing for myself, and what people do for me I don't want, I hate it, and they of course loathe what I do for them, so nobody gets what he wants. So to make it a principle to fulfill only the demands of human society, is an eternal reapplication of the story of the man, his little son, and the ass.

A peasant went to town with his little son and his ass. They walked in single file and after a while a man came up and said: "You are fools, why don't you ride on the ass's back?" The peasant said: "Yes, you are right," and he put his little son on the back of the ass. Presently another man came up and said: "A nice boy that is who sits on the ass and lets his old father walk!" And the peasant said: "Yes, that is right," so he got on the ass and let the boy walk. Then another man came and said: "Ah, a nice father, who lets that poor little boy walk while he himself rides!" So both sat on the ass. And finally another man came and said: "You cruel people to *both* ride on that little beast!" The peasant was confronted with a terrible problem, he didn't know what to do, but at last he decided to carry the ass into town. That is where one lands by fulfilling the demands of society.

Therefore one comes to the conclusion that something ought to be done for the individual, and the individual should stand for it. That makes sense, but how can the individual do anything for himself when he is apparently nothing, a speck of dust, a *quantité négligeable*? Being so small, how can he assume that he is of any importance, that in God's plan of the world the individual could play any role? Also he is taught that he is egotistical, and whatever he wants is wrong because man is evil;

so he cannot see why he should be worth saving. But it is a bad beginning in life for a man to think his only meaning is that perhaps somebody may come along and put him into his pocket and save him, and that otherwise he will be nothing at all. He can't even see what sense it makes that a creator should create such absolutely valueless stuff that it must always be rescued and healed. Why not make something sound that is really worthwhile and feels that it is worthwhile? This is the modern rebellion against those old beliefs. But to rebel against them does not help; we should have some principle or formula by which to prove to ourselves, or prove to God, that we are in some way indispensable, that we make sense somewhere or somehow.

Our patient is obviously caught in that typical panic, the conflict between the individual and society, and she unconsciously realizes the need of a principle, something to stand on which would confirm that she is worthwhile. And now comes the bull, which is surely an animal that stands on its four feet, it is quite an impressive power, particularly when it is chasing you. It is a most powerful and dangerous animal, and since time immemorial has been a symbol of the sun and worshipped as such. The sun is indubitably of insurmountable strength; it is eternally expending life and strength and it is really inexhaustible; nobody can stop the course of the sun nor interfere with its ways. Therefore the sun, via the bull, would be a marvellous symbol for something standing in its own right, say an individual who is simply going on his own way, shining, radiating, emanating power, quite inaccessible to human demands. If one could say: I am like the sun, or at least related to the sun, it would be helpful. You know many an ancient civilization has declared that man was the son of the sun, the heaven-born child; this symbolism has been applied to the emperor, or to the nobles of a country, or to the priesthood, or even to the ordinary people. That was done in order to give strength and dignity to the individual, something to help him to resist the onslaught of collective and conventional demands. It also gave him national pride or sense of value to say: "We are the true sons of that fiery god up there, and those other people are only children of worms"—or of crocodiles, or foxes, or other slime of the earth. That gave him a sort of backbone, a feeling of great importance and value, it gave him as a matter of fact an enormous strength.

I had a rare chance to observe this with the Pueblo Indians who are sons of the sun, children of the light, and a great deal of their natural firmness and dignity comes from this fact. For one cannot help feeling like that when one has such a conviction. If we were really convinced that we were children of God, that our father was that all-powerful being

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in heaven, we would have the dignity of at least semidivine beings and whatever we did would be dignified. We would be courageous and stand for our convictions, knowing that our way was the way of the sun and should not be interfered with. But we are far from that; our way is the way of the herd, and no wonder, because no such conviction exists in us. Those Christian people who call themselves the children of God are filled with unspeakable fear, they collapse if Mrs. So-and-So says anything queer about them, they say: "For God's sake, if she says such things we are lost," and they begin to tremble and their knees are like water. And we call them children of God! So the bull is a very apt symbol, but there is of course the great danger, when that symbol comes up, of making a regression into antiquity.

Now I have here a valuable contribution from Dr. Harding which will help you to see the complication of the problem; in the elucidation of this symbolism, she says:

Last time we ended with the bull who was bound and under a net while the people offered him milk and flowers. This binding was taken as an unnatural restraint and humiliation of the bull who was obviously a divine being. Could this not be taken in a slightly different aspect? The bull is the fire, the personification of the principle of *manipura*. It is a revelation of the fire, which the dreamer had recommended to the man to cure his wounds. It is as though the vision said: "It is in this form that you must go into the fire, through worshipping the bull who is bound."

That is perfectly true; the bull being the sun is of course the quintessence of fire. Any earthly fire is also the fire of heaven. For example, when the Pueblo chief was talking about their conception of the sun being god, he gave a series of examples of what the sun could do, and then said: "But what can man do up there in the mountains? He is not even able to build his fire without the aid of the sun." He was expressing their feeling that not only every form of life derives from the sun, but also the fire a man builds when it is cold is the sun, it is at least a child, a spark, of the god. You see this is true religious thinking. Not only man himself but even the fire he makes has its dignity through this sonship—not to speak of the buffalo or the bear or other animals; even objects have their dignity as children of the supreme being. And being the child of the sun god, the Indian cannot help looking at the fire on his hearth with the same worshipful eyes; even that is divine. But we are far from that, we have no such values; the fire in our stoves, or the central heating—God! what is it? It is due to coal or to oil, it is a chemical

procedure. And one is oneself just a chemical procedure, so where could one find any argument against the demands of the herd? One is a heap of coal, a barrel of oil, just fuel. That is modern consciousness; it has really no dignity because it has lost its meaning by losing its connection with the Father.

So the healing fire of which the vision spoke before is the bull, or the sun, and going into the fire means going back to the Father, to the divine essence, in the form of the insurmountable powers within ourselves. Now we must only ask ourselves: What are the insurmountable powers within us? Would it be our personal convictions, for instance? The insurmountable power within is the thing by which we are overcome, and that is an emotional instinctual power, and therefore represented by the bull. The wound which needs healing is that we have lost our Father, we are no longer children of the sun, we are cut off; and we heal the wound by going back into the sun, the all-powerful essence from which we came. That surely means the center which is below, *manipura*; one falls back into the power of the emotions, the instincts. But that is immoral, against the idea of *anahata*, and therefore we are afraid to do it. You see, the ten thousand voices say, "No, that is absolutely wrong, it is irrational, it is reckless, it is too individualistic." That is all very true, but where is the right of the individual? The individual must live. What is your damned herd if a part of the herd cannot live? If the part has no dignity how can the whole herd have dignity? You see, the healing of the wound is a regression to a state of rebellion, of wild emotions, and that is a tremendous danger. Therefore it is quite comprehensible that the symbol which expresses the *manipura* condition should be a god with its feet bound, showing that this power, which would be very dangerous if let loose, is here under a certain restraint. So it is *not* a regression into antiquity, it is *not* being delivered over to the wild rush of unbound waters, simply swept away in an orgiastic cult, but a restrained power, it is power controlled by man. For the net is man-made; the bull has not bound its own feet, and no other animal could bind the bull's feet; only man has the cunning to do that. It is as if we were returning here to a deity that was under the control of man. Is that not astonishing? Now what god is under the control of man?

Dr. Barker: The developed human personality would be the god under restraint.

Dr. Jung: That is not far from the truth. Sure enough, the god has become man; the Christian power became substantiated in man, incarnated. Man is the result of the great Christian world process; in so far he really represents the Christian god. Yet we are under a peculiar restraint,

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we are not all-powerful. Our life, though of the divine life, has not the full power of the bull. Our human personality would be a god under the restraint of the laws of matter, of causality, of influences of even the most banal kind; we are restrained by our own human society, by our own man-made laws. This bull, then, would be the god caught in man, caught in his own creation. Now Dr. Harding continues:

The divine principle is here shown not in its manifesting, but in its latent form. Is not this inevitable when it is a question of worship and a ritual? Certainly the dreamer could not take the antique attitude directly into New York society.

They would send her out to the lunatic asylum, there are many there.

But surely God is not worshipped when he is manifesting, that is, he is not then the subject of a dogmatic religion, for he is being *lived*. It is only when he is bound or latent that he is worshipped. For example, when men worship Mars, they go to church, but when Mars awakes and throws off his bonds men no longer go to church and worship him. They go to war and *live* him. There is a poem about this which runs:

They build their temple walls to keep Thee in
And frame their iron creeds to shut Thee out.
But not for Thee the closing of the doors,
Oh Spirit unconfined,
Thy ways are free as is the wandering wind.¹

That is very good. Let us try to understand what it means that God when manifesting is not worshipped. I don't quite agree with the idea that people go to church when Mars is not manifesting, and that they are only living him when they are at war, because when going to war they make special sacrifices to Mars, they worship him particularly at that time because they want his help in the war. But that he is not worshipped when he is manifesting is nevertheless perfectly true; everybody is then cursing, for he manifests in a way which people do not expect and hate to admit. We have the time of Christ as a historical example. Millions of people believe that God then manifested himself, that he issued a new statement to the world about the eternal truth and even sent his son to confirm it, which was most truly a manifestation of God if there ever was one. But in reality people at that time so hated the idea that they killed

¹ "God of the Open Air" by Henry Van Dyke (1852-1933), American Presbyterian clergyman and writer.

the prophet and persecuted the witnesses. So humanity was very reluctant to worship that manifestation of God, they even ridiculed it. You have perhaps seen on the Palatine in Rome that painting of a crucified god with the head of an ass. It was found in the rooms of the training school for the imperial cadets. There was a young Christian among them apparently, and the other boys, to make fun of him, made a rough sketch on the wall of a cross, and the crucified man had an ass's head; then in bad Greek they wrote at the bottom: *Alexandros sébeie theón*: Thus Alexandros worships his god. The idea that Christ, the crucified one, should have an ass's head comes from a confusion with Yahweh, the Jewish god. It was a legend in Rome that the Jews worshipped an ass in the temple at Jerusalem, and those boys assumed this to be the same god. For instance, a leaden tablet, an amulet, was found in Egypt, dating somewhere between 100 B.C. and 100 A.D., upon which is a formula against disease beginning: I conjure thee, (the name of the disease) in the name of Jesus, the god of the Hebrews. That shows the confusion of Jesus with Yahweh, and the mock crucifix was of the same origin. We see there how a new manifestation of God is accepted.

Any good Protestant will believe that in the reforms of men like Luther, Zwingli, and Calvin, a true spirit of God manifested again, but naturally the Catholics would not share such a conviction. What does a Mohammedan think of God's manifestation in other places? What do we Christians think about the manifestation of God in India or China? You remember the Spanish church thought that the crosses existing in Mexico before the conquest were all inventions of the devil, a sort of mock religion, so that the heathens could say, when the Spaniards brought over their own Christian cross, "Oh, we knew that long ago!"—the devil thereby winning out. It is certain that the Mexicans offered bloody sacrifices on the cross, and it looked so exactly like the Spaniard's own cross that it was most bewildering and unwelcome to them. But we must admit that any sort of religious creed is a manifestation of the divine if there is any; we have absolutely no guarantee that Christ is a better son of God than Buddha, for instance. From the standpoint of success, Buddha was more successful than Christ, there were more Buddhists than Christians. And the idea or superstition of any other great man of God was just as good or as bad. So we can say that when God is manifesting it is unpleasant, we don't like it because it overthrows old beliefs. You know the story by Dostoevsky of the Inquisitor when Christ appeared again.² The In-

² Feodor Dostoevsky (1821–1881), Russian novelist whose knowledge of the dark aspects of life, psychological insight, and mystical fervor must have appealed to Jung, though

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quisitor knew it was Christ, but he said: "Why do you appear again? It is very awkward now, we have built up such a fine church, everything is in order, and you upset the whole thing by coming back; therefore we have to prevent it." So any new manifestation of the divine will, any new revelation is terribly awkward; we certainly do not worship it, quite the contrary. Now Dr. Harding says:

Does not the symbolism of the "net" bear out this interpretation? For the "net" has two paradoxical connotations in mythology. It was taken last time as an arbitrary restraint put upon the bull, perhaps even perversely. This would be perhaps the conventional restrictions due to the dreamer's twentieth-century attitude. This fits in with one significance of the net, which was the peplum, the veil of the universe, the many-coloured veil of nature. The Temple of Thoth at Khemennu was called the "House of the Net." And the net there "symbolized a certain condition of the inner nature which shut the man into the limitations of the conventional life of the world and shut him off from the memory of his true self." He is adjured, "Let the Great Man swallow the net of the Lesser Man."³

The net was also the veil of Isis "which is the spiritual nature of man. To raise it means to transcend the limits of mortality and become consciously immortal."

The net, or the veil of Isis, is Maya in the Hindu terminology, or it is the web of Shakti, it is the illusion of the world in which we are caught. It is space and time, for instance, for in space and time we are shut off from the Absolute Being because existence within time and space is relative, it is here and not there, it is not the universal existence. So the net or the veil is surely the old idea of the conditioned existence over against the universal divine existence. And the net over the bull would mean that the bull was caught in space and time, the world of illusion, the human world. That fits in with what we said, that it is the divine creator, the god within his own creation.

This is a psychological fact which one sees in an artist or a scholar: He writes a book, or produces a work of art, or he has a beautiful voice, or he is an actor, and he is caught in this fact and forever remains in it. From that day such a man begins to live in his biography; he can hardly

Jung seldom refers to him by name (see *Zarathustra*, p. 26n., p. 288n.). The story of the Inquisitor appears in *The Brothers Karamazov*, tr. Constance Garnett (New York, 1970), part II, book V, chap. 5: "The Grand Inquisitor."

³ G. R. S. Mead, *Thrice-Greatest Hermes*, vol. II (London, 1914).

move, or eat, or go upstairs without seeing it in print. He has a sort of dignity, because he can do nothing without hearing the words of the biographer, and at the same time he sees his wonderful face, and his beautiful eyes and locks. That is getting caught in one's own persona, in one's own time and space. But the one who does not identify is free from illusion in this respect; naturally he can be caught in anything else, but he is not caught in his own creation. Of course, everybody must acknowledge themselves partly caught, nobody escapes it. For it is a tragic fact that in whatever one has done, one is caught forever and in for trouble. On the other hand, another type of man will sow the seed and cultivate new fields and then he is away before the crops are ripe, and others reap what would have been the result of his own merit, his own hard work. That is the intuitive type, who always feels threatened by being caught in anything he has created: he scents possibilities, but he always fears a trap; a lid is open on top and it may come down on him. So he prefers not to finish the job, he jumps out of the box into the open and creates a new box, only to repeat the same trick in order to escape again. This also is a great disadvantage. But we cannot live without accepting the tragedy of life, and one of the problems of life is that we cannot live and flourish without being trapped; no matter what we do we are trapped, and the ultimate result is that one is buried in a hole in the ground.

Now it is certain that the bull means that divine creative principle that is caught in its own creation, the god restrained by man in spite of his superhuman power; he is caught by human cunning. It is an old primitive conviction that in spite of the enormous power of the gods, they can be enticed, charmed or tricked into a box. That sounds rather blasphemous but all pious people do just that. They say all sorts of pleasant things to God in the evening: "Look here, I have done your work during the day, so now do something for me. I am very grateful that I have my soup but a bit of meat would be still better, surely you will not deny that if I promise to be a good boy." That is the ordinary piety, a sort of soft compulsion exercised over God; their prayer is a want, a demand, an expectation, a hope, and it would not be a good God if he did not listen. Naturally, a prayer that God should help us in war is the worst superstition; but nobody is ashamed of it apparently, it is good form to go to a great service held in favor of our own perfectly good war. The father confessor of Madame de Guyon, the Abbé Fénelon, taught her something very important.⁴ She asked him how to pray, and he said: *Quand*

⁴ It was rather the other way around. Jeanne Marie Bouvier de la Motte Guyon (1648–1717) expounded the doctrine of Quietism, a doctrine similar to, but more mystical than,

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*vous priez, pensez à rien.*⁵ For whatever one thinks is an expectation; it is trying to force God; one is whining about something and trying to squeeze something out of him; therefore, think of nothing. That is the teaching of a very enlightened and very pious man, who was conscious of our superstitions. Now Dr. Harding continues:

But the net also represents the invisible web of fate that catches those destined for redemption and draws them, often against their will, into the company of the believers. We have a hint of this in Christ's use of the symbolism of the fishing net which is to catch the believers. The Psalmist also sings "My soul is fallen like a bird into the net of the fowler."

Yes, the net is one of the well-known symbols in the Catholic church. The Pope's fisher-ring is an antique gem representing the miraculous draft of fishes, and it symbolizes the role of the chief fisher. He is St. Peter's substitute and as such he is the king of fishermen, drawing human beings into the church. This is of course a very specific application of the symbolism; in itself it is of a more general nature. It has, as Dr. Harding points out, the meaning of the inescapable, inevitable fate; the net is to the fish or the game what fate is to man. Man eventually traps himself in the web of fate, an inextricable web of circumstances from which there is no escape. So a fateful situation is symbolized as a net that is cast over a person, as a wild animal is caught. This point of view amplifies the meaning of the net, and if applied to the symbol of the bull it means the creator caught in his own web.

It is a matter of temperament whether one gives an optimistic or pessimistic interpretation to this fact of the creator being caught in his own creation. If optimistically inclined, one can say it is all for the good, it is not just drawing the fishes into the church, or into the kitchen where they can be eaten, which would seem very unfortunate for them; it may be for their good to be eaten, perhaps we redeem them from a lower to a higher condition by giving them rebirth in us.

Well, it seems certain that the net has the connotation of inevitable

Quakerism and taught a passively receptive form of meditation similar to modern transcendental meditation. François de Salignac de la Mothe Fénelon (1651–1715) came under her influence at the court of Madame de Maintenon in 1688 and adopted many of her ideas. Guyon wrote over forty religious, mystical, ecstatic and autobiographical books, most of which are out of print. (See *Encyclopaedia Britannica*, 1911 ed., vol. 12, pp. 746–47, and vol. 22, pp. 749–50 for her biography, her relationship with Fénelon, and their place in the Quietist Movement.)

⁵ "When you pray, think of nothing."

fate, there is no escape from it. This is also like the spider's network, which seems a bit far away but as a matter of fact it is the same problem; and the symbol of the spider's web often occurs in connection with a particular psychological situation which is also expressed by the hole into which you fall. You say: "Oh damn," and then it turns out to be what?

Mrs. Baumann: The place where you belong.

Dr. Jung: Yes, your individual place, your own individuality. It is one of the greatest disappointments in life. You say: "Myself! Oh, this is impossible!" But you are caught, there is no escape. You feel a sort of unconscious power at work, for which the spider is an apt illustration because of its sympathetic nervous system. Also its shape, round, with legs in all directions, is a good form to symbolize the sympathetic nervous system or the solar plexus; it would be the soul or the unconscious weaving the net in which you catch yourself like a fly. For a fly can buzz about everywhere, until suddenly it is caught and glued into the spider's web, as you are caught in the web which has been created by an unconscious power in yourself. One has a certain intuition about these things, one has the feeling that there is such a thing as fate when one looks attentively and carefully into one's own life.

Schopenhauer wrote a very interesting essay about the apparent intentionality or purposefulness in the fate of the individual.⁶ That there should be such a thing is absolutely against his own theory that the will, or the unconscious urge which forces man into existence, has no purpose whatever, and therefore just any kind of world was created, not the best of all possible worlds but a mere chance world, absolutely incidental and so as bad as possible; if it had been just a little worse, he said, it could not have existed, it is the minimum condition for existence—and sometimes it looks exactly like it. That is Schopenhauer's pessimism. But in that particular essay he looked at things in a different way, and in one of his later works, *Über den Willen in der Natur*,⁷ he again stressed the possibility of the purposefulness of the will, quite in contradiction to his own original philosophy. Those are such intuitions, and when something unforeseen or very impressive happens, you usually have the feeling that it has been thought out before, that an unknown power has been at work; and you feel justified in cursing the unknown power that has worked out such a hellish scheme. For you cannot help thinking that

⁶ Arthur Schopenhauer (1788–1860). See above, 29 Oct. 1930, n. 10. Jung refers here to *Parerga und Paralipomena* (Berlin, 1862), which he also discusses in *The Zofingia Lectures*, CW A.

⁷ *On the Will In Nature* (orig. 1836, rev. 1854, tr. 1889).

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something behind the scenes manipulated the threads in such a way that it had to come about. And sure enough right down inside, the unconscious arranged the whole thing with infinite cunning. So individuation is negatively expressed by the spider's web. It is interesting also that the spider's web is often used as the first form of a mandala, which expresses the same idea of a magic circle, but the opposite positive idea; it is not a destructive trap but a protective circle. As long as the idea of individuation is not conscious in patients, they may produce such spider-web drawings, lines radiating from a center through a series of circles of increasing size. That is the beginning of a real mandala, and it only depends upon seeing it in a more positive way to transform it into a sheltering circle.

From that standpoint, then, the net cast over the bull has the meaning of inevitable fate, a purposeful arrangement in which the bull must eventually be caught, he cannot avoid it, he will wind up in that net. Have you any parallel to substantiate this idea? There is one outstanding example in antique mythology.

Dr. Harding: We hear a lot about the spinning of fate in the Nordic countries.

Mrs. Crowley: Attis?

Mrs. Zinno: The labyrinth?

Dr. Jung: Oh yes, but there is one important myth from which those are probably derived, the Thracian Dionysus, the bull Zagreus. When Dionysus appeared on earth he was persecuted by the Titans and in order to escape their power, the power of fate that is, he transformed into all sorts of beings. Finally he changed into a bull, and in that form they caught him and dismembered him and ate him. Titanic means chthonic—the powers of the earth seized the god and killed and ate him. So he himself disappeared into those Titanic beings when he assumed the form of the bull; thus the power of the godhead is found in every being of Titanic nature. Now it is by no means just chance that it was a bull; you see for a long time the bull remained a wild animal, extremely difficult to tame; it is not yet tamed fully. This must have been a very impressive fact to humanity because they perpetuated the feat, like the invention of fire, in many cults. The role of Mithra is really a perpetuation of that achievement. The god Mithra was understood to be a sort of toreador; therefore the bull was depicted on Mithraic monuments with a belt round its chest such as the bulls in the arena then wore, unlike the present Spanish bullfight, which is a later expression of the same idea.

The bullfight was a sort of religious ritual originally, and it still has an

almost religious meaning in Spain. It was just an ordinary fight in the arena, but even then it also had a religious connotation, because Mithra, the god of the soldiers, was perpetuating that first great feat when the first man tamed the first bull. That was almost equal to the invention of fire. For to be able to tame such a dangerous wild animal as the bull you must first be able to tame yourself, tame the panic. The wild bull is one of the most dangerous animals that exists. The wild buffalo in Africa, for instance, is far more dangerous than the elephant or the lion, and he is extraordinarily cunning; also, apart from the mamba (a sort of cobra), he is perhaps the only animal that attacks on sight without provocation. So the man who could tame the bull had tamed himself, he had overcome his fears; it was a tremendous moral achievement. And what they worship in Spain is not exactly the fact that he kills the bull, it is the moral education of the *toreador*. You cannot help admiring the *sangfroid* of the *toreador*, his perfect *maintien* when he is killing the bull, which is the real culmination of any fight. It is still the old hero cult of the man who is capable of taming his own bull-like passions; the man who can overcome himself is almost a god, he is at least the representative of the god. Thus catching the bull in the net, or overcoming the bull, is an age-old symbol for the self-education of man, his liberation from the fires of *manipura*—showing humanity the way to a higher level of consciousness, to *anahata* where one is supposed to be in control of the bull.

Now the question is, to what extent is the bull overcome? In what condition is he in *anahata*? Well, if the bull has been practically murdered one can be in *anahata*, because then there is no fire. But this is mere repression because the bull is divine and cannot be killed, it can only be repressed. That is possible; you can avoid places where bulls are to be found, and if you don't see them, you will not be bothered. But you must be dodging all the time in order to avoid every possibility of arousing the bull; and since life provides endless opportunities for the emotions, there is no end of dodging, which amounts to a panic or a chronic finking of life. So it is not an ideal solution. In our vision we see that our patient has managed to keep away from this problem for a while, but as soon as she gets back to it, *manipura* begins to fire up like anything, and the question of mastering the bull arises once more. Now the bull should not be killed, it is not a bull sacrifice, because we have learned what that means. It means that you are deprived of life, drained of the very juice of life; if you kill the emotional powers in yourself, you get absolutely petrified, dried up, dead. Therefore you must try to keep that bull alive under certain conditions symbolized by the net and the tied feet. The bull must live.

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Otherwise your being in *anahata* is akin to being in the morgue; yes, you are there but you are on a bier, a corpse, you are deprived of the most essential condition for life. You see, what you have to repress or to kill in order to reach the next condition is here a symbol of the deity that gives life; and what kills your life is now the devil. You are therefore apparently in a state similar to that of an early Christian, say, who had regressed from Christianity to Mithraism. So it seems to be, but in making that regression to Mithraism the bull is in an entirely different condition, the bull is free, he is not under a net at all, and you have to go through the original bullfight in order to deal with him. You must then be like Mithra, and the end is that you kill the bull, and practically the same or a very similar development will take place that took place in Christianity; life will then be extinguished. When you rise to a conscious sphere in which you are unaware of your instincts or emotions, you are really deprived of life. And that is the condition which ought to be changed, for when living in such an artificial conscious world, you are not up to the facts of the world. In human society, for instance, you are the victim of all sorts of fears and emotions which you do not understand; you are, one could say, blissfully unconscious of what is attacking you. But when you analyze it you soon find out that those are the same old bulls which you thought were killed long ago, all sorts of human emotions which you had forgotten that you ever had.

You also learn that you feel much better when you have those emotions; when they live within you, they are really the life-giving element, and therefore, as life-giver, to be worshipped as a divine being. Mind you, the bull was the life-giver originally. According to the cosmogonic myth of the Sufis, a Mohammedan sect, God created the world in the form of an immense bull; he then killed the bull, transformed him into stone, and threw him into the sea; and the bull sank down till only his left horn was still sticking out of the waters, and that left horn is the earth. It is the same idea, a violent creative impulse, a passion through which creation comes about. Without that nothing happens. If you kill it there will be no creative impulse. Because you cannot stand the conditions, everything becomes petrified. But if you can keep those powers alive, you will continue to live, you will again be creative. We have often been in circumstances in life where we really needed some form of creativeness. We get into absolutely intolerable conditions where something ought to be done about it and we don't know what to do; we have all sorts of clever schemes and nothing works, because the only thing that can help is a new creation, a new manifestation of that passionate will, that divine will to create a new world.

All this, however, does not entirely explain the fettered bull. We have to look at this symbol from still another side. As we said, this is the creative impulse or the will of the creator, incarnate god in man. Therefore it is the god in man which is to be the object of worship; it is no longer the transcendent, extramundane god, the god before creation, but the god after creation, having really descended upon earth. Thus far this idea would be a fulfillment of the Christian conception of the god incarnate in man. In Christ, according to the Christian dogma, God descended upon the earth, he left his extramundane position and appeared in the flesh, thereby creating an immediate contact between himself and man. And ever since then, man, through the process of redemption, is supposed to be filled with the divine breath, to really contain the eternal spirit, or the god, the divine breath. And being filled with the divine *pneuma*, he has naturally an absolutely different position in the universe; he is no longer a mere inhabitant of the earth, like an animal that inhabits the sea or the woods, he is now filled with the divine breath and is therefore a god in his own right; he himself can create.

Now we must admit that in the history of the world, as far as we know it, mankind has never produced such an extraordinary civilization as in the last two thousand years; we are in a way immensely far away from the primitive age. In the two or three thousand years before Christ, the world was close to the primitive age, it was not much farther along than the old prehistoric civilization. But in the last thousand years, man has swept over the earth and transformed it in many respects; he has done the most amazing things. So there is a peculiar coincidence between the religion which teaches implicitly that we are divine creators, and an extraordinary creative period in the history of civilization.

We are now at the end of that particular period, we are no longer naive creators, we are beginning to be psychological, to look at ourselves. At no other time before us has man been looked at as we look at him, no one ever tried to dig up the psychological being of man, there was no such thing as psychology. It is now happening to us that we reflect, we ask ourselves what that creative thing in us really is. What is the psyche after all? Why are we what we are? And why have we to do such and such things? Obviously a peculiar change is beginning in the world. Of course we don't know what it will lead to, but it is decidedly a very new development which coincides with the obvious decline of those religions which were characteristic of the last two thousand years. We know that is true of Christianity, Confucianism, and Buddhism, and it is also true of Islam; in Turkey they are less drastic than in Russia; they are not really persecuting the Moslems, but the mosques are nevertheless prac-

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tically obliterated. Formerly one saw Moslems prostrated in the streets by thousands at the time of the afternoon prayer, but now even in the mosques, at St. Sophia in Constantinople, for instance, I saw only about a dozen old men. All the young people have European convictions and wear European clothes, and old Islam has gone by the board. That decline of the old beliefs marks the change; something is coming instead and it is prepared by the peculiar turning of the tide; instead of going out, it is coming in. The out-going movement is for the time being completely soulless, it is just herd instinct, nothing else. So everyone today who is more or less civilized, or who feels a certain amount of responsibility, is quite naturally turning in, away from the old civilization of the herd.

LECTURE IV

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Dr. Jung:

Today Dr. Barker has brought us a contribution.

Dr. Barker: You spoke in the last seminar of the necessity of accepting the tragic side of life, and also of the necessity of living as if the individual were essential to the universal purpose. I found those two themes well illustrated in a book called *The Tragic Sense of Life*, by Miguel de Unamuno.¹ The first one is:

The cure for suffering—which is the collision of consciousness with unconsciousness—is not to be submerged in unconsciousness, but to be raised to consciousness and to suffer more. The evil of suffering is cured by more suffering, by higher suffering. Do not take opium, but put salt and vinegar in the soul's wound, for when you sleep and no longer feel the suffering, you are not. And to be, that is imperative. Do not then close your eyes to the agonizing Sphinx, but look her in the face and let her seize you in her mouth and crunch you with her hundred thousand poisonous teeth and swallow you. And when she has swallowed you, you will know the sweetness of the taste of suffering.

The second one is:

Our greatest endeavour must be to make ourselves irreplaceable; to make the theoretical fact—if the expression does not involve a contradiction in terms—the fact that each one of us is unique and irreplaceable, that no one else can fill the gap that will be left when we die, a practical truth.

These are just two out of many passages which have the same bearing.

¹ Miguel de Unamuno (1864–1936), Spanish philosopher and novelist of Basque ancestry. *The Tragic Sense of Life in Men and Nations* (orig. 1913) expressed Unamuno's philosophy most fully, espousing faith for its own sake rather than faith in God or any other religious conception. Jung refers to this book in CW 18, par. 1339 and n.

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Dr. Jung: Yes, that comes in very helpfully.

Well, we talked a lot about the bull last time, and we must say one word more about it. The fact of the bull being practically tied up into a parcel may have impressed you as a not altogether favorable state of affairs; one would rather wish that the bull were free. Sure enough, this is not an ideal state of things, yet it is necessary and unavoidable, for no matter how divine that bull may be, it is sometimes better that it should be fettered. There are certain times or milieus where the bull must be tied down. That must be true for many people; otherwise they are unable to live. You know there are two kinds of people: in the stratification of human society there is, as it were, a middle line, and at least one half of humanity is below this line, and the other half is above it. What you call the normal man would be just on the line, the ideal average. Of course nobody is absolutely normal, the normal man is a fiction, that simply expresses the probable average of humanity.

Now down below are those who are abnormal because they cannot adapt to the conditions of contemporary life, they have all the trouble in the world to keep up with the pace of events and the ordinary social demands; they are either stupid, or not stable enough, or too archaic. At the bottom are very primitive people: cavemen who by mistake are still alive; you see them in the streets and can tell from their faces that they are cavemen, despite the fact that they wear modern clothes. Then a bit higher up are not exactly cavemen, but lake dwellers. And then comes those who have huts of straw or earth; if left to themselves they would never build regular houses, their highest attainment would be an earth hut. Somewhat higher up are people who belong to the time of Caesar, say. And still higher, in ever increasing numbers, the people who belong to the early Middle Ages; this layer would be in the fifteenth or sixteenth centuries, and there are an enormous number of people of that type, the grocer or the butcher, for example; if you could compare their portraits with those of the people who were the ruling classes in 1500, you would see the similarity. Then there are people who belong to the seventeenth, eighteenth, and nineteenth centuries, but most certainly not to 1933. And then comes the layer where most people are, which would be in about 1933. You see, all the people below the line have one urgent human problem, how to adapt, how to keep up to the conditions, how to eat properly or clothe themselves properly, for instance, so that they are thought to be nice people, how to fill a position with more or less success, how to be a successful postman, engineer, draftsman, lawyer, or doctor—just a decent average. They have all the trouble in the world to be that, they cannot dream of improving upon it, the most they can

manage is to do what is expected of them. They have no other ambition than to be up to the mark of the man of 1933, and the unfortunate people who cannot get that far are envious of those who belong there.

Above that line come in decreasing numbers the people of the future, the people of 2000, 5000, or 7000, just as far ahead as the others are behind. Now to the man beyond that level it is self-evident that he is in 1933, and to be there is no particular trouble; to be adapted is child's play; how to clothe himself is no difficulty at all, and he knows very well how to eat, how to talk, how to deal with people. The only trouble such people have is that those damned creatures down below have not their psychology, and they feel that as a terrible nuisance, a hindrance, and a bore. And the further they go the more their troubles increase, the more they feel the weight of humanity; to be in 1933 is the minimum of life they could imagine, to put them below is misery to them, it is death. But for those people from below to get up to 1933 is sheer heaven, the fulfillment of all their aspirations.

Those two kinds of people have an entirely different psychology. For the people down below, the bull must be fettered, it cannot be otherwise, it would be much too dangerous. But for people up above it should not be fettered. Now what is the truth? You see it is extraordinarily difficult to make a definite statement. To the one it is the greatest mistake, to the other it is an evident advantage. That is the difficulty we are up against in psychology. There is no one single psychological statement that would be valid for both kinds of people. What is true for the one is not true for the other. Of course, it is exceedingly important that each one should know his position, where he belongs, whether adaptation is a problem to him or not, and each has of course a certain difficulty. One could say it was always the adaptation problem, because it *is* 1933, and for those who are not yet there it is very sad, for it is evident that they must suffer from the fact. But to those who are beyond, it is a mistake that they are no longer there, they suffer also, to them it is also an adaptation problem. Instead of the 1933 level being the most desired and unachievable goal, it is rather a question of curtailing, diminishing themselves, in order to be in 1933; that is really a task for them. They must fetter themselves, cast a net over themselves, to keep them from flying off into the year 20,000 A.D. So as this bull must be fettered for those who are below the line, it must also be fettered in a way for those who are above the line—only the bull is then identical with them, *they* ought to be fettered in order not to run ahead, forgetting that our time is 1933, no more and no less.

Even to our patient this problem of the bull is not a simple one. The

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vision, or her unconscious, reacts to this picture immediately; suddenly the sky becomes dark, which means that now unconsciousness, the great darkness, begins [plate 36]. Something comes in which means to her a very unconscious problem. She says:

The sky became dark. I saw a black sun with fire coming out around it and a red outstretched arm on each side. I felt I could stand it no longer and sought to escape.

This must be an almost intolerable thought coming up. What does the black sun mean?

Mrs. Baumann: It seems to be an eclipse.

Dr. Jung: Exactly, with a corona round it. When the moon passes before the sun and obscures it, the fiery halo of the sun's atmosphere is called the corona. What does the eclipse of the sun mean here?

Dr. Harding: The equivalent of the bull being tied.

Dr. Jung: It would be in a way the equivalent, the bull is incapacitated, the sun has been deprived of its power. And do you know what the primitives do during the eclipse of the sun?

Dr. Harding: They make a noise to drive away the demons.

Dr. Jung: Yes, as in China they shoot off fireworks and guns to drive away evil spirits. But they also fall into an absolutely hopeless panic, and then most astonishing things happen. Primitives have very strict sex taboos, but when they are upset absolute promiscuity takes place; they fall out of their form, disintegrate instantly, because the unthinkable thing has happened. It is as if their guarantee of life, their consciousness, had been extinguished, and they fall back into deepest unconsciousness. So that the sun is obscured means that our patient's consciousness is somehow obscured. Then what are those outstretched arms?

Dr. Adler: They are the forces which try to draw her into unconsciousness.

Dr. Jung: Because the arms are attributes of the sun?

Dr. Barker: They may be her own arms, she is being consumed in the flames.

Dr. Jung: You think, if she is being drawn into the unconscious, her outstretched arms would appear? That is true, but here they seem to be attributes of the sun that is obscured, transformed into its own opposite; instead of emanating warmth it is taking it in. I thought you would be reminded of an Egyptian symbol where arms appear as attributes of the sun. It is the specific symbol of Amenhotep IV,² who made important

² Egyptian Pharaoh of the Eighteenth Dynasty also known as Akhenaten (ruled 1356–1339 B.C.). In 1350 he founded the city named for him (at a site near what is now Tell el

reforms in religious symbology. He introduced the idea of monotheism, and he took as a symbol the disc of the sun "rejoicing in its two horizons." The sun was represented as the emanating deity that bestows the divine power of life upon the believers, in the form of the sign of *ankh*, the *crux ansata*. There are a number of representations, chiefly among the state archives excavated at Chut-Aten, the town which was newly built by Amenhotep IV and the site of his own palace. At the end of each ray emanating from the disk of the sun is a little hand bestowing the sign *ankh* upon the king and his family. Those would be the arms of the sun when it is spending, giving life. In our vision they are also the arms of the sun, but since it is a black sun it does not emanate or create. On the contrary, darkness sucks in and swallows, so she is threatened by being drawn into those arms of death. Now why after this bull symbolism should such a thing be threatening her? What would it mean in reality to be swallowed by the darkness? By the black sun?

Dr. Bahadurji: Death?

Dr. Jung: Not necessarily, if understood as a phenomenon of consciousness; if the body were concerned, it would be death, but if it is the mind what would happen?

Dr. Harding: One would become very automatic, functioning as one member of a collective group, with no individual quality at all.

Dr. Jung: And what would that be called?

Dr. Harding: Normal?

Dr. Jung: By no means would they call you normal. If I should suddenly become automatic at this moment, I would perform my unconscious, and you would marvel, I can tell you! So what kind of people are swallowed by the unconscious?

Answer: Insane people.

Dr. Jung: Of course. You see the unconscious is thoroughly chaotic, chaotic and cosmic, it is the opposites; but the chaotic character is so impressive that anyone possessed by the unconscious is chaotic. That is, he might be marvellously law abiding, but we would call him a lunatic, because we would see that his actions were most symbolic. He would not be normal in any way, he would be in an unconscious delirious condition, irresponsible. So this is a critical moment for our patient, she is threatened by a moment of insanity, and that is why she tries to escape. Now what would drive her crazy?

Armana); the single deity he worshipped, Re-Herakhty, was a sun god immanent in the sun disk, Aten. Twelve years later Tutankhamen succeeded Akhenaten, abandoning the city and destroying its temples along with its heretical monotheism.

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Miss Hannah: She has not been able to understand the bull; therefore the animus has taken it over and possessed her again.

Dr. Jung: That is a fair statement, but it does not explain the situation fully. You remember the bull was brought into the market place as a sort of answer to all that suffering nonsense which was going on. The unconscious says: But what about the bull, the power and the center of life, consciousness? Why should people be so hellishly unconscious and behave like mad? Let the blessed sunshine in, as the hymn says, and then we shall be all right. But the sun is fettered and a net cast over him. Yet something has happened; otherwise she would not be filled with unconscious panic; there would be no threat of insanity if that vision of the bull did not mean a lot to her. But can you see how insanity might be brought on here? I admit it is not a good fantasy, it is like a bad dream, badly done.

Mrs. Fierz: If you take her actual situation into account, going back to America, she seems to me like one of those people who are ahead in the future, and she has now dropped down to the people below the line. The loss of the years ahead might be what would happen to her now. She is threatened with falling into the past again, into the situation in which she was before she was analyzed, which was for her something like a mad situation—I mean, she was probably neurotic and therefore came to analysis.

Dr. Jung: Yes, and after a neurotic situation there is a greater chance of becoming psychotic. If one regresses after analysis it is much worse than having an ordinary neurosis, that is mild in comparison. The more one knows, the more dangerous it is—one can no longer play with fire. What one could easily do five or six years ago one can do no longer. The mechanism is this: You remember in a much earlier vision, I showed you the picture of the bull on a pedestal to which she was raising a goblet filled with blood [plate 18]. That was a sacrifice to the bull, and there the bull was of gold, it was the sun; she then realized the meaning of the worship of the bull, the cult of the sun. And there the bull was not fettered, it was free. She was then in analysis, where there were no skyscrapers and no relations and no public opinion, where she could just take her flight; she could move on according to the laws of the bull. Now she returns to her former condition where that is not possible, where the bull must be fettered, but the thing which had always been crippled in her before is now living, the bull in the meantime has found a way into liberty; it has been in the open and is now brought back miserably into the stable. Then it looks as if she had lost the meaning of her whole life. What is the good of the whole thing? And if you lose your point of

view to the extent of saying, What is the use of anything I have ever done or aspired to, you are likely to blow out your brains, or to become insane, or to die in black despair—as many people do. You are then in a panic, you might do practically anything. So that is the reason why she simply cannot stand it; she must do something about it, she must get out of that awful impression of a sun that has turned into blackness, of a life that has suddenly become empty and meaningless. For all the significant things above the line are simply put out, changed into nonsense by the aspect of the year 1933. Think of the people who have hoped for the future of the League of Nations, or any other great and wonderful thing man has invented—some system to preserve peace, for instance. If such a person looks at his work now and takes it to heart he might easily seize his gun and blow out his brains. Why make any effort when everything is going directly to hell? So the next move in the fantasy is that she says: “I entered the door of a house and descended into a dark cellar.” This is very typical symbolism.

Dr. Shaw: I would say that she voluntarily went into the unconscious in order to get a rebirth.

Dr. Jung: You take the cellar for the unconscious. That is correct—only there is the little difficulty that we just said the black sun was the unconscious.

Mr. Allemann: It is a sheltering mandala.

Dr. Jung: Exactly. In this condition it would not be sufficient to say she was entering the unconscious. For the unconscious here is symbolized by the obscuration of that black sun; it is a cosmic fact, it is the collective unconscious in its vast universal aspect, and that threatens to suck her in and depersonalize her completely. Now against that she descends *as if* she were going into the unconscious; to say it is the unconscious is correct, yet it is a very peculiar unconscious. Mr. Allemann says it is again the mandala. That is true. The mandala is man-made, it is the sacred furrow made round one, and that would be a house. So the primitive houses, the first houses built by man, really have the mandala form.

When I entered a Negro hut the first time—one of those circular thatched huts—it made a tremendous impression upon me. They are built low, the roof is only about four feet above the ground, they have no windows and you enter through a low door, so low that the cattle cannot enter; only the smaller animals can enter, the goats and the calves or whatever is running about. So you must creep in practically, which has the inevitable effect of making you feel humble and awkward. Therefore certain places of devotion in old Catholic churches have such low entrances that they make you bow down, you must not stand up, you must

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go down on all fours. In Bologna, for example, there is an old church with a facsimile of a sepulcher, a medieval fantasy of the sacred tomb, and in order to worship there you must creep in through a very low door; it gives you at once the feeling that you are a dog, an animal, you can't help feeling small and ridiculous. As you couldn't help feeling very humble if you should be forced to creep into this room on your knees, you wouldn't cut any figure at all. That position helps you to feel the atmosphere.

Then the interior of a Negro hut is dark, you dimly discern benches or beds along the walls, and in the center are dark stones in a circle around glowing embers—the glow of the fire with a little smoke rising is right in the center. It is extraordinarily impressive and solemn. Now this is the ordinary dwelling place of a primitive Negro; it is built like a mandala and it looks like a sanctuary; you feel at once the sacredness of the hearth, for everything surrounds that center in which the flame of life is glowing. Such a place gives you an almost magical feeling, on account of its extreme simplicity and significance. It seems to say: "This is the place of refuge, a sanctuary, here is peace; here you are sheltered against the dangers outside, against the fierce sun and the rain and against all specters and wild animals." So everyone turns their face to that one center, the fire from which comes warmth and food and security. As long as they see the smoke no wild animals will come in, the door can even be left open. In a country infested with lions, for instance, a contrivance of little glowing sticks is put in the entrance hole—you could kick it away with no trouble—and that is enough. Or if there is no fire a lantern is placed there and that makes it quite safe; even a man-eating lion would go around it very carefully, it would be a very bold beast indeed that would dare to jump over a lighted lantern. The house in its primitive meaning, then, is a mandala, the symbol for a man-made sheltered place, the sacred precincts within the surrounding walls of the temple.

Therefore when our patient enters that place, it means that she returns to herself, to that small living unit she represents; she is that man-made house, where she is cut off and protected against all the surrounding horrors. Outside you don't really touch life; you only touch results, the product of life, the volcanic outbursts of life, but you never touch the source of life which makes you live; that you only touch within yourself, within the mandala. And there this woman goes into the depths, into a dark cellar. Now there is no cellar in primitive houses, but it appears in later periods. When the Romans built a new town, a military station, for instance, they drove a pair of oxen with a plough round the place where it was to be, thus making the *sulcus primigenius*, the primordial furrow,

which meant, this is taboo, this is sacred from the outside world. The enclosed place was characterized by certain sacred images, sort of fetishes; phallic emblems were often put up near that furrow, the boundary line, to designate that there the sacred place began. In Basel, there used to be a Roman gate—it was destroyed sometime in the nineteenth century—and on the wall inside of the gate was a phallus. And close by the gate of Nuremberg, at the corner of Dürer's house,³ there is also a phallus, marking the place of shelter. That is probably derived from the almost universal antique custom of marking the boundary lines of fields by a Priapus, a phallus. One still sees those figures in Egypt where they are fertility charms, they look like scarecrows. I saw one in upper Egypt which was absolutely classical. The old Latins had such Priapus figures to mark the corners of a field; they also were fertility charms and they always had to be made of the wood of the fig tree. Then in the center of the space enclosed by those primordial furrows, the Romans made a hollow in the ground and built a cellar, the so-called fundus, the French *fond*, where they sacrificed the fruits of the field. In other words, they concentrated their libido in a symbolic form in the center, and that was the beginning of the town.

There is an example not very far from Zurich, the remains of a Roman military castle at Irgenhausen. The foundations are still fairly well preserved and it is not far away, just off the highway near the lake of Pfaffikon. It is a square fortification with towers at the corners and in the center one can still see the fundus, in exactly the right place. Later on, an official building, or a temple, was usually erected over the fundus, and in certain old Greek or Roman temples the almsbox, which in our churches is near the entrance, was in the center of the floor; there was a slit in the stone and coins were dropped down into that hole underneath. That is again the type of the primitive houses. Then the fire of the Vestal Virgins in Rome, a tremendously ancient symbol, was guarded in a circular temple, which consisted of a circle of columns round the center where the fire was always burning on the altar. You see that is like the primitive wattle hut, with sticks or with sort of menhirs, longish stones put upright into the ground, such as I have seen in southern Sudan—at about five degrees above the equator. They are mostly small circles, and the natives there told me that they do not now build their huts in this way, but that there had been a people who put stones in a circle and

³ Albrecht Dürer (1471–1528), German painter, engraver, and aesthetic theoretician who adapted the ideas of the Italian Renaissance into a singularly powerful and idiosyncratic German style.

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then covered them with wattle; the stones were about four feet high, up to the roof, so they strengthened the wattle walls.

That was the form of primitive dwelling place which later took on the quality of the *temenos*, like the sacred circle at Stonehenge. Or like the enormous circle of stones which was recently discovered by a French expedition in Wyoming, the so-called Medicine Wheel. It is a perfect wheel with twenty-eight spokes, the hub in the center and the rim outside. There are seven altars and several mysterious stone figures which have an astronomical meaning. The spaces between the twenty-eight spokes of the wheel represent the lunar month, and the seven altars the seven days of the week. But the crowning mystery of the Medicine Wheel consists of two smaller monuments which are thought to represent the constellations of the Southern Triangle and the Southern Cross. Wyoming is rather far north, and the astronomers found out that the last time the Southern Cross had been visible up there was exactly 12,939 years B.C. So the theory is that this monument was built at that date. It is something like Stonehenge which has also an astronomical bearing, but that points only to about 1900 B.C., which would be the culmination of the neolithic age in England. At that time, the sun would have risen at the summer solstice in a direct line with a certain tall menhir, thus casting a shadow upon the horseshoe-shaped altar which is believed to have stood in the center. Both these ancient temples are examples of the house of the horizon, with the four doors or windows, the gates of morning, of midday, of sunset, and of midnight. And you remember, the Navajo Indians, in their ceremonies, build little sweat houses, medicine lodges, at the four points of the compass. The horizon marks the walls of our house, our roof is the sky, the earth is our sheltered place, and the four directions of the horizon are our doors. You see that already expressed man's heightened feeling of security on earth.

Now our patient continues: "Sitting around a fire was a circle of old men." This agrees with what we have been talking about; it is a mandala, and here the people are sitting in a circle gazing into the fire.

They said to me: "Have you seen the birds?" I said: "Yes, they wounded me but I was healed. Is there no healing fire in the city? All seems blood and destruction."

Who are these old men?

Mrs. Baumann: An animus committee.

Dr. Jung: Yes, a court of justice or something of the sort, holding their meeting down in the depths. You see, that situation means entering the unconscious, or entering the mandala. For not everything within the

mandala represents consciousness; that is only a part of it; the mandala represents the greater circle, the unconscious included; it is the Self, not the conscious only. Therefore the animus is there, or in a man's case an anima. Can you remember a good example of this symbolism, but in a man's case?

Dr. Barker: Christ in the circle of wise men when he went up to the temple?

Dr. Jung: There was no anima there, she came afterwards in the form of his mother, and he cast her out. He said: "What have I to do with you?" This is a woman's case, but we have a parallel in a man's psychology.

Dr. Harding: When Leo penetrated into the caves of Kor he found She with the circle of mummies round her.

Dr. Jung: Yes, and where is the land of Kor in reality? And what is the geology of the place?

Mrs. Crowley: In the center of Africa.

Mr. Allemann: That pillar, the fire of life, is in a volcano in the mountains.

Dr. Jung: And the characteristic of a volcano is the fire in the middle of circular walls. When Leo and Holly went to the land of Kor, they had to pass through that outer wall; they entered the mandala and inside was She. That is an exact analogy, that is also a mandala. Now each one of these old men is an animus, this is a typical collection. And the animus—we can speak of them, the whole group, in the singular—asks her: "Have you seen the birds?" Why does he ask this?

Mr. Allemann: Could the birds, being thoughts, come from them?

Dr. Jung: Well, there is a peculiar unconscious connection between the animus and those birds; birds are thoughts, air beings, and the animus produces, or consists of, such thoughts; he is on the wing himself occasionally, a sort of bird. So we learn here that these thought-birds are animus products, or at all events the animus has something to do with them. Then she says: "Yes, they wounded me, but I was healed." What does that convey?

Dr. Harding: If it refers to the birds in the vision of the skyscrapers, was it not the birds that were injured?

Dr. Jung: But they wounded her also, their blood fell on her and injured her. That animus thoughts can hurt one is well known and a woman having animus thoughts is always wounding herself. For the animus is ever beside the mark, he is always against life in a peculiar way; it is not the expression of life, it is often directly against the feeling. So those birds must be animus thoughts which have wounded her; but she was able to protect herself, she was healed by the fire.

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Mrs. Baumann: I thought she was healed by the water from the blue rock.

Dr. Jung: That is true, but also by the fire; she identifies now with the idol that was made strong in the fire. It refers here to the fire that produces the pure gold; therefore she asks: "Is there no healing fire in the city?" And those animi are sitting round a fire. Here we can again bring in the Tantric symbolism. The animus and the birds are air beings, they belong to the *anahata* center, above the diaphragm, and below is *manipura*, the emotional fire center. Now in *anahata* there is a peculiar division of thought and feeling. Thought would be practically identical with the air, the *pneuma*, the breath of life, with the lungs, in other words, while feeling would mean the heart. The organs are divided though close together, so there is the possibility of a conflict. And consciousness begins there, and wherever there is objective consciousness, discernment, there is division. Therefore you discover in *anahata* for the first time the possibility of conflict, that you can have a conflict in yourself. There is no conflict in *manipura* because you are the conflict itself, you simply flow along like water or fire. You may be exploded in ten thousand pieces yet you are one with yourself because there is no center from which to judge, there is nothing in between the pairs of opposites. You are everything, in a strong emotion you are also the pairs of opposites, you are both this and that. It is not you who realize, it is the emotion that realizes. There are people who are always in search of emotions; they have almost a mania to arouse emotions, because without them they feel dead. Such people must always have a sensation or cause a sensation, have an emotion or cause an emotion, or they simply don't exist. I have known women like that: they say disagreeable things just in order to rouse one's emotions, and if they don't succeed they are disappointed, lifeless, they have missed the goal.

The fire here, then, has the meaning of the *manipura* center, and that has a healing effect because the things which were separate and contradictory are there fused together; it is like the idea of the alchemical pot in which substances are mixed or melted together. So you can either descend into the abysmal water to be healed, the baptismal water being the *uterus resurrectionis*⁴ where you are made whole again; or you can pass through the fire. Therefore John the Baptist said of Christ: "He shall baptize you with the Holy Ghost and with fire." The two forms of baptism refer to the two lower centers; in the fire you can be made whole, and the water is still more efficacious because it is deeper down. To go

⁴ "Womb of the resurrection."

further would mean getting into the earth and there you would be practically dead. Death has been understood as the absolute cure; when Socrates was about to die, for example, he said a cock should be sacrificed to Aesculepius, the god of the doctors, for curing him. But the figurative death in the water, and death or being burnt in the fire also mean regeneration, because in going back into any state where there is no ego consciousness, there is regeneration.

You realize that when, after feeling depressed and stale and fed up, you suddenly have a fine powerful emotion; you swear and rage, and feel ever so much better afterwards. Naive people realized that long ago, they know that it is a great relief, the healing of an intolerable situation perhaps. That was part of the old cathartic method; it was thought at first that each neurosis came from the fact of repressed emotions and if you only let them off, you would be all right. Sure enough, when people start on their analysis and can blow off all their emotional steam, they feel very much better afterwards, and the doctor, if an optimist, will consider the patient healed, and he takes up his bed and walks. But then he comes back again and it is not so easy to blow off steam this time, because it is always the same kind of steam and there is no pressure any longer. So that is not the only difficulty, though it is a great thing from the therapeutic point of view; it is true that one is healed to a certain extent in the fire. But the next thing is that one gets into the water which is deeper down.

Here our patient feels that the fire would be healthy, it might heal the wounds received from such animus thoughts if all the pent up emotions could be let loose *telles quelles*.⁵ For instance, if the people in New York could follow that advice, nothing but the truth, for twenty-four hours, it would be helpful, the world would feel ever so much better. She feels all the stored-up secrecy, the social lies, the things that are never told, everybody marvelling at everybody else, false pretensions and illusions. "Oh, what a marvellous woman!" But she is not marvellous at all. "What a great man!" But he is not great at all. You see people make wrong assumptions about each other. Let them tell each other what they think or what they are, let them come out with their emotion, and it will heal the wounds made by the animus. That is what this woman wants; therefore the old men sitting round that fire of emotions, hidden deep down in the bowels of New York as if it were a great danger. "And the old men answered: 'In many caves beneath the earth there are fires such as this.'" In other words, there are such centers of glowing emotions but they are

⁵ "Any which way."

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not let out; there might be healing, were they not so secret. "There is much blood, but it is necessary. The fires are fed by lumps of blood brought in from the market place.' That is clear. Naturally, this emotional fire is fed by the blood from the wounds people receive through their emotions, and that there are many such fires is equally true. We forget that somewhere there is such a place, a fire that could give healing if it were only known. Now this is the end of this particular vision, but the next one is a continuation of the same thought. It has a strange title: "Procession of the Dead." And here comes in an entirely new situation, indicated in Rider Haggard's conception of Kor, where the tombs of the dead are always associated with She. Why should the dead be associated with the anima or the animus? What have the dead to do with those two figures?

Dr. Harding: They represent the dead past. The things that have been built up in the unconscious through the past ages are presented to us through the anima or the animus.

Dr. Jung: That is the collective past, but you can include the individual past as well, all our relations with people, what we have lived and what we have heard; all those are empty husks, carcasses which once were alive, which functioned for a while and then withered away. And that is still truer for the collective past, which is like a nation of ghosts; it contains the thoughts and the lives of the ancestors down through the ages or what remains of those lives, the quintessence of experiences. So these old men also represent the living storehouse of the tribal memories, as the Council of the Elders in a primitive tribe functions as their library, or the archives, because they preserve the secret traditions, the mystical teaching, as well as the history of the tribe. Those are the affairs of the old men and their function. In the anima also, one sees that relation to a remote past. It is very beautifully portrayed where She is nursing a love story which is two or three thousand years old. And in Benoît's *Atlantide*,⁶ there is a funny librarian who found marvellous documents, old manuscripts by Plato among them, in the same mandala-like place in which Atlantide lived; the old Greek tradition was still preserved there, as if there had been an absolute continuity of tradition. The structure of the animus is the same; he represents the collective wisdom, one could say, as the anima represents the collective feeling, what has always been felt about certain things. So a man can be remarkably free in his mental conceptions, he can fly to any place in the world, assume any kind of new life he likes, as long as he identifies himself with his intellect; but

⁶ See above, 2 March 1932, n. 3.

when it comes to his feeling, he feels exactly as everyone else has always felt, and then he collapses quite miserably. And women get very enthusiastic with their feeling—as if they could live—but then their thought comes up and breaks them down and they fall back on what is called natural mind. There is apparently an incorruptible voice in women that says, “Oh well, that is all right, but we know exactly what you are up to.” And feeling works that way in man. Now the text goes on:

I said to the old men: “You are old and you do nothing but wait. You seem to have no life. I will leave and go again into the market place.” I went forth.

What is her attitude to her animus? Is that as it should be?

Dr. Barker: She has had enough of them.

Dr. Shaw: But should she have left them? They represent a sort of wisdom too, don't they? She leaves what she has learned in the past and goes out again into the collective.

Dr. Jung: Ah yes, would it not be much wiser if she should stay and learn?

Dr. Shaw: She should not have left so hastily, she might be overwhelmed; she should learn wisdom.

Dr. Jung: I think you are right, but perhaps somebody has another idea?

Mr. Allemann: I think she is quite right to go again into collectivity and try to create a new life.

Dr. Shaw: Should she not take wisdom with her? She appears to be taking none, what she has learned in her work here is lost to her. She should get hold of it again and then she can go out into collectivity.

Dr. Jung: That is a possibility. She says they are just old things. But they may not be really dead.

Mrs. Zinno: I think that was impertinent even.

Dr. Jung: It was a mistake, but is there no justification for it?

Dr. Barker: The animus has so misguided her before that she is going to see if she cannot do without him.

Dr. Jung: I will tell you something: If we could divide our voices in this case, you would find that the young are more on the side of Dr. Barker, and the older people more on the side of Dr. Shaw. You see it all depends upon the standpoint from which you judge her. People who have had experience and exposed themselves enough to the foolishness of the world will say: “Why does she not at least take some wisdom with her?” Of course she cannot stay forever in the *temenos* and shelter herself against reality, but she must understand what is waiting for her outside.

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But the young people are below, and they want to come up and to put every grain of wisdom they can find into use, to turn it to their advantage. Therefore one can say that only the young learn wisdom; old people never do, although they may already have acquired it. The young people don't want to enter life like fools. And when they come upon the kind of wisdom which is a bit strong, a bit dangerous, they leave it behind because it might prevent them from living. I have seen more than one case who got stuck in too much wisdom and were unable to live, and what is the use of wisdom when it stands in the way of life? The young want to learn whatever there is to learn, and then go out into life and experience more. People sometimes think that analysis will take the place of life, they protect themselves in that way against much nonsense that might be lived. But mind you, if you don't live your nonsense you will never have lived at all, and the meaning of life is surely that it is lived, not avoided.

Dr. Shaw: But she could still live if provided with a little more experience.

Dr. Jung: Exactly. That is what you feel, your intention is most benevolent, you want to prevent people from being too nonsensical. But that is not the point of view of this young woman, she wants to earn her spurs, to have her own experience. If she is too wise she won't live, that is the drawback. Nobody should be protected against life.

LECTURE V

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Dr. Jung:

The last vision ended with that circle of old men, the animi. The new vision was called "The Procession of the Dead," and was a continuation of the same scene—our patient was still talking to the old men. And we discussed the advisability of leaving those old fellows, who seemed to her so lifeless, and of going out into the market place which symbolized the collective life. Then having come out there, she said: "The market place was deserted. All was dark. I stood alone." A market place is supposed to be full of life, thousands of people coming and going, yet here it is dull and empty. What does that mean?

Dr. Harding: Her libido is withdrawn.

Dr. Jung: Yes, so nothing happens. One sees that particularly in cases of melancholia, as well as in all ordinary depressions; the whole world and the people in it seem to be lifeless, dead. In melancholia it goes almost as far as an illusion. A man once told me that the world looked quite unreal, like a photographic reproduction; it was not even plastic, just flat, and without color or movement, as if everything were frozen or congealed. So when this woman comes out into the open, she finds that her libido is withdrawn from the world, and she feels that she stands alone. Yet, she says:

The great buildings still clashed together and again I saw the red mangled birds screaming up into the sky. A great wind blew.

We have already spoken of those birds, but what would it denote that a great wind was blowing?

Dr. Shaw: Spirit.

Dr. Jung: The wind symbolizes spirit or *pneuma*, but what does it mean that a great spirit is blowing?

Dr. Harding: It is the missing libido. There is no movement or life in the *sthūla* aspect, but in the *sukshma* aspect there is still life.

Dr. Jung: That is perfectly true. Her libido has withdrawn from the

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sthūla aspect of existence. Mrs. Smith and Mr. Jones and concrete life as it is in its ordinary aspect, all that is empty. The only thing that is alive is another aspect: all those phenomena are moved by a great wind. I cannot help feeling an analogy here with what I have just seen in Germany. Individuals hardly matter there any longer, everything is moved by the great wind. I did not think of this vision then, but in trying to formulate my impression of the atmosphere, the only analogy I could find was a tremendous storm. That enormous uprush of forces is as indistinct as the wind, one doesn't know where it started or where it is going; it is a phenomenon of which nobody knows the interpretation. The concrete conditions are, one could say, almost obsolete, they are at all events indifferent; not even the people concerned, the individual conditions, matter very much; everybody is fascinated by the great movement because every individual fate depends upon it. They all feel shaken by that wind and only want to know what it is doing. As when you are being carried along in a moving crowd, you naturally want to know where it is going, because that will be your fate; you cannot consider your own position or your own choice, you have none, you simply move along.

In our vision we are confronted with a very similar situation. Our patient is affected by the great wind, she is no longer concerned with individuals, so naturally she would like to know what that whole movement means. This is the secret movement of collectivity. To put it into concrete form, one could say that she drops into America right out of analysis and finds there a peculiar secret movement going on, the *sukshma* aspect. And she asks herself what the *sukshma* aspect of that noise and movement which they call American life may be. Her unconscious smells a rat; not being concerned with individuals her unconscious is concerned with the secret forces underlying the American activity. Mind you, that was some time ago; she had this vision, I think, in 1926 or 1927, before the actual conditions in America had become obvious. But they were already there, whatever is happening now was there then in the germ, and the unconscious might have had a hunch about it. As one might have had a hunch about the feelings that were in preparation in the year 1926 here in Europe, one might have felt that wind already starting in the unconscious. So one could say that such a vision was really a hunch about the things that were to come, namely, that after a while the individual and individual conditions would not matter so much because a great wind would come up and move the whole nation. And that will be interesting, because every individual fate will depend upon the movement. Now after this statement one would expect an attempt at an interpretation of what is happening, and she says: "I saw, winding

through the streets, a burial procession." The movement in the streets is first called the wind, and now the unconscious tries to formulate it better. For the wind is invisible, so one has the feeling that that spirit, or dynamic phenomenon, should be grasped in the shape of a vision; and here instead of the wind she sees the movement in a visible form, as a burial procession winding through the streets. She continues:

All the men were in black with black hoods. They carried a bier, and behind the bier walked men with torches. I stood with my arms out to stop them. They stopped. I said: "I would behold the corpse." I lifted the black pall. Beneath it there was nothing. I cried out asking: "Where is the dead?" Then the men called in a loud and awful voice: "Behold we are the dead."

They are celebrating their own funeral, they are corpses carrying an empty bier; they are all dead and are going to bury themselves as their own corpses. This is the interpretation of the wind, this is the *sukshma* aspect. Now what kind of feeling does this vision give you?

Dr. Barker: The world today is celebrating its own funeral, as it were.

Dr. Jung: Yes, you see that is rather banal, you can read it in the papers, and in books, it has been said very often already. It is a very pessimistic point of view. Of course, the world won't go to hell or come to an end, the day of judgment has not arrived; it merely means that something is going on which causes a disturbance, and that is represented as the great wind.

Mrs. Sigg: Old customs and ideas and forms of living are perhaps dead, so it might be the time just before a rebirth.

Dr. Jung: Exactly. It means that a new spirit is stirring, a new attitude is coming, and naturally all the old convictions and ideas are decaying, they are going to their own funeral; all that has to vanish. If you compare the America of today with America as it was seven years ago, say, you find a tremendous difference. Many of the old convictions have vanished—prohibition has evaporated, for instance, even the gangsters are slowly beginning to disappear; and American prosperity has gone by the board, it is no longer what it used to be. America is in a condition which she has never experienced before in her history; even in the most critical times of the Civil War there was no such stagnation. It looks as if America has reached her limits as we have in Europe. There is nothing further to explore here, we do no more pioneer work because Europe is full to the brim. And that is now true of America; they begin to realize there that a continent has certain limitations, that in a way they have come to the end of their rope; and since the conditions are changing, the spirit of

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the country will change. Therefore it is quite possible that our patient, upon leaving Europe and analysis, where she was deeply imbued by the collective unconscious, would instantly feel the incipient future movement that is going on behind the scenes when confronted with America. Of course, the impression is not realized, it is realized as little as her own experiences of the collective unconscious, which are only faintly perceived. I am sure she did not realize that she was feeling something of the life of the nation, as little as I would have then been able to tell her that she was realizing something of the *sukshma* aspect of American psychology. I would not have dared to go as far as that, for one feels a peculiar hesitancy when it comes to interpretations which have an importance for the future.

Dr. Escher: When the Holy Ghost descended upon the disciples at Pentecost, it was said that a powerful wind was filling the house.

Dr. Jung: Yes, the wind symbolized the *pneuma*, and together with the tongues of fire, it would also mean the destruction of the old values.

Mrs. Crowley: There were terrible winds and storms at the time of Caesar's death just before the Christian era.

Dr. Harding: Christ said to one of his disciples: "Let the dead past bury their dead."

Dr. Jung: That is the same idea.

Dr. Escher: I meant especially that the disciples had to bury their old ideas. It was the birth of a new idea, they themselves must go their own way through the burial and birth.

Dr. Jung: Yes, that was destruction and birth at the same time. Here we are only concerned with the burial, but one may expect that after such destruction rebirth will follow. For it is perfectly plain that those figures that form the funeral procession are the dead, the bier is empty, they only carry it as a sort of symbol. She continues:

They pulled off their hoods and I saw their faces sad and ghostly in the flickering light of the torches. They said: "The ground beneath our feet is hot. Beneath us there must be life but we are dead."

This demonstrates the character of the situation. The things that are visible on the surface are dead, her libido is withdrawn from them, and naturally that libido must be found elsewhere because it cannot disappear; so it must be underneath because we always instinctively think of the unconscious as being below, in the earth or in the sea. And the dead say that the ground under their feet is hot, which means that there is fire underneath, a tremendous accumulation of energy or tension. Then in a not very polite way she exhorts them to dig:

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I said: "Dig, you fools." They began to dig. Suddenly the paving stones cracked and burst and a great fire rushed up from the earth with volcanic fury. It cast forth wild beasts and strange half-human forms. The men shrieked and ran. The wild animals prowled down the silent streets.

How do you interpret this?

Miss Hannah: Everything which has been repressed by the Christian era bursts up again from below.

Dr. Jung: Let us say the late Christian era, particularly the Victorian age, whose god was respectability. That attitude blindfolded humanity; also a certain politic optimism that man was very nice, always meaning well and doing the right thing, while in reality he is always doing the wrong thing. We do not realize what he really is and what our ideals really are; we quite forget that our ideals are compensations for just the opposite quality. To have certain ideals doesn't mean that they express our situation; it means that they are compensatory for something that is quite the other way round. Our ideal of respectability means that we are by no means respectable. The Greeks and Romans said of the Persians that they were the dirtiest dogs that ever existed, and therefore had the highest ideal of purity, the purest religion. And Christians have the most cruel and bloodthirsty record ever known, and therefore they have an ideal of love. Look at what they did in the East, calling it a crusade. In the later crusades they did not even go to Jerusalem, they went to Byzantium for the imperial treasure there; and on their way through the Balkans and Asia Minor they burned and plundered everything they could lay hands on. What we have done to the world in general is unheard of, and all in the name of Jesus. Not to speak of the World War.

Well, below that respectable surface there is fire, and there are wild beasts and strange half-human forms which are not even animal, but something much worse, something between animal and man. What would that be?

Miss Hannah: All sorts of monsters and mental deformities.

Dr. Jung: What would you call mental deformities?

Miss Hannah: There are a lot of mythological beasts, like centaurs and fauns and satyrs and *incubi*.

Dr. Barker: Beasts in human form would be about the extreme I should think.

Dr. Jung: Yes, or a human being in animal form, a sort of perversity of nature, neither animal nor man but an awful thing in between. You see, just through his progress man has caused such monstrosities to exist, for

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he only advanced on one side and the other was left in the dark undeveloped. So the intellect, for instance, was allowed to produce the most monstrous devices and convictions; and the feeling was allowed to develop monstrosities because it was not counterbalanced by the mind; everything got out of proportion, so the most hellish beings were created. In the Middle Ages a man in my position—medicine men, priests, and so on—would have said to the people: "By your misbehavior you have created half-human forms; you have allowed your intellect to act by itself without the balance of the instincts, and it has produced monstrous forms by illicit intercourse with matter; it has created machines, monsters hooting and tooting through the streets killing people, eating up human lives; you have invented half-living things that are only comparable to such horrors as the mandragora, or those awful monsters the *succubi*, which cause terrible diseases, all sorts of ailments to humanity." Paracelsus¹ used a similar argument at the time of the great epidemic of bubonic plague, when everybody was in despair, particularly the doctors who could do nothing against it. He wrote a letter to the emperor telling him that the pest could only be suppressed if he would suppress the brothels, where the prostitutes were bringing forth *succubi* or *incubi* instead of real children; the bubonic pest, he said, was due to the generation of those demons, it was caused through a perversion of the natural instincts of propagation. And the Gnostics had the very similar idea that the suffering of the world was brought about by the intercourse of mind with matter. The serpent in Paradise was such a monster, neither animal nor human, and that serpent had much to do with the beginning of human consciousness.

For nature can only be completely unconscious; with consciousness begins the deviation from the course of nature. We are always deviating, and we are always having to find the way back. Our consciousness tries to persuade us that we can go very far away; our whole civilization has been a gigantic attempt to force nature into our rational schemes; the machine age was an attempt at a substitution—as if we could escape the unconsciousness of nature. Conscious rationalism went too far and had to return; that became a monstrosity which led to chaos. So this part of the vision shows that not only the animal instinct has been suppressed and lost, but also an insight into the real character of our conscious attempts to master nature: it really produces perversities.

¹ Philippus Aureolus Paracelsus (1493–1541), also known as Theophrastus Bombastus von Hohenheim; Swiss alchemist and physician whom Jung studied extensively and referred to often in his own writings on alchemy. See especially "Paracelsus the Physician," CW 15, pars. 18–43, and "Paracelsus as a Spiritual Phenomenon," CW 13, pars. 110–238.

Here a volcanic outburst brings out all those animals that go prowling through the silent streets. This is by no means a unique idea. There is a very similar idea in *Die andere Seite* by Kubin.² He describes how the city in the unconscious is slowly invaded by all sorts of wild animals, they creep out apparently from nowhere and appear among human beings, and they are preparatory to an absolute change in the unconscious. That book is also a sort of prophetic anticipation of the outburst of volcanic forces in our days. One can see these things in the *sthūla* aspect of the actual conditions in Germany, one can see the uprush of the unconscious dynamis, the big snakes and the prowling animals—all that happens in reality. The wildest instincts have been let out onto the streets, and Germany is now trying to deal with that explosion of the collective unconscious. And America is not far from it; what the farmers are actually doing in America is not so far from what is happening in Germany; perhaps America will also have to deal with such an outburst. Now the patient says: “The fire roared up and consumed the bier.” What does that mean?

Dr. Harding: It means that the new thing is overcoming and replacing the old.

Dr. Jung: Yes. The bier is the symbol, one could say, that expresses the meaning of, or characterizes, the funeral procession. And this idea is consumed by the fire, there is no question now of the things that have gone by, they are consumed. The thing that matters now is the fire and the prowling beasts. She continues:

I walked away wondering if the whole city would be consumed. All the streets converged into one narrow way and I found myself again descending the black path with black rocks high on either side.

What path is this? We have already seen it several times.

Mrs. Crowley: It sounds like the serpentine path of the unconscious, the spiral way.

Dr. Jung: But the unconscious has many ways; this is a very specific path.

Miss Hannah: The way of Tao?

Dr. Jung: Not necessarily. No, this is her own path where she is fenced

² Alfred Kubin, German Expressionist artist and author of *The Other Side*, tr. D. Lindley (orig. 1909; New York, 1967); see CW 6, par. 577. Jung, in a letter to Kubin, cites the book as “a classic example of the direct perception of unconscious processes” (*Letters*, vol. 1, p. 104, 19 Nov. 1932); *Two Essays*, CW 7, par. 342; CW 15, pars. 142, 194; and *Dream Analysis*, p. 141.

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in with high rocks on either side; there is no escape, it is her inevitable path. Now what does it mean, that all these streets in New York are converging into one path?

Mrs. Sigg: It means that the whole of New York does not really concern her, only the individual path is important for her.

Dr. Jung: Is that not morbid egocentricity?

Mrs. Crowley: She contains all those paths.

Dr. Jung: That would be a hell of an inflation, I should say.

Mrs. Crowley: Or she may be contained in them, all those various paths converge into one.

Mrs. Baumann: It would be more like what you said about the person in a crowd and the big wind. For if all the streets converge into one path it is her own path, and that is in between the collective situation.

Dr. Jung: Ah yes, but when you are caught in a crowd that is rushing along, you are naturally interested in where it is going; for you cannot get out, you must follow. In Germany at present everybody asks where that thing is going, where it will land, and nobody asks, where shall *I* land, because there is no question of the individual landing anywhere, it is a question of a whole nation. Suppose Zurich were suddenly surrounded by water which threatened us with extinction; nobody would ask where do *I* land, but where do *we* land; we would simply be caught. So in Germany the multitude is acting like one man despite the differences of opinion, they are all caught in the same movement; whether they say yes or no, whether they are willing to follow that crowd or not does not matter, they are carried away. That is a very specific condition, and it is difficult to see a connection with this symbolism, where she suddenly finds that all the paths are converging into one. And mind you, it is her own path that she has described again and again, with high black rocks on either side and no escape.

Dr. Harding: These two things are really equivalent. In the one case the crowd is being considered and the individual is lost; but you can put it the other way round, for the crowd consists of individuals, and through concentrating on the path of one individual, the path of the crowd will be found.

Dr. Jung: Exactly, and you can put that into one very short formula: it is the *sukshma* aspect of the collective movement. This collective movement will naturally draw her attention away from herself, everybody forgets themselves, they can't afford to think of themselves. But then one is simply confronted with the rush of wild waters in which nobody is conscious of himself. This should not be, for there is then no consciousness of the movement, and people should have insight, they should want

to know what is happening and to understand the meaning of such a collective movement. And you can only come to an understanding of its meaning when you come to the understanding of your individual way within that movement. Despite the fact that your body and your personal consciousness is being moved along, you should be able to stand still mentally and ask yourself what you feel and think about it. What does it mean, and what is this fellow here doing and saying? Then you discover the *sukshma* aspect of it and then you can say that it is your individual way, just as any German at this time must discover that what is happening is his individual way; there is no escape for the individual. I asked people who are right in the midst of the movement—I mean thinking people—and they told me exactly that. There is nothing to be done about it, and the point is that you *can* surrender to it without knowing what the thing is or where it leads to, whether it leads to complete destruction or to a victory of some unknown kind. You can surrender to it because it is your individual way. You see, that is a complete acceptance of things as they are. To be able to accept things as they are, inside and outside, is the way to individuation; without that acceptance you can never find yourself because you will always be peculiarly identical with everything. That is, you are a microcosm, and a microcosm is also a macrocosm; you are the people, you are the world, and when you accept things as they are, you come into your own.

Our patient, then, is confronted with the individual path, that inescapable way which leads further down. She says: "I sat down sad and weeping." This doesn't look very hopeful, she obviously does not like that path. It is true that it is the easiest thing in the world to be carried by collectivity, moved by the wind, because one then has to make no effort, one can drift with the crowd. In a way, that is a beautiful experience, yet it is exceedingly dangerous because it always leads to a place of stagnation—all the waters run down to a place of stagnation. And so it happens with all those blind movements, they never lead up, they always lead down. The greatest display of energy is always where there is a potential, where something is coming crashing down there is energy; but after a while that comes to a standstill, it cannot go on eternally. Therefore the longer such a movement lasts, the more people with insight or mind realize the need of understanding it, the need of opening their eyes and seeing what it leads to. You see, no river has ever built power works, man has done that; he can do it with a rush of energy provided that he opens his eyes and sees. He can say to himself: "Now here is good water power, here is a cascade which gives me the necessary energy to drive my wheel." But *he* must build the wheel, *he* must know how to use

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the power which nature has given, perhaps in abundance. To realize the trend of things will help him to open his eyes. For it is necessary for each one to realize what all this means to him, what he feels as his own necessity in the movement, and what his attitude is to it. And that is the individual path. This is a rather difficult task because the temptation to follow the current is so great that one feels it almost impossible to resist.

Our patient is here confronted with this task; she should see the phenomenon by which she is surrounded, the collective movement, as her individual experience in which she is caught. It is then no longer the experience of the masses, it is her own experience. She must begin to ask herself where it leads to; she must sit down and reflect upon it. The text continues: "I said: 'Is there no end to this black path into the valley which I must travel?'" You see, that is exactly the question. It is the way of the waters, rushing down to the valley, the place of standstill, and when it arrives in the valley it will at last be quiet, it will not be a cascade, it may even be a lake—anyway a more or less complete standstill. Then she says something very peculiar. Perhaps you can divine what that would be. Suppose you are caught in such a maelstrom of collective movement; you only feel that tremendous rush of waters pouring down, and you are able to stop for a moment and you begin to wonder and worry about it. Now what could you do? Obviously it would be an attempt to stop the mad rush of things.

Dr. Reichstein: I would look into the valley to see where it was going.

Dr. Jung: But the question is what we can do about it when things are rushing down like that. Why should we become aware of our individual path? It looks as if fate itself were trying to make us conscious that it is our choice whether we follow, or whether we can stop it, or whether we might be able to give a certain direction to the movement. If everybody in the crowd realized that they were running into an abyss, what would they do?

Dr. Reichstein: As long as she does not know about the abyss, she cannot know whether it is advisable to follow.

Dr. Jung: Yes, but let us assume that she sees the path to be going down and realizes that she cannot possibly run with the herd all the time.

Miss Hannah: I think she would like to find another mandala, a protecting circle.

Dr. Jung: That is a good idea, she would look for a protective circle against the onslaught of the crowd.

Mr. Allemann: She would try to go back.

Dr. Jung: Impossible, you cannot swim against that current.

Mrs. Sigg: She might try to find a higher standpoint.

FALL TERM

Dr. Barker: Or to find somebody to cooperate.

Dr. Jung: Those are also good ideas. Now who could cooperate with her?

Dr. Shaw: The animus?

Dr. Jung: If there were a positive animus it might help, but usually the animus is running along with the collective unconscious.

Mrs. Crowley: Would she not consult her dreams?

Dr. Jung: Yes, but the object here is not so much to have dreams as to *do* something about the situation. She is trying to reflect about it, and she comes to a certain conclusion.

Dr. Shaw: She must have a shelter, she must get away where she can meditate.

Dr. Barker: She may find a niche.

Mr. Allemann: A cave in the rock.

Dr. Harding: She might cry with the psalmist: "Lead me to the rock that is higher than I."

Dr. Jung: Yes, we have already met such a rock in the vision, and what did we say about it? You see, it is an overwhelming situation; perhaps the only thing to do is to cling to a passing log and try to keep afloat. One is pretty desperate. Now what do people do in such conditions?

Miss Hannah: She would try to find the Self of which she is the object.

Dr. Barker: People usually pray.

Dr. Jung: There you have it. She says: "I wanted to pray. Then I knew that I could only pray to my star." The star is a symbol of her uniqueness. As stars are unique units in the heavens, so individuals are in a way stars, they are unique units. The innermost substance is a microcosm, as every star is a microcosm. The earth is a microcosm in the great cosmos of the stars and we are ourselves microcosms upon the earth. Each of us, every living being, is a small earth, one could say, because we are in intimate connection with the earth, we are partially earth, we are conscious of our earthly body, for instance. The star symbol means the center of a mandala, and the meditation on the Self or the meditation on the mandala is prayer; in many different religions that concentration upon a point outside of oneself, not identical with oneself, is called prayer. One could not say that the ego was the microcosm because the ego is only the center or the focus of the individual consciousness, and consciousness reaches only as far as the conscious material reaches. It doesn't even cover the very important functions of the digestion, or the heart; for instance, there are enormous spaces of the psyche that lie beyond the conscious sphere. So the totality of all that is not the ego—the ego is merely one part that belongs to a totality—the sum total is called the Self. The cen-

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ter of that totality does not necessarily coincide with the ego system, just as the center of our galaxy of stars does not coincide with our sun, and the center of our solar system does not coincide with the earth; we cannot assume that our earth is the center of the universe. It was discovered long ago that the earth is in the periphery of something bigger, it is an appendix of the sun, and even the sun is an appendix of a larger system, a galaxy of unknown extent. We cannot think of our earth as a sun, nothing is revolving round us except perhaps the moon; the ego is a little system like the earth with the moon, but it is by no means the center of the universe. The Self is the center of the totality of the psyche in as far as we can measure it or have an intuition about it, or in as far as we have dreams about it, and surely beyond, for we cannot assume that we are informed through our dreams of everything that is happening in our psyche. We cannot even be certain that it is our own psyche; it might be, but there are many things in our unconscious, and we are by no means sure whether they really belong to us or to somebody else. It is quite sure that we are somewhere swimming in the same river with everybody else, and that certain contents are flowing and drifting in between individuals, so sometimes they are in me and sometimes they are in another. Therefore in a desperate situation like this, the religious reaction is absolutely to the point; this woman must have something to cling to that lifts her out of the rush of the waters; otherwise she will be carried away. If she wants to stop, to become reflective, if she wants to realize her inner vision, she must have a *point d'appui*; she must have a point outside of the earth, where she can put in her lever. And that is the Self, often symbolized as a star, the real center of the mandala. Now she goes on: "I took it" (the star) "forth from my breast and laid it on the ground and knelt before it." Here we learn that the star has been in her breast. And with what was it identical there?

Mrs. Baumann: It is the flame in *anahata*.

Dr. Jung: Yes, and the flame in the Tantric yoga is the vision of *Ishvara*, it is the germ of the supreme principle, of Shiva himself, the god, but in his most individual form; the individual light spark would be the star. There are other synonyms in other religious systems. In the Vedic hymns, for instance, this center is not called Shiva but *Hiranyagarbha*, which means the golden germ. It is also called the golden child, and the golden egg. Of course compared to the sun, it is a star; the morning star often has the meaning of this star. Now what does it mean that she takes the star out of her breast and lays it on the ground. How can one take the Self out of one's breast and kneel before it as if it were an idol?

Mrs. Crowley: It is in order to see it—as if she could become a kind of object outside of herself.

Dr. Jung: Yes, she objectifies that idea or intuition of the Self in a visible form and makes an idol of it. That seems to us almost heathenish, for we labor under the impression that we should not make images of sacred things, of the idea of God, for instance, because it would be idolatry. Apparently her unconscious is in favor of it, however; it is here represented that she is even worshipping that intuition of the Self, as an objectified form. Now why should that be concretized?

Remark: She should meditate upon it, *betrachten*.

Dr. Jung: Yes, but first it must be objectified, concretized, and then follows *Betrachtung*, contemplation. The word contemplation does not quite give the sense of the German *betrachten*, however, which means filling the thing with psychical stuff, making it full so that it carries. That phase of contemplation follows, but we are concerned now with the objectification, the fact that she puts the symbol outside of herself. What does that mean psychologically?

Dr. Harding: She disidentifies with it.

Dr. Jung: Exactly. As long as you carry that symbol in your heart you are identical. You can always say, I am that, it is inside myself, that is *my* intuition, so there is danger of its being identified with the ego, and then inflation invariably follows. In rising from *manipura*, the fire region, to *anahata*, there is great danger of inflation because *anahata* is the air center. There you approach the sphere of the gods, you are almost like a god of creation, breathing life into things and saying "I will." *Manipura* does what *it* will with you, you are carried, but in *anahata* you can choose, you can take this way or that way. So you are godlike, knowing the difference between good and evil because you have understanding. Always before, the gods produced thoughts and feelings, the breath of life, you got it from them, but now you are the producer yourself. It was a great discovery, a tremendous achievement of consciousness, that man could say, I think, I feel, I will do certain things, as it is a great discovery to a child when it first discovers that it can carry out a plan. Therefore the danger in *anahata* of getting a tremendous inflation, of being filled with that wind.

You see, the wind which was blowing had been inside of gas bags, but now they are pricked and out comes the great wind; it must come from somewhere, it must come from an inflation. The people before the war, the gas bags with prestige, have been pricked, and all the winds together make a tremendous storm. But if you take the cause of the inflation out of your own system, that creative feeling when you say, "I will," it then

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becomes the wind of *anahata*. The creed of the nineteenth century was: Where there is a will there is a way. But that is what God says, and when it is his will, there is surely a way, for what he thinks or speaks, comes about, he makes ways. You see, any ordinary human being who identifies with the creator thinks as if he were the creator, but if he succeeds in objectifying the creator as different from himself, then he himself, the gas bag, collapses; then he returns to human proportions and realizes that he is not the creator.

So in this moment of utter helplessness, when she is swept along by the wind, our patient understands that this is not her own choice nor her own doing, that she is in the power of an unknown will with an unknown design, and she makes an image of it, and even gives a name to it. She calls it her star, her guiding principle that is leading her through the darkness and over the vast seas, and she worships that center. Now we come to the contemplation, filling or giving life to a thing through contemplation. Through meditation, *Betrachtung*, or adoration, she gives life to the guiding principle outside of herself. That is prayer, through prayer you give life to the god, you make him strong. This is an exceedingly primitive idea, but it has been the idea of mankind forever, that through offerings, or the sacrifice of animals or fruits, or through the moral sacrifice of self-abnegation or humiliation in prayer, strength is given to the god. The original idea was that it fed god. You see such an explanation has nothing to do with the fact, in the sense that it could explain away the truth of the fact; it is simply a new interpretation of the same old fact. Thousands of years ago the god was fed with the sacrificed sheep because people then thought that the god liked to eat mutton. Later on they said that god liked the smell of burned meat, and not exactly to drink wine, but the smell of wine that arose with the smoke; they thought the god lived by the odor, the mere smell of things. And still later our own god wanted our sacrifice in the form of prayer, our souls were the food that we submitted to him. We don't use that terminology any longer because we have developed an idea of the divine principle which is far beyond the idea of feeding; it is just the other way round, we eat God in the communion, we eat the Host in which God dwells, and in that way we participate in the divine substance. We return thus to exceedingly archaic ideas of cannibalism, and to old Egyptian ideas. The Pharaoh was supposed to eat the small gods for breakfast, the middle gods for luncheon, and for dinner the great gods. In other words, he drew all the gods into himself. This Egyptian idea is at the base of the ideology and the symbolism of the communion.

But all these human attempts to find formulations have, as I said,

nothing to do with the fact; in spite of all explanations or formulations, the fact remains that there is such a thing as exteriorization. It is as if there were a thing outside in matter that is not you, not ego; it is non-ego, and you can put something into it by concentration, meditation—by the right thought and the right deed, as the Buddhist says. You can submit to it, it is a guiding function, whatever it is. That is the truth. It does not matter what you call it, that is simply a fact, it *is* possible, it works. And that is what this woman tries quite naively; she symbolizes this act of devotion—or call it helpful magic—by the action of making an idol and putting it objectively before her eyes. Now that is simply a formulation of the process, and the process is so real that if she could realize her vision and her actual situation, she would most certainly put that image before her eyes in reality; she would naively paint a star and she would contemplate it and concentrate upon it, not with the assumption that she is filling that piece of paper with the star painted on it with her magic libido, as a primitive would assume, to her it would simply symbolize her submission. For to descend to such a primitive level would really mean submission to a modern man; that he should perform the same action that a primitive man would perform, make a miserable little idol, knowing all the time it was no idol, that it was a piece of paper and some paint, an idea out of his own head, would mean great self-abnegation. He may say he has to do it for Dr. Jung, that it is a part of his analysis, but a voice from within tells him, nevertheless, that it is exactly what a primitive would do, and that he is perfectly ridiculous to do it. It is like the man who barked in the moonshine: he thought he was safe in doing it because he would know that he was not crazy, but then he did bark in the moonshine and he was crazy.

Mr. Allemann: Is this not like the Christian saying, that you have to become like children in order to go to heaven?

Dr. Jung: Exactly, it is that submission, that childlikeness, which is simply another term for primitiveness. You see, any modern man who did such a thing in reality would either be an artist, or a fool, or it would mean self-sacrifice, a sacrifice of all inflation, a return to the most primitive conditions. It is a purely ritual act, but with no church that sanctifies or codifies it; it is an uncoded ritual, with all the original merit. For such an action has psychological merit.

The first act, then, is the unveiling of the idol, and then follows the phase of contemplation or adoration. This woman was concentrating upon the star and she says: "I saw jagged red and black bands all around it, moving into it and seeking to cut it into pieces." When one concentrates upon an idol, and is quite devout in the action, one exteriorizes

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such an amount of living force into it that it begins to move. In antiquity, when they prayed to the statue of the god, they touched its feet perhaps, or they sometimes had steps leading up to the ear of the statue, where they whispered the prayer, making it as living as possible; through the devotion, it was said, they called the god in the statue, and he would then answer their prayers by winking or nodding his head. Those people saw the statue move, and they took it as a miraculous answer. That is the origin of the word *numen*, which really means winking at someone, it is a hint, as when the god shakes or nods his head to one; and *numeinosus* is almost a technical term, meaning a thing that is full of mana, of its own spontaneous, autonomous life, a thing that has power; therefore *numen* also means the power in the statue or the god. But it would be the mana one has put into it through adoration or devotion, through sacrifice to the divine being in the statue. Such things happen in reality. There are plenty of similar legends from the Middle Ages where the mother of God or Christ nodded the head or blinked the eyes or spoke to the worshipper. All those were real events insofar as people in the act of religious devotion concentrated upon the image to the extent that it took all their life into itself and so was able to move. That is called a hallucination or illusion in the *sthūla* aspect; in the *sukshma* aspect it means that the life force or libido is concentrated, and exteriorized into that unknown non-ego so that it begins to act, to work. Now our patient sees in her vision the idol, her star, almost cut into pieces by red and black bands. This is obviously a disturbance which comes from without. What do these black and red bands mean?

Mrs. Baumann: It reminds one of the black sun with the red arms, it is the same color.

Dr. Jung: Yes, and what did that mean?

Mrs. Crowley: It meant panic and destruction before.

Dr. Jung: But what has that to do with the star? The star should be just the opposite, it should balance or counteract that.

Dr. Harding: It is the impact of the forces that were in the crowd before.

Dr. Jung: Yes, and coming out of the crowd, she is imbued with the forces working in that current; so when she contemplates the star, those destructive forces flow into it quite automatically and threaten to destroy the idol. The collective movement is opposed to the concretization of the idea, the idea must be destroyed; otherwise the movement is no longer unconscious. Nature cannot stand ideas, she is hostile to consciousness, because it disturbs the great unconsciousness in which things glide along smoothly; consciousness comes along and illuminates the

darkness and upsets that smooth gliding movement of nature, so the powers of such a movement are all against illumination. Therefore people in this situation have no time to listen or reflect, they are too much caught by it. And they don't want to know what they are doing because of the fear of hearing something disagreeable; nobody wants to know that they are in a movement which is going straight to hell. They are afraid of the interpretation that might be put upon it, or that their eyes might be opened to a danger which they prefer not to see. The first effect, then, is that all those destructive forces flow into the image and threaten it with destruction, as if she said to herself, "Oh well, in that turmoil, what does it mean after all? It is nonsense, it does not work." You will find all these reactions beautifully described in religious books. But we see that this influx of destructive forces now has a positive effect. She says:

Then I saw a new pale blue star grow out from the circle and hold in check the red and black teeth. The circle grew stronger and more distinct.

The jagged bands are now teeth. And here we have the construction of the mandala again, which is particularly needed at this place. Those points which threatened the star are now demoniacal jaws, against which she, or her star, is protected by the magic circle, which is growing stronger and more distinct. This shows that the influx of the destructive powers has been checked by that vision; in other words, it shows that this principle holds water, it is not an illusion, it works. The greater the danger, the stronger the onslaught of the destructive powers, the more this principle justifies its existence and also grows stronger.

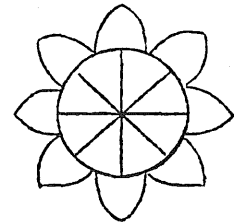
All that is happening in a sort of semiconsciousness, it is not realized by the patient; it is like a movie passing before her eyes, and so things develop in a very natural and law-abiding way. She does not interfere, she just watches it more or less.

LECTURE VI

15 November 1933

Dr. Jung:

In our last seminar we were discussing the objectivation of the star symbol. A picture of that vision would look about like this: The star is pale blue, and it is within a circle which holds in check a sort of halo of red and black teeth. That is quite obviously the flower symbolism. It is the very naive first perception of a picture like certain Hindu *chakras* where such indentations also occur; this is the way in which those *chakras* first came into existence. One wonders why just such figures, but they naturally came to pass in this way, and one sees that every part of a *chakra* has its own particular meaning. The petals of the lotus, or *padma*, are not interpreted as the name implies, but probably originated in such symbolism. It also means the power of the magic circle, holding away the intrusions of the psychological surroundings. Now what would be the psychological environment or condition outside of the mandala?



Mrs. Baumann: I think it must be the fire that usually surrounds the mandala, and the circle of black is the circle of death; red and black always go together, and now they have been pushed out.

Dr. Jung: Yes, one sees that in the Lamaistic mandalas. These *chakras* of the Tantric yoga are all felt or perceived from within, the center of experience is within and from there it emanates; from that standpoint, therefore, the vision, or emotion, the thing that comes out, its emanation, is an unfolding, like the unfolding petals of a flower. But one can also place oneself outside the mandala, and then one feels that the mandala is the place of protection against incoming intrusions or assaults, and in that case these indentations would be the important active element; they would try to pierce the mandala, to penetrate it. In the psychology of the Tantric *chakras* or mandalas, only the inside is powerful, and it is as if the surrounding world or the collective unconscious, had become utterly

inactive, it hardly exists. But here the colors are particularly important, the red and black are the colors of the underworld; all the powers of fire and darkness are trying to penetrate, and the mandala is to keep them off.

This condition is, one could say, specific to our patient's condition and to the condition of the West in general. We can concentrate less upon ourselves than the Hindu yogins who were presumably the inventors of such mandalas. But in Lamaism, the Tibetan form of Buddhism, you still find, as Mrs. Baumann has pointed out, traces of the original condition in which the yogin had to defend himself against the powers of darkness and fire, because in many Lamaistic mandalas this circle containing the petals or jagged teeth is represented by flames. It is not fire in every mandala, but in those which I have seen that is usually the case. Our Western knowledge of the Eastern mandalas is very incomplete, however; only very recently have we begun to pay attention to them. Then outside that is another zone, also a circle, in which the powers of destruction are represented. There one finds scenes of the burial ground where the corpses are destroyed by demoniacal monsters or birds, or where living people are tortured, flayed or their entrails torn out. The burial ground generally symbolizes the world of death and decay which to the Buddhist is this real world; this is the world of illusion, of misery and suffering, and therefore the general aim of Buddhism is to escape from this world. Buddhism is very similar in that respect to Christianity. I don't mean the optimistic, athletic, healthy-minded, kind-to-mother Christianity, which plays such a role in these days, but the real Christianity, where people were really convinced that this world was only the nursery to prepare for eternity, and that all we did here was miserable and incomplete, that we were living in a sort of preparatory school for the life to come. You see, that is like the Buddhistic idea.

Now usually outside this circle the Absolute begins, the eternal world. The Tibetan mandala is generally embedded right in the middle of the horizon, and below is the underworld with demons and flames and all sorts of horrors. The wrathful deities are below and above are the benevolent deities; usually the other alternative is understood. And among the gods below, as well as among the gods above, are the great teachers who are just as good as the gods, called the Yellow Hats and the Red Hats, the two different schools of Tibetan Lamaism.¹ That alternative comes from

¹ The Yellow Hats refers to the Gelukpa, the most scholarly of the four main sects or lineages in Tibetan Buddhism. The Red Hats refers to the Kagyu order, who focus on meditation and visualization. The oldest order, historically, is the Nyingma, whose prime area is metaphysics, while the Sakyas emphasize dance and ritual.

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the fact that in Buddhism the gods have a more relative position. It is quite possible, for instance, that in the next incarnation you will become a god, there is no difference between yourself and a god excepting that as a god you have greater tasks and you live very much longer. To be a god is not even a very sought-after position, because it takes so terribly long to get out of Maya; the gods have to wait longer before finding their redemption in the non-being, for even gods must be born in the flesh and become human in order to be redeemed.² When Buddha was born all the gods were assembled, and when he died all the gods came to his deathbed, because they were in the position of disciples to him as the highest being, as the man who had completed his course and so could vanish so utterly that he would never return. The Mahaparinibbana Suttam,³ the book of the Great Disappearance, is an epically grand narration of how Buddha enters the different states of *ekstasis*, and goes through them, forward and backward; these are all still illusions, but finally he enters that state from which there is no return, the state of Nirvana or complete disappearance.

The lower world is also represented in mandalas simply as the earth, with the great mountains of the Himalayas, and above are usually the three great teachers of Mahayana Buddhism; and the wrathful deities are the same as the benevolent deities, because the gods are neither benevolent nor wrathful, and can therefore appear in both forms. Even Kuan Yin, the goddess of kindness, has an infernal form in which she appears like a most ghastly demon of the underworld. In the Tibetan *Book of the Dead* also, the gods are relative, they look as you expect them to look because they are relative to you, they are not absolute. So the Buddhist idea is that god has no absolute value, but is always relative to man, because the last decision about the fate of the cosmos is given to the small acute consciousness of man, the balance of the world rests upon that—a point of view which is highly psychological. Now this circle of suffering or the terrors of the burial ground, which symbolizes the world, is a remnant, as I said, of that original condition where the mandala was a means of protection, and not a symbol of the manifestation of

² Jung may be confusing deity and god here. Deities appear in Tibetan mandalas as Jung describes. Gods, however, live in the realm of the gods, one of the six realms of worldly existence. Their chief attribute is arrogance and pride. It is only in human form that one can escape *samskara* and attain enlightenment.

³ Chapter 1. The Mahaparinibbana Suttanta in Vol. XI, *Sacred Books of the East*, ed. F. Max Muller (Oxford, 1891). This non-esoteric Pali Canon of Buddhist teachings was mentioned by W. Y. Evans-Wentz in his edition of *The Tibetan Book of the Dead* (London, 1927) and also discussed by Jung as Maha-Parinnibbana-Sutta in CW 10, par. 991.

the powers of the soul, as in the Tantric yoga. Probably the original form is the one where the indentations of the lotus really meant an intrusion of external powers. Have you a clear idea as to what the intrusion of the external world, of these black and red teeth, really means?

Dr. Harding: Have we not an illustration of it in the vision, where the patient has gradually built up an inner life in her analysis, and then on going back to America she feels the intrusion of all sorts of things which threaten to destroy her?

Dr. Jung: Yes, but what are those destructive powers? How do they look in everyday life?

Dr. Barker: Collective values as opposed to personal ones?

Mrs. Sigg: The critical intellect perhaps destroys the forms of the symbols.

Mrs. Baumann: It is like the story of the father and the little boy and the ass. Is that not an example where he is overcome by an outside force of opinion?

Dr. Shaw: Are they not her own conflicts bursting through and upsetting her?

Dr. Jung: Yes, but that is all theory. Could you not give me some very practical examples from real life?

Dr. Barker: What the man next door says.

Frau Dürler: Perhaps her family does not agree.

Dr. Jung: Yes, what papa and mamma say about it, or perhaps the husband. Then all the far and near aunts are very important, and children are extremely important for mothers; the opinion of the daughter or the son is tremendously authoritative, it is almost fatal if a child does not agree. So one is usually surrounded by great authorities, telling one what one ought to do. Now we have abstracted all that and called it animus, namely, the great system of opinions which women assume exist in reality, because occasionally a woman falls over a judgment which really does exist: somebody has once said it, or she read it in the newspaper. But in most of the cases the animus is a system of opinions which do not exist in reality, she only assumes that they exist because she projects them; and the funny thing is that that opinion is somewhere, but surely not in the person into whom she projects it. One can say the same about men who project a certain anima quality of feeling into objects of their particular preference, where it is quite certain that they do not belong; he supposes that they exist, and they do perhaps exist somewhere, but the anima projection usually does not fit. Therefore we have the concept of an anima.

These red and black teeth are, in reality, then, most banal opinions of

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the near surroundings, those general social conditions, relations to institutions, the power of the ordinary world. For instance, a friend tells you that he has found an interesting book which you must read, and you find it is quite against your own convictions; yet you are completely floored, you think you must be all wrong because that book speaks with ten thousand voices. Or perhaps you go to a congress or a public meeting, and the man who delivers the lecture has convictions which you have thrown away long ago; perhaps he is preaching about eternal life and eternal damnation, which of course you don't believe in, but at the end of the lecture you go home and are not so sure whether that man is not right, you think there may be something in it after all, and you begin to wonder what will happen to you when you die, whether you won't get into hot water or boiling oil. Those are the red and black teeth, and curiously enough no reasonable conviction is any real help against that onslaught. But these magic concepts like circles or mandalas, symbols, do give you protection. Do you know why?

Miss Hannah: Because a reasonable conviction is merely the opposite, and a circle is composed of both.

Dr. Jung: Exactly. The irrational, the magic concept, is an entirely different thing, an inner thing. For instance, you might be absolutely convinced that what people say about spooks and haunted houses was all bunk; but go alone into a haunted house and you nearly die in a cold sweat despite all your marvellous convictions. They don't help you one bit, it is as if they did not exist; that fear gets you by the neck and you don't know what is happening to you. But symbols, magic figures, and such things do have a peculiar effect; that is the reason why, as Miss Hannah said, they consist of both sides, not only the side of reason, but also the side of so-called nonsense—of incomprehensible, dark, evil things perhaps—and they work. That comes from the fact that those fears do not start in consciousness. A haunted house is like any ordinary house, only it has the peculiar quality that when you are alone in it and it is dark and cold, you get the creeps and you cannot explain why. You may explain it by saying you have been told that the room was haunted. But why are you so suggestible? Or perhaps you have never heard of it but it still affects you. There is nothing you can lay hands on, it is absolutely invisible, yet it fills you with the terror of the unknown.

That happens to the primitives all the time. There are certain places in nature, as in streets and towns, that give you a shivery feeling; you usually rationalize it, you think the neighborhood is unfavorable, it is too moist or too shadowy. But the primitive tells you the reason, he says an uncanny place in the jungle, for instance, is a ghost place and he will

avoid it by all means. And if you happen to be left there by yourself, then that thing, whatever it is, gets into you. To say to yourself that you are probably suggestible and have fallen under its spell, is absolutely inadequate because you must explain why you are accessible to this particular atmosphere. The primitive is more logical and does not evade the question, he is quite positive, he says he is influenced because the place is filled with bad magic.

Our rationalistic explanation does not take away the fear, it does not help us in the least; therefore we had better take into consideration that there is something in our relation at least to that place which needs attention. Whether it is that the place is full of ghosts, or whether one feels ill there, is all the same, only in the one explanation the main emphasis is on the place, in the other on one's own disposition; whether for a subjective or an objective reason, then, is indifferent, because the result is like dying. The point is that there is an odious corpse which has to be dealt with.

So the only appropriate answer to a primitive thing—which does exist in us—is an equally primitive magic ritual, and this proves to have an empirical effect. I know by experience that these things work where reason does not. It is as if your unconscious were just waiting for that color or figure which pleases and satisfies and fulfills it. You may say to the unconscious: "Now look here, be reasonable, there are no burglars about, there is no danger of fire, it is perfectly safe"; or if you hear a noise in the night you may ring the bell for the servants and put the lights on; but all that won't cure the neurotic fear. We call it neurotic fear, and the primitive would say there was a ghost in the room. I don't know. But at all events good reasoning won't cure a neurotic symptom. Of course, you cannot just buy such a mandala in a shop and put it on your wall and worship it, that won't help you because that is rational. You must *work* magic—it is a special creative work—as primitives, in order to produce a magic effect, to free a place from ghosts, for instance, work magic. They dance perhaps, and dancing is not a pleasure to them, it is really work, they dance until they are exhausted; even if they never apply energy for any other purpose, they surely apply their energy and patience for magic purposes. So such a thing only works when you produce it and you must not produce it cheaply. If you are clever with your hands you may make a design—naturally anybody can draw a circle and fill it with his imagination—but that won't work, that is rational; it must be the right thing, it must fit. The trouble about magic is that the disciple may produce all the paraphernalia and yet miss the one vital point.

That idea is contained in a most psychologically significant story of

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the disciple who knew that the master could make gold and asked him to tell him the secret. And the master said yes, but not at once, only when he was about to die would he tell him. So when the master was about to die he called his disciple and said: "Now the moment has come to tell you how gold is made, take a pen and a piece of paper and write it down." He dictated the whole process, and the disciple put down every word carefully. Then the master said: "This will surely work, but there is one condition, you must not think of a rhinoceros during the procedure." The master then died and no sooner was the corpse out of the house than the disciple went to his kitchen and began the process, faithfully, according to the rules, saying to himself: "Now don't think of a rhinoceros, don't think of a rhinoceros!" So he never produced gold.

You see, the thing cannot be imitated rationally, it must be just the right thing, and that can come about only through your sincerest and best effort to make it as fitting as possible. If it is in any way a concession to tradition or opinions, if you cheat yourself anywhere by routine or by an easy assumption, magic won't work, but it works most certainly when it is your sincerest effort; the magic effect or the magic procedure is really only another word for your sincerest effort. That turns the trick. You see you might say, "Oh I simply make an effort," but that would be merely rational. In making your effort you must include the nonsense with the sense, because a dark corner in your nature *is* nonsense; that is, you may think it is nonsense, but another voice says just the reverse. Completeness belongs to the nature of your best effort; it must contain the irrational as well as the rational, the unconscious as well as the conscious attempt. Therefore magic means are often exceedingly grotesque. Think of the magic medicine of the Middle Ages, for instance, or the secrets of the alchemical kitchen, or the contents of magic amulets—like the ground-up bones of a bat—it all seems the sheerest nonsense, but that simply proves the sincerity of the effort. And the means are legitimate inasmuch as they represent acknowledgment of assistance from the other side. To try to do the thing alone is just bravado; *au fond* one knows one cannot—one needs God's assistance—and since we are not gods we have to express our best attempts in the form of the greatest nonsense. Such attempts are applied to different ends, of course. Certain people have tried to secure the rarest plants which they had to seek painfully in the most remote places; they had to be exceedingly careful not to miss the right moment and not to do the wrong thing, and that was *their* best effort. Or your best effort may become visible in the smallest things; if you can be sincere and serious in an absolutely small and unimportant matter, just because it is important to

be sincere and serious, you turn the trick. This is to be seen in psychotherapy. In the actual treatment it often does not matter what you say, but what you are matters a hell of a lot; it does not matter that you make very brilliant interpretations of dreams, or that everything is filed in the right kind of system, that you give everything the right name, but that you make a sincere attempt counts. You see, for your rational mind it is important to know that the whole thing makes sense, that it is really a sincere attempt; and to your unconscious it is utterly important that its apparently nonsensical irrational character is fully acknowledged. So if the unconscious should demand the bones of a bat, never be afraid to choose the bones of a bat; anything is possible. People with strongly rational minds are often demanded conditions by the unconscious which seem just damnably foolish, but if you want to work magic with your unconscious, you have to accept that.

Now all this is white magic because it is worked for or on yourself, or against the powers of the unconscious that attack you. But you can apply the same means against other people; as you can influence your own unconscious, so you are able to influence the unconscious of others. That is black magic, because it is used for a power scheme. It is possible and rational, you can influence other people by suggestion, for instance, and such magic works inasmuch as suggestion works, for your attitude surely has a definite influence upon other people. But you must always remember that when your magic works, you are the first victim, you first receive its evil effects as well as its benefits. If you work evil against someone, it will quite certainly come back to you.

Dr. Reichstein: I want to ask whether there are two stars in this vision, the blue one coming afterwards?

Dr. Jung: Yes, the pale blue star is a transformation of the former one. She said: "Then I knew that I could only pray to my star. I took it forth from my breast and laid it on the ground and knelt before it." This star is the basis of the flame in her heart, it is the little flame in the center of the *anahata chakra* where there is the first inkling of the psychological non-ego; it is what the romantic school call the blue flower, or the precious pearl, there are a thousand symbols for this star or flame or light in the breast. She then took this center out of herself and objectified it, she made a vision of it, and in the moment when it came out into the open, the red and black teeth appeared from all sides, as if it were attracting all the powers of the demoniacal world. Then the star changed and took on that pale blue color—I don't know what color it was before, perhaps a white light—and in that aspect it held in check those incoming penetrating powers.

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Now I want to tell you something which Dr. Adler has just told me. He said that if a Cabalist is going through a wood at night and something uncanny happens—nothing real but something out of the dark world—that he goes round the place where it happened in a circle, shutting it off and thus combating the evil influence. You see the *circumambulatio* is also in a sense combating something; walking round the *stupa*, for instance, is not always an act of worship, it may be an act of destruction. Do you know another example where it was an act of destruction?

Dr. Barker: The walls of Jericho.

Dr. Jung: Yes, the Jews went trumpeting round and round, till finally the walls came crumbling down. Well, when you have seen the real Jericho you don't wonder. It was a very small place, built of mud bricks, and about the size of the Lindenhof here. So when they trumpeted so hard of course the walls came down—perhaps they were musical and could not stand it. You see this cabalistic example is such a magic performance, making a mandala for the sake of destruction. A very interesting contribution. Now why is this star pale blue?

Mrs. Sigg: Because pale blue is the color of the distance. And it reminds me of the "*Sermones ad Mortuos*"⁴ where the star is at an immeasurable distance. So it might be a hint for her that the thing which is seemingly very near is very distant.

Dr. Jung: That is absolutely true. For its magic effect consists of the peculiar secret of that star. Now where do the black and red colors of the assailing powers come from?

Mrs. Crowley: We have always associated black with the earth. And red would be passion, or blood which is identical with passion and emotions of all sorts.

Dr. Jung: Yes, black would be *muladhara*, and *manipura* is red. In the *manipura chakra*, the dark grey petals would be the darkness of the smoke, which is the volatile essence of the fire, rising into the air from the red triangle which is presumably the pot on the fire. These are powers which have come up from the darkness of the underworld, the emotional world below the diaphragm. Then pale blue suggests the *bleu horizon*, the blue of the French uniform, the color of the faraway distance; also, it has the quality of thin air, or of the ether, the thinnest of all gases, practically nonexistent. And in the *anahata chakra*, the smoke that rises from the passion, the burning up of the black earth below, is gathered up inside and begins to form the subtle body of the star. It is not yet

⁴ See above, 16 Nov. 1932, n. 8. For a contemporary analysis see Stephan A. Hoeller, *The Gnostic Jung and the Seven Sermons to the Dead* (Wheaton, Ill., 1982).

luminous, but in *vishuddha* the luminosity comes out. There it is no longer a star, it is a circle, a mandala contained in a triangle, and there the white elephant appears again; the elephant was below in *muladhara*, but in *vishuddha* it is high and luminous. And round that inner circle is the pale blue circle of the sky. So the pale blue star symbolizes an attitude of remoteness; if one removes oneself from the black and red teeth there is no danger, they cannot attack one.

The Mara episode in the Buddhist legend is a beautiful parallel to this.⁵ Mara is the devil who comes with his hosts to attack Buddha. You probably know the traditional way of representing this in painting and sculpture: In the center under a sort of decorative tree, the *bodhi* tree, is the chair or throne upon which Buddha is supposed to be sitting, and from all directions come all the devils with all sorts of weapons. But the throne is empty, there is nobody there whom Mara could attack. So those red and black teeth are the teeth of the devil; he tries to get at this woman but she has removed herself. That is the great distance. One appears far away, out of reach of the flames and storms of the earth as a star in the heavens.

That remoteness is a perfectly possible psychological condition. If it did not exist in us, we would never have arrived at the idea. And since it is a psychological experience, that symbolism occurs very frequently, it even enters our colloquial speech. One lifts oneself above things, *au-dessus de la mêlée*, one is above suspicion, etc., one has, in other words, a faculty of lifting oneself out of the turmoil, one is able to remove oneself. The central symbolism in the Buddhist teaching is this Mara attack upon the Buddha that is no longer there; they all assume that he must be sitting upon his throne, and he *is* there in a way, yet he has removed himself. How to remove oneself, or the idea that one should be removed in order to be master of one's own passions, is, then, a central teaching in Buddhism. As long as one is submerged in the passions, one is just boiling in the pot of *manipura*; therefore one must lift oneself above the diaphragm and then one is already away, in that moment already the star begins to appear, in the little light which is meant to become the white mandala with the white elephant of *vishuddha*. That pale blue star expresses not only *anahata* prevailing against *manipura* psychology, but in its remoteness, in its pale blueness, something beyond *anahata* appears,

⁵A many-formed Buddhist demon who, according to legend, sent his three beautiful daughters to attract the Buddha and distract him from his path. The demon then attacked with an army of demons, and finally hurled his thunderbolt discus—all to no avail; the Buddha stayed absorbed in meditation beneath the *bodhi* tree. Jung refers to this story in CW 5, pars. 370, 374n., 392, and CW 17, par. 319.

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vishuddha, and beyond that, *ajna*, and beyond *ajna*, *sahasrara*, which is all star or flower and whiteness, light—immensely far away. So through the onslaught of the black and red it is as if the star increased in power; the more Mara attacks the more Buddha disappears, and the more he takes on the quality of a remote star. And this woman says the circle grew stronger and more distinct, which means that the protection is increasing in efficiency. Then she goes on:

Crying with relief I put the star back into my breast knowing that it had grown in sureness and power. I began to walk down the path.

You see a magic *rite d'entrée* has occurred here. Her task was to walk down the black path into uncertainty and adventure. Naturally she was afraid and hesitated. Then in order to assemble all her powers she performed a *rite d'entrée*, that worship of remoteness, producing the remoteness in herself in order to be free from the onslaught of all the dangers of the path. For on that downward path, she is going into the darkness of the unconscious where she is no longer herself really, where she is changed into a sort of demon and where demons will assail her, and there she needs great remoteness in order to be protected against the influence of the destructive powers of the unconscious. Now having finished this *rite d'entrée*, she is apparently prepared to meet the risks of the darkness, but no sooner is she on that way down again, than: "Suddenly a black horse thundered by."

A book called *Die andere Seite*⁶ by Kubin contains a remarkable parallel to this, a nightmare horse.

Mrs. Baynes: Was Kubin's horse not a white one?

Dr. Jung: Yes, so here it must be a black one. Things are apt to be the contrary with women, what is white in men is black in women; I am sorry for the fact but it is so. Whatever it is, it means nothing particularly good that the horse is black. In the other case it was an added terror that that horse was white; white can be as terrifying as black; and when a black shadow crosses your path at night you are as much frightened as when you see a white figure hopping about among the graves. Now Kubin's white horse meant what?

Mr. Allemann: Fear, panic.

Dr. Jung: It is the personification of panic, but what does that fear come from?

Mr. Allemann: From the unconscious.

Dr. Jung: Yes, but you see it is energy, the horse symbolizes positive

⁶ See above, 8 Nov. 1933, n. 2.

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instinctive animal libido, but domesticated, carrying its rider. The rider and his horse are a unit: man in the saddle, mastering his libido and being tremendously efficient, going on four legs instead of two, adding all that animal power to his human existence. So the rider on his horse has forever symbolized the complete man. If the horse here were riderless, it would mean what?

Mr. Allemann: It would be libido stampeding, like the buffalo herd.

Dr. Jung: Yes, as if the energy had changed its quality. Energy is naturally positive, so a man should be on that horse in a positive way, being efficient, productive. Otherwise it would be entirely negative.

Dr. Harding: Would she perhaps be trying to withdraw from the world in the wrong way? Because in that case she would be forced back into the world.

Dr. Jung: Exactly. When you move toward your libido you move with the stream, you have no stream or current against you; but if you move against the current, you feel it and are filled with panic, you are overpowered. So when you go against the current of your libido, it is as if you were living a life in which the quality of the energy had changed, and then you are assailed by fears of being attacked by a lion, or persecuted by mad dogs or raging horses. That always means that you have deviated from your course, that you are not in tune with your libido, you are not floating with the river but trying, foolishly enough, to swim against the current. Now this black horse is by no means riderless, in contradistinction to Kubin's horse in *The Other Side*. In the ghostly town where he is living, which is the collective unconscious, there is a peculiar uncanny feeling, and he discovers the reason to be that a mad white horse is galloping through the underground cellars of the town, never finding its way out—a life that got lost in the tombs of the collective unconscious and went mad. It was a warning to the man Kubin; he was deeply caught in the unconscious and there was a moment of danger, when he might not have been able to climb out again, that he would go mad. There is always the danger connected with the collective unconscious that it really pulls you to pieces. For to get into the collective unconscious, you must dissolve the mandala and open gates that are never open. So you must be exceedingly careful not to lose the one light you have in you which is the center.

We were discussing that symbolism several months ago, the wheel that was blocking our patient's way, with the many hands trying to catch her. That is such a symbol, a mandala in connection with powers that try to seize you and tear pieces away from you. This can happen, it is a sort of schizophrenia; the victim is torn or blasted into bits, and those bits disappear into the nowhere. That Kubin's horse had no rider was a dan-

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gerous sign, because a riderless horse is quite without control and anything can happen. You may remember a case I once published of a young girl about sixteen years old who was suffering from muscular atrophy of the spine.⁷ It was in the beginning of the illness and there were also hysterical symptoms, so her people were not certain whether the diagnosis was correct, they thought there might be a psychogenic cause, and therefore I was consulted. I thought it looked like atrophy but in order to be sure I asked the girl whether she had dreams, and she said she had terrible ones, and among them was this exceedingly typical dream: she was at home (they were living in the fourth story of the house) and she heard a noise and, getting up, found a mad horse galloping about in the apartment looking for a way out; suddenly it discovered that the window was open in a corridor looking out on a yard behind the house, and it made for the window and jumped out. She heard a thud, and saw that the horse was completely smashed upon the pavement four stories below. This is a most destructive and uncanny dream, but of course one must always confirm it by other dreams, and as there were several others which backed it up, I knew for certain that it was the end, it meant death. For this was the organic physical libido, one could say, which was threatened or which was going to break loose; the horse was riderless and quite mad, which means self-destructive, as her body naturally was, it was about to stop its functioning. You see, such a disease starts from God knows what kind of wrong functioning of the body, and as the body was going to destroy itself, so the horse was going to destroy itself, getting out of human control. Now in our patient's case the horse is not riderless, it has not gotten out of human control. She says: "Upon him rode a shaggy naked man. From the waist down he had the black fur of an animal." Who could that fellow be? He is not quite human.

Mrs. Crowley: It sounds like a Pan.

Dr. Jung: Yes, we have already seen that figure in an earlier vision, she painted a picture of herself worshipping Pan [plate 8], a sort of faun with hairy animal legs. Here it is more like an ape because she says nothing of hoofs, and he would cut a strange figure on a horse with a he-goat's hoofs; besides, he could jump off and run as fast as the horse. So it must be a sort of ape-man but with a thoroughly demoniacal character. You know, the devil is represented with hairy legs too, looking like a Pan. What does it mean that the rider of the horse is not exactly a man but something in between? Suppose a smart American should appear on that horse, what would you say then?

⁷ Jung discusses this case more fully in CW 16, pars. 343-51.

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Mrs. Crowley: It would be a very conventional attitude, but here it looks as if it were a demon from the emotional side.

Dr. Jung: Yes, but what would you say if such a conventional attitude prevailed in the unconscious?

Mrs. Crowley: It would be a very collective attitude.

Dr. Jung: Is that a usual thing?

Mrs. Crowley: Most unusual.

Dr. Jung: Well, an unconscious conventionalism would have more to do with the personal unconscious, that might happen; riders have appeared before in these visions, soldiers and heroes upon horses, and it meant that the animus in a human form was controlling the horse. But here an apelike thing is in control. Now when a human being is controlling the horse, what would you say?—quite apart from conventionalism, I misled you by my smart American.

Dr. Adler: Everything quite in order, controlled and normal.

Dr. Jung: Yes, things are then more or less normal and ordinary, you can trust them. But if the controlling power is a sort of ape, what would this be in contradistinction to the man?

Mrs. Crowley: It is a dangerous condition, there is a certain amount of destruction, it is a great emotional force.

Mr. Allemann: The unconscious forces are directed by demoniacal influences.

Dr. Jung: But there is a difference between animal and demoniacal; a demon is not an animal and an animal is no demon.

Dr. Harding: Her animal power, her libido, will not go out into human manifestations, but into the animal world, because all the human energy has been withdrawn into the star.

Dr. Jung: I would not even say the animal world. It would be human too, something impish. We have no real definition of an imp, but it would be called in German a *Kobold* or *Waldschratt*, an elemental. Now man would not talk of those things if they did not exist. Naturally they show themselves in a psychological way in human psychology. These things live chiefly in lonely places, in woods, remote valleys, lakes, trees, caves, mountains, and rivers, and somehow they get into man, they possess him partially and play all sorts of tricks upon him; if anyone is a sort of natural trickster, it means that he is possessed by an imp, he has that impish quality which consists in doing a thing just wrong. You have perhaps had servants who were possessed by imps, and then they say, "Oh, I thought Madam would like it this way." You see that is the imp, he just cannot do it right.

You discover people in analysis also who are apparently quite all right

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but just not right enough; there is always one corner where they go wrong. They speak very nicely and kindly, but they know it is a trick. They are the tricksters among human beings, they distort the words just a tiny bit, because they have no souls; there is something peculiarly soulless about them. Now we don't know where that comes from, but it is quite possible that one of the mothers of the tribe had intercourse with an imp, who made her instantly pregnant, and from that time on the imp remained in the family, it became a family of tricksters.

LECTURE VII

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Dr. Jung:

I have two questions here which may lead us far afield into metaphysical mists. And here is a contribution from Dr. Barker which I will read first:

In the *Tibetan Book of the Dead*, pages 186–187, is a reference to the eighty thousand species of mischievous sprites. These seem to be blood relations to the imps mentioned in the last seminar, and to come into being under somewhat similar conditions to those of the visions.

That is perfectly true, they are surely such imps, elementals; they are soulless and insectlike and there are so many of them; all those innumerable spirits of Eastern imagination and metaphysics are impish beings, creations that are fragments only; they are personifications of the partial souls in man. Our psyche is by no means a unit to begin with, it seems to be a collection of inherited units, probably fragments of the past, of former lives or of ancestral lives. I will not enter into a discussion of the possible transmigration of souls, metempsychosis, because we have no proof of that in psychology, we have absolutely no scientific means of establishing or confirming any conviction about such matters. We only know that in the psychology of the unconscious there are those possibilities. Things do happen which could be explained by the reincarnation theory; such ideas would never have come into existence in the history of the world if there were not corresponding psychological facts which lead to such conclusions. But those are mere hypothetical conclusions, attempts of man to explain certain peculiar facts, and the existence of such conclusions does not prove the actual existence of anything like the transmigration of souls.

The idea in Buddhism is that the human being develops very slowly through incarnations in many forms; Buddha himself experienced about five hundred seventy rebirths, living once as a grasshopper, an-

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other time as a plant, another as a monkey, and so on. Even those ideas are by no means farfetched, they correspond to definite psychical experiences. Therefore such a hypothesis exists, and also such a conclusion; certain psychological facts explain the existence of the theory. But, as I said, the existence of the theory does not *prove* that there is such a thing in reality. Therefore, speaking of these matters psychologically, we can only state the fact that there are such theories, but we cannot prove them because there are other facts just as conspicuous which prove that they are hardly possible. For instance, we have the overwhelming fact that at death the human psyche is apparently just put out, it no longer exists; occasionally there are certain postmortem effects which seem to indicate otherwise, but they are so rare and so extraordinary that we are awestruck when we hear of them. So we cannot say it is the rule that when a man dies he becomes a spirit; it is a great exception when a fact occurs which points to the immortality of the soul. We have to take that exception into account too, but we have not enough evidence; cases where ghosts have been observed with any accuracy are exceedingly rare, and they do not prove the continuation of life after death, because the obvious facts all speak against it.

It is a psychological fact that the idea of imps is found all over the world, and that is not due to a sort of mental epidemic or a migration of symbols, it is an autochthonous fact which rises everywhere anew; even if there had been no tradition it would come up again, because it is truly a psychical fact that there is such a thing as an imp. We can explain this satisfactorily from the fact that the mind is a synthesis of inherited units, just as the body is such a synthesis; you have your nose from your mother, your mouth from one of your great-grandparents, and so on; and as your body is such a compilation or synthesis, so is your mind. The original psychological condition is an agglomeration of inherited traits, and if one part of that agglomeration does not fit, or is particularly obstinate, it can hardly be assimilated; it may be in the long run, but certain people have inherited units like lumps rolling about in their unconscious which they never assimilate at all. They are like a ship with a heavy cargo, which does not roll as long as it is in quiet waters, but when it gets into the swell of the ocean, the cargo begins to roll too and it becomes exceedingly dangerous. Such an unassimilated lump in yourself is an imp, and the imp keeps perfectly civil until you get into rough water, but then you will feel it, it will play all sorts of tricks. For instance, instead of keeping quiet in the moment of danger you become excited; the cargo rolls over to the wrong side and you are seized with a panic. Always in an important moment of life the imp comes up and spoils the situation. You know

there are plenty of *Pechvögel*, as they are called in German, birds that always get into the pitch at the wrong moment, people who always put the wrong foot forward. When they should say the right word, they say just the wrong word, like the imps that said: "Our Father, which art not in heaven." So it may be a mental imp, or the imp may also play an exteriorized role.

For example, when I explain this to a patient, he is likely to say: "Excuse me, doctor, *I* am all right, it is the outside circumstances." It is always somebody else who is at fault. In the moment when you should have your hat, the hat is gone; when you should have your car it is out of order and doesn't work, etc. You can always say, it is not I, *they* are not doing their duty; the car doesn't work, the train was not in time, the timetable was misprinted even, you have most objective proofs that if it were you only, things would work out quite smoothly; always the circumstances are wrong. Of course there is the question, how does it happen that it is always you who get into the hole? Who stumbles over misprinted timetables, who wants to use the car that doesn't go? Facts can heap themselves up to such an extent that it is as if you were actually accompanied by an imp that spoils everything for you. I have seen cases where I must admit it was most peculiar, absolutely inexplicable that they should always run into situations which did not work; apparently it was not their fault, they were not the cause of it, but it nevertheless always happened to them.

You see there are people who are decidedly unlucky and wherever they are they cause an unfavorable condition. If they only enter a room a glass falls off the table and breaks, a mirror splits, or somebody falls down; they seem to cause an unlucky situation. Such people are often understood to have the evil eye. In Italy, where they believe in that very strongly, if someone with the evil eye enters a room everybody makes a certain sign, two fingers held out as horns against the power of the evil eye, blindfolding the evil eye. The King of Spain is supposed to have the evil eye, so when he enters a house, everybody makes that sign under the table; otherwise someone invariably falls ill. Primitives are very shy of people who are unlucky. You only need to be sick and they will become suspicious and have nothing to do with you, they won't touch you, they give you provisions and put you in the wood, they think you are possessed by evil spirits so they had better keep away. We also don't like unlucky people. Of course, with our Christian virtue we must be exceedingly loving and kind to people who have ill luck, but it is utterly disagreeable to us if it comes to a showdown, we must confess in the end that we don't like it at all. Therefore we feel particularly virtuous if we

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take care of people who have ill luck—it means that we have overcome a strong resistance. As a matter of fact, we much prefer happy-looking gay people to sad, evil-eyed, devil-possessed people.

Now here are two questions from the seminar discussion group.¹ The first one is: "If one were compelled to spend the night in a haunted house, what practical magic ritual could one use?"

We are getting back by a fast train to the dark ages! I confess that I don't know. I think the best way is to clear out as soon as you can. I don't know any practical magic ritual because I don't believe in them, I am exceedingly skeptical. According to my conviction, if you are confronted with such a phenomenon as a haunted house, I would not advise you to use the means we mentioned, exorcism, and so on. Such means would only work where all the people concerned believed in it; then it would be legitimate. It might work with peasants, for instance, even Protestant peasants. I know of a case where a cow stable was haunted, a thing which frequently happens here in Switzerland, and a Franciscan father from the monastery at Rapperswil was sometimes called in to disinfect the stable spiritually, by means of the special knowledge he is taught. There is a little Franciscan monastery right below the castle at the end of the peninsula, and a priest lived there who was really a medicine man, and he knew how to deal with ghosts and evil spirits, using the church magic, exorcism. For instance, the animals belonging to the little Swiss "Circus Knie" hibernate in Rapperswil, and among them was a young elephant that suffered from diarrhea. I heard of this case from a former state attorney of the Canton St. Gallen, a gentleman and a clearheaded fellow; he watched the whole performance, so it is first-class information. All the vets had done their best and all the medicine they could provide had been used, but the elephant simply would not be cured. Then they called in the medicine man, this Franciscan father from the monastery, and for one-and-a-half hours he talked to the little elephant; he stroked his back and looked into his eyes for a long time and said he should give up being sick, he should submit and be nice. Then suddenly, looking into his eyes, he said: "Now he wants to be cured, he will be all right tomorrow, you must do nothing to him, he has submitted." And the next day he was well. This is truly primitive medicine; it is what the medicine man does, he puts something into people. This little elephant merely reacted like any sensible human being would react, any child or human

¹ The seminar members were divided into discussion groups to study various aspects of the seminar in depth and report on them; the groups were first started in the seminar on Analytical Psychology; the results were usually far more generative than this. See above, 15 Oct. 1930, n. 8, and 2 March 1932, n. 3.

being. It took perhaps a bit longer with the elephant, of course it was a little less accessible than a human being, but it worked.

Now we could not apply such magic because we would not be able to believe in it; if we could believe we would be on that level. And on that level our consciousness would be so encased and have such a limited reach, that many of its contents would not be conscious, they would be exteriorized. People with a narrow conscious life exteriorize their unconscious, they are continually in *participation mystique* with other people. That Franciscan father had an exceedingly limited consciousness, and his whole psychic life therefore took place outside of himself—in the Brothers of his Order, in the people and animals he contacted—he was everywhere, as primitive people are everywhere. He could work in this way because a bridge existed through the fact that he lived in *participation mystique*. Now if your mind has no such limitations, if more unconscious things have become conscious to you, then you live less in *participation mystique*, there is less connection, and you can no longer hold such beliefs. Therefore the ordinary magic used against a haunted house would be ineffectual with people who already know too much, who are already too conscious; such people must apply entirely different means, which would be like that of the rain maker of Kiao Tchou.² If you get into a situation that is wrong, then you are wrong because you contact it. People are often astonished upon coming into a gathering that they suddenly go wrong because the people in the gathering are wrong; they were perfectly all right and then they find themselves wrong.

Now you can work magic in such a situation, not by putting that wrong right—that is only what the primitive medicine man does by *participation mystique*—but by putting yourself right, and then by indirect magic you may work in favor of the general situation. For if one man is right in a crowd there is a chance that it may spread, that the crowd will become right because one man is right. But you cannot put the crowd right directly unless you are in *participation mystique*. For instance, a primitive sorcerer can put a whole crowd wrong, he can blindfold the crowd, and then work his tricks; as in that famous trick where you can see the boy climbing up the rope which is thrown into the air. But if a man from outside who has not been under that spell joins the gathering, he sees no rope, nothing is in the air and the boy is standing on the ground; and if it is photographed, there is nothing in the air. Yet everybody will swear that the boy climbed up the rope. I have seen jugglers working like that, and I got into it myself, my own judgment became confused. An Indian

² See p. 333.

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juggler did the very simple trick of the little hats and the red berry. They use the top of a certain tropical fruit, which is cone-shaped like a little hat. There are three of these hats, all slightly different, and the red berry is put under one of them. You can watch them and could swear that you knew exactly where that berry was. People bet about it, and the funny thing is that the man who is betting is invariably wrong, while the people who are looking on know quite well. A friend who was with me tried it first and I always knew where the berry was and he never knew, so I was absolutely sure that I could safely make the bet. I went as high as one hundred and twenty-five francs, and each time I was wrong, and, mind you, the people standing at my side knew where the berry was. That was an extremely interesting experience to me. You see, such a sorcerer is in *participation mystique* so he can blindfold people. But we cannot do that. I would not be able to blindfold a crowd unless I were blindfolded. I cannot do so when I am conscious; consciousness prevents that magic effect.

You see, such magic effect never works to a good end, it always works downwards, for low tricks, for immorality, for irresponsibility, because it is a running-down process and therefore has this tremendous catching power. If a conscious person should apply magic of the low order or exorcism of any kind, he would become infected by the evil he tried to combat. Moreover, it would not work because he could not possibly believe that it would work. So don't try such stunts. The legitimate way would be that you say: "I contact a wrong situation, I am wrong, therefore I should purify myself." Purify yourself and you may improve the situation; then you are working for the good. It is at least certain that if anyone should imitate your example there would be two, and perhaps a third one would do so which would make three, and then it would spread so that the whole situation would change eventually. Of course it does not work so miraculously as the running-down way, but it works to a much better end. If you should find yourself in a haunted place you should say: "I am obviously in a wrong place; whether it is that the house is haunted (for there *is* such a thing) I don't know, but sure enough I am wrong." Then you can only do what you always do when you are wrong: you purify yourself, you try to understand yourself, you observe your dreams; they will tell you where you are wrong, what the situation is, and then you try to clarify yourself in order to regain your former right attitude. In doing this you have combated the wrongness of the place, perhaps you have laid the ghost. Or you clear out. At all events something will happen which will settle that problem.

It is not necessary or possible to lay all ghosts, or to improve all condi-

tions; that would be the power attitude or a sort of savior attitude. You can leave things to themselves. If they don't improve, then you improve and you quit. Therefore I say the best way of solving such a thing is by removing yourself, not the ghosts. Some unspeakable wrongness may be in the place and you simply leave it to the devils and clear out. Certain places may be wrong perhaps eternally, because they have been built with the wrong intention, and then naturally in every stone, in every corner is that wrongness. As there are certain places which are built with a good intention, and they have an unspeakably calming, pacifying, beneficent effect in their style and in their atmosphere, because it is right.

Here is the second question: "Do you believe there are objective ghosts as well as subjective ones?" Well, it is not a matter of believing, I believe nothing; either I know a thing and then I don't need to believe it, or I don't know it, and then why believe? But if you ask whether we have sufficient reason to believe that ghosts are objective as well as subjective, I must say that there are most certainly objective effects which one calls ghostlike. The phenomena of parapsychology are effects of that kind, or telepathy, for instance; one knows here what happens a thousand miles away by a telepathic dream or a vision. These facts can be objectively verified. It is the same with ghosts. Of course we can admit that ghosts are subjective phenomena, that is perfectly obvious, there is no doubt about it; but that they are objective seems to involve a tremendous problem, namely, the continuation of the individual life, almost of consciousness, after death. Of course we must not conclude that, because it makes the whole problem unwieldy; such issues are then involved that we can hardly deal with the problem scientifically.

If, however, you can believe that a so-called ghost is an exteriorization of a living being, it is at once perfectly possible, for as it is a possibility that you perceive something which surely you have not seen or heard or smelt or touched, so truly objective effects are possible which you cannot possibly have produced. For instance, it is utterly impossible for me to knock against that wall from my place here because my arm cannot extend so far, but if you assume that there is a possibility of exteriorization, as in a telepathic vision, you can assume that I am able to exteriorize a part of myself—whatever force it may be—and that that thing can knock against the wall. You might think it was a ghost, but a photograph taken in that moment shows a stream of ectoplasm going out from my hand or any other part of my body, which reaches the wall and knocks there. You may have seen the photographs of the Crawford experiments. Now those things are by no means a swindle; although very peculiar, they are

facts, but observation shows that it needs a medium from whom those effects issue and by whom they are produced. So there is a certain objectivity about it, but that does not prove that it is the ghost of a dead man or an elemental; we cannot prove the existence of objective ghosts because we simply cannot find any evidence for it. If you study the theory of cognition, say Kant's *Critique of Pure Reason*,³ you know why it can never be proved; there is as little possibility of a proof in that case as there is of proving that the world is infinite; it cannot be proved because it is simply beyond our means. You may have more or less convincing subjective experiences, but you cannot prove that they are what you take them for. Those gruesome pictures of ectoplasm prove an objectivation that does exist, it is something tangible and even accessible to physical experimentation, it can be photographed and weighed, but that it is a ghost one cannot say with absolute certainty.

But as you cannot prove that there are objective ghosts, so you cannot prove the contrary; it is quite possible that there are, but there is no evidence because you can never prove their identity. A very interesting experiment was once made at Columbia University in New York by two groups of students who telephoned to each other from different places, making the attempt to prove their identity over the telephone. It was as if somebody should telephone me, to whom I gave my name as the person speaking, and he should reply: "You call yourself Dr. Jung, but who knows whether you are really he?" "Don't you recognize my voice?" "Anybody can imitate your voice." "Don't you remember we dined together a fortnight ago?" "Oh yes, but there were others there who can imitate your voice." "But we were once quite alone and discussed such and such a matter." "But somebody may have been told that we had such a talk together in order to pull the wool over my eyes." You see one could go on indefinitely.

You perhaps remember the famous case of the identification of the ghost of William James, the American psychologist; I knew him personally, a very great man, a wonderful man. And Professor Hyslop, the physicist, who later became general secretary of the American Society for Psychical Research, was his friend; he made many experiments and left quite a remarkable book, perhaps the most intelligent one upon this

³ Immanuel Kant (1724–1804), German philosopher and author of *Kritik der reinen Vernunft* (1781; tr. N. K. Smith, *Critique of Pure Reason*, London and New York, 1929). Jung had been influenced by Kant's ideas from his university days; he refers to Kant first in the *Zofingia Lectures* as "our great master" (CW A, par. 77) and quotes him extensively throughout the CW (see *General Index*, CW 20, s.v.).

question.⁴ Before James died they made an agreement that whoever died first would do his best to give some message to the other, a message which would possibly be helpful in identification, because that was their common problem. At first nothing happened at all after his death, but sometime later—I don't remember the exact time—one of Professor Hyslop's mediums said that a man who called himself William James wanted to give a message to Professor Hyslop; he reminds him of the pink pajamas. Hyslop of course cocked his ears when he heard the name of William James, but he was completely baffled by the pink pajamas, till he finally remembered that when they were students together in Paris, upon some one unusual occasion William James had in fact worn pink pajamas. Then about ten days later Hyslop got a letter from a spiritualistic circle in England saying that upon that evening, at such and such an hour, so many minutes, a ghost appeared and gave their medium a message for Professor Hyslop, Columbia University, New York: William James reminds him of the pink pajamas. So a circle with which Hyslop was not acquainted received the same message upon the same evening. This was the best proof that he ever got. He told me this story himself—a very interesting case of identification.

If you are invisible, behind a wall, for instance, and you want to identify yourself, how the devil can you do it? Finally you come to such an issue as about the best possibility. You take a thing which nobody knows, a thing which is so unimportant that you could not possibly have told it to anybody else, something that you have in common with that man of which nobody else would take notice, and remind him of this unique fact which has most probably been in nobody else's mind. That would make a fairly good case. But you could also say Hyslop was just as interested in the question, and his unconscious mind was seeking a possible means of identification, so he exteriorized the whole show. But then what about the circle in England with whom Hyslop was not even acquainted? Well, it beats me. But if there is such a thing as exteriorization and telepathy, they had perhaps a particularly sensitive medium, like a good wireless receiving set; he had broadcast his need and the medium got the message from the waves which go round the earth, and sent it back to America. If the one thing is possible then the other is possible as well. So you have no proof, one proof is as good as another. If you know that the human mind can broadcast its condition, why should it not be

⁴ James Hervey Hyslop (1854–1920), *Enigmas of Psychical Research* (Boston, 1906). See above, 29 Oct. 1930, n. 6. Jung mentions him in CW 13, par. 60n. and in the *Freud/Jung Letters*, index, s.v.

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broadcast through that medium who had a particularly good wireless connection? That we do broadcast such things is also very possible. If you think of a friend who lives in central Africa when he is in a particularly receptive condition, he can receive it and send waves back to you which you can also receive. Suppose, while your attention is fixed upon what I am saying in this room, that that stream of consciousness, your attention, is interrupted by a flash of very clear vision in which you see a friend or a relation in a railway accident, and a telegram comes afterwards that he has indeed been killed in a railway accident under the conditions in which you saw him. You will then be convinced that you have seen that accident, and you will assume that the dead man projected the vision into your mind, because you cannot imagine any other reason. Otherwise you would have many more such impressions, but you have not; it always needs such moments in order to break through.

I will tell you a most remarkable case: an Englishwoman, living in England, dreamt that her brother, a civil engineer in India, stood at the foot of her bed with his head chopped off and lying on the table beside him. The next day she got a telegram from India, saying that he and some other engineers had in fact been killed in a riot of coolies in a mine, and after having killed them, the coolies had chopped off their heads and carried them about on poles. The man was dead when they chopped off his head, yet he broadcast the fact that his head had been chopped off. Now it is difficult to assume that her unconscious was following him all the time and saw that, it is more probable that he sent out an S. O. S. to her. But he could not possibly broadcast that his head had been chopped off because by that time he was already dead. This story aroused a number of arguments, the argument, for instance, that the man was perhaps not quite dead when they chopped off his head, so that he knew. Or, knowing the customs of that lovely country where he was working, he may have assumed that in a riot they surely would do just that, so, knowing ahead, he could broadcast it. Or another possibility was that he knew what was going to happen from a dream the night before, and that he broadcast his dream then. Of course this latter possibility would be just as miraculous. That the thing was broadcast at all is a miracle, for according to our wits it is inexplicable. If you assume that he broadcast it, then he broadcast it when he was dead, because according to the reports the body was already badly mangled, they had stuck their knives into it as often happens in such cases. But even if he were not dead, it would, nevertheless, be a miracle that his sister saw it.

Now I will tell you another story which is even more intricate: an American woman living in New Zealand had not heard for some time

from her brother who was in the United States. Then she had three consecutive dreams, of which I only remember the main facts. She saw her brother sitting upon a railway track in the moonlight, when a train came along and ran over him and killed him; and in one of the cars she saw, as if she were looking in through the window, a man whom she knew, a parson; he was sitting alone in a compartment on that train. This all proved to be true; her brother, on account of business worries, had committed suicide by throwing himself under the train. And by further inquiries she found out that a certain reverend gentleman had actually been where she had seen him in the train which ran over her brother. Now if the man who was killed broadcast the picture, you must assume that he must also have seen the parson in the compartment; otherwise he could not have broadcast the fact. Or if you don't like that assumption, then you must assume that the sister's unconscious watched her brother all the time and thus saw him killed.

Miss Wolff: Could the parson not have seen the man under the train?

Dr. Jung: No, nothing was known, even the engine driver did not know it.

Mr. Jerome: But doctor, are you not assuming that there is no survival after death?

Dr. Jung: I make no assumptions, I am speaking about psychological facts. If you assume that that man had an immortal spirit, or a soul that survived death, then this case is very simple because naturally the soul knew the whole thing. But how prove it? It is the simplest thing on earth if you can accept that, but if you cannot, then how prove it?

You see, the whole thing is apparently simple when you make one hypothesis, namely, that the unconscious is aware of what is happening—whatever the unconscious may be. It is not even necessary to assume that there is personal survival after death, you simply assume that there is an all-pervading oneness in which all things are contained, so naturally the influence reaches the right place, where it is most likely to be received. It may not reach another who has not the same wavelength. Or if that message reaches someone else, he may just have a dream, because he does not connect with that wavelength. But in the case of a relation whom one loves, perhaps a brother, it is different; then it is like the Siamese twins, if one gets a shock the other one feels it. All these questions can be solved by the standpoint of an all-pervading oneness, which means complete annihilation of space and time; that would mean a reality at the basis of our so-called reality, which would be the basis of our oneness. Such a hypothesis is an unimaginable thing, but by the hypothesis of a fourth dimension, you can answer it.

Mr. Baumann: There is a story about Mark Twain, that when he wanted to write a letter to a friend, all he had to do was to write it and take it to a post office, but not to throw it in; then the next morning he got a letter from his friend about the subject he wrote about.

Dr. Jung: Well, such things happen. You dream of a certain person of whom you have not thought for ten years and the next morning you have a letter from him. Strangely enough, this happens when the letter is already in the immediate vicinity. That peculiarity of dreams was remarked in the famous case which Dunne reported in *An Experiment with Time*.⁵ He was in a remote place in South Africa, and he had a terrible nightmare in which he saw a mountain exploding and knew that four thousand people had been killed. When the next mail arrived, he read in the *Daily Telegraph* of the disaster at St. Pierre in Martinique; the volcano Mont Pelée exploded and the whole town with forty thousand inhabitants was destroyed. Now he had not perceived the catastrophe when it really happened, the point is that he had that dream only when the papers with the news were already in the post office. And in the paper, through a mistake in printing, the number of people killed was really put at four thousand, the number he saw in his dream; he dreamt the mistake. You see that also casts a very peculiar light on such phenomena, it seems to point to the hypothesis I mentioned, the peculiar oneness of consciousness and our inclination to receive those influences which really concern us and which are approaching us. He was not in any way personally concerned, but naturally anybody would receive a certain shock. I remember that I read it in the papers with a good deal of emotion; it is impossible to read such a thing without a certain amount of participation and that was true in his case. So you can anticipate certain events which are not just personal, yet they touch you somewhere profoundly; they make an impersonal impression upon you despite the fact that they don't concern you personally.

I don't know why the question of ghosts is so engrossing just now, but we must take things as they come along. I have an idea that when we get to a place where we apparently go off on a bypath, it is not so much of a bypath, it must somehow have to do with the subject in question. The imp started us on this road. You remember he was described last time as a sort of ape-man with black fur on his legs. This apparition of an ape-man, or nature demon, or elemental, occurred when our patient had

⁵ John William Dunne, *An Experiment With Time* (London, 1927). Jung repeats this story in "Synchronicity: An Acausal Connecting Principle," CW 8, par. 852 and n.; CW 11, par. 815 and n.; and in *Zarathustra*, p. 693.

taken that star back into her breast, which means that the symbol of individuation returned to her after having been objectified—by the magic ritual of contemplation and veneration it came into objective existence. Such a ritual act is an acknowledgment of the substantiality of the symbol. I told you, for example, the story of the man who barked in the moonshine like a dog. You see, when you have recognized the objectivity of a symbol by worshipping it or by putting it outside of yourself, by a mere drawing of it perhaps, it gains a certain reality, the reality of a drawing on a piece of paper at least, so that when you come across it later on, you say: "How funny, it was such a reality to me that I once even made a picture of it." A sincere act of worship means bestowing a lot of libido on the thing; and investing that amount of energy in it, energizing it, will have the inevitable consequence that it takes on a certain autonomous character, it becomes a substance, as it were. Therefore taking that substantial star back into herself will keep this woman on her individual line, it becomes a certain power in her, she is led on the way toward individuation, which means an increase of consciousness. For individuation is differentiation and differentiation means increase of consciousness; the more you know how different you are from other beings or things or circumstances, the more your consciousness increases. So since she is on the way to an increase of consciousness, it is as if she were moving away from the man of the past, the instinctual, archaic, historical man, and she creates a sort of distinction between herself and man as he used to be. That also is a sort of differentiation, a denial of *participation mystique*, only here it refers to biological humanity in general, the universal ape-man.

Now as long as our consciousness stays within reach of imitation, tradition, submission, general creeds, we are within the reach of the ape-man we are imitating—as, for instance, we imitate our parents. I am imitating the convictions of my father and grandfather and great-grandfather, and I don't need to use my mind at all for that purpose because it works all by itself. I simply fall in with the wisdom, with the movement, the melody of my ancestors. By birth I am a good Christian as by birth I belong to a certain family, and I have to do nothing, I am what I am, I am carried by the circumstances. So I can be an advanced civilized being, yet I am absolutely in the frame of the historical tradition, the given facts, and thus I am like a monkey, or like a sheep in the herd; I don't transgress any borderline, I am not distinct from the general or universal ape-man. But the moment I begin to increase my consciousness by understanding a little bit of Freud, for instance, by beginning to mistrust the character of my own mother or father, by thinking the dependence upon my

mother is not all that it seems to be, that there are very peculiar motives in it, I am then different from other people. I have then increased my consciousness by the mere doubt about things which are generally accepted. That a son worships his mother is of course generally accepted as the proper state of things, but when you sincerely doubt that, you have increased your consciousness, you are already beyond the ordinary man. Or, speaking of a generally existing *participation mystique*, if you doubt the character of human relations you are different.

The real author of this idea of *participation mystique*, Lévy-Bruhl,⁶ applies that term only to primitive man, he does not dream of *participation mystique* among civilized beings. He assumes that it does not exist or that it belongs to the dim ages, he has no idea that he himself is in *participation mystique*. But I apply this term very freely to ourselves, expressing thereby the doubt of our human relatedness; I try to make you see the generally accepted fact of human relatedness under the light of *participation mystique*, conveying by that idea that in certain ways we are exactly like primitive man. And so I increase your consciousness by that doubt of something which you took for granted. Then you are in a way like Newton, who saw an apple fall from the tree, according to the legend. Millions of people had seen an apple falling from a tree, but nobody else discovered the law of gravity; he had a doubt, he began to think about it, like Galileo with the swinging chandelier. The great discoveries were made by someone doubting a thing which was taken for granted; the one who increases consciousness marvels about things at which nobody else marvels, things which are no problem to other people. So the increase of consciousness causes a distinction from the general or universal animal, the universal unconsciousness of *participation mystique*; and when that difference becomes marked, you are likely to have a vision of the thing from which you are different.

It is impossible to recognize a thing as long as you are identical with it; if you happen to be completely identical with another human being, you cannot make a difference between yourself and that human being, you cannot say that the object exists, because you are essentially the same. It is not even a problem because it is impossible to perceive or understand anything that is not different. So to somebody who is within tradition, that ape-man does not exist; it is not experienced by such an individual, as the unconscious is not experienced by one who is absolutely within tradition. If you are firmly within the walls of the Catholic church, for instance, there is no experience of the unconscious. But the moment

⁶ See above, 15 Oct. 1930, n. 4, and 30 Nov. 1932, n. 5.

you step beyond the limits of the traditional frame, the unconscious becomes objective and then you feel the whole impact of it.

Now by that act of individuation, our patient, as we said, is clearly going ahead, she is increasing her consciousness. Consequently the unconscious is constellated, it appears here in the form of a furry animal, we spoke of it as a sort of imp, a nature demon. The farther consciousness is removed from it, the more it loses all its intrinsic human value. You see, the status that ruled before was that she herself was identical with the furry animal; and in that case the animal is not clearly an animal and she is not clearly human, she is something in between. And anybody looking at her with the eye of increased consciousness will instantly see that she is an animal, he will be able to catch the gleam, the glimpse, the glitter of the animal in the eye, in the movement, the way of speech, in the manners; everywhere he will detect the beast. It is true that if one studies human beings, one will see the animal in them, though they themselves may be highly respectable pillars of the church and don't see it at all; therefore no use mentioning such a trifle. But that trifle becomes all-important if it is disregarded, because it is then deprived of human consciousness, of the specific light of the human being. Then it is nothing but a furry impish thing, an uncanny constituent, threatening, malevolent, and of magic attraction perhaps. It may show in dreams, as it shows in these visions, in the form of the ape-man, or of a real ape, or a monstrous animal. Or it may appear in a more projected way in a sudden fear of collectivity. When consciousness is increasing one is most likely to be seized with panic, because the animal then appears in human society—collectivity becomes that monster, a sort of swallowing dragon. One doesn't see it in just that form, but one is affected as if in the presence of a huge and dangerous monster.

It is not quite fair to call this particular monster an animal, for it is not exactly a monster nor is it exactly an animal; it is a man covered with hair, a rather dangerous-looking individual, the primitive man who dates back from the glacial age into millions of unknown unconscious years. That forms a tradition which is a million times more important than all of our conscious history. These three months of the Platonic year that man has lived through—each month being one-twelfth of twenty-six thousand years, or approximately two thousand years—what is it? And before that nothing was realized, things just happened; nothing was invented, writing was discovered only about three months ago. The state of real culture, real civilization, has been in existence a very short time, it is quite recent. Five or six thousand years are nothing, it isn't even long enough to form a decent geological layer. There are geological

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layers which have taken thousands of years to form, so it would be the thinnest coating of dust, and beyond are long ages of primitiveness. We don't know how far back we should date the *Sinanthropos* man,⁷ or the Neanderthal race, but they are immensely old, because the anatomical features have changed considerably since. Now, that man will be constellated, and you will be up against him when you advance in consciousness, and that fellow is exceedingly powerful. So in times when human consciousness really advances, one may expect manifestations of this old man—call him the ape-man. Do you know any historical example of the manifestation of such a figure?

Mrs. Baumann: Would the war be an example?

Dr. Jung: No, that was mere disintegration.

Dr. Neumann: Pan?

Dr. Jung: That is a good idea, a close analogy to this vision. You see, Pan in his philosophic meaning is by no means the old satyr, the demon of the woods and the prairies, the demon that arouses one's fear when one hears the whispering of the wind in the reeds; Pan was also a philosophic conception. For the Greek word *pān* means all, the universe; in later times he lost all connection with that original demon and became a symbolic god of the universe, and even played a role in metaphysical speculation. You may remember that old legend of the pilot, Thamus, who landed his ship in Ostia, the harbor of Rome, and demanded an audience with the emperor in order to give him an important message. He said that when sailing through the Grecian archipelago, he passed the island of Naxos in the night, and there he heard great lamentation going on, *Pan megistis éthnēken*, Pan the greatest is dead. That was in the time of Tiberius, just at the beginning of Christianity. This form then vanished, Pan was dead. But there were other great figures and they were not always negative.

Question: Is not Enkidu in the Gilgamesh epic such a figure?⁸

Dr. Jung: Yes, that is true. Gilgamesh was a man of superior consciousness, two-thirds divine and only one-third human, so he was a sort of Prometheus, a light-bringer. He took a step ahead, so he offended the gods, and therefore they invented a terrible primordial man, Enkidu, to subdue him. His body was covered with hair, and he ate herbs like the gazelle and drank with the animals at the waterholes. But we miss there

⁷ A type of *Homo erectus*. Fossils of *Sinanthropus pekinensis* were found near Peking in 1927 and remained a topic of popular interest.

⁸ Enkidu: helper of Inanna, trickster, and shadow to Gilgamesh in the Babylonian epic. See above, 23 Nov. 1932, n. 2.

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the overwhelming greatness, he was not paramount to Gilgamesh, not quite his equal even.

Mr. Allemann: Would the Titans killing Dionysus be an example?

Dr. Jung: Yes, inasmuch as Dionysus was really a god of the mysteries, and the mysteries had the purpose of increasing consciousness by secret teaching. And an increase of consciousness would be likely to arouse the collective unconscious symbolized by the Titans, so there we have the giant motif.

Mrs. Baynes: Could one say that Nietzsche's superman was such a notion?

Dr. Jung: Yes, and there are many more. Perhaps you can think of others for the next time.

LECTURE VIII

29 November 1933

Dr. Jung:

Last time we devoted a great deal of our time to the discussion of ghost stories, and we still seem to be somehow entangled with magic, as I see from three questions on my desk. So things are getting pretty dark and I should like first to establish a firm basis for our discussion. You remember the *point de départ* for all that ghostly stuff was the unfortunate furry man who suddenly appeared upon his horse. He is of course an animus figure but of a particular kind which reminded us of old Pan, that heathen god who was half animal, a nature spirit. The Romans called those wood people *sylvani*, which leads right over into the Middle Ages, when that particular species of demon were called *incubi* and were understood to come from the woods and to appear at night. The *incubi* would be the masculine demons, and the *succubi* were the corresponding females. The *succubi* were a particular pest to pious men, they were female imps who tempted saints and monks. And the *incubi* were the ghostly lovers of certain women of an equally respectable and saintly character. They were both, as I said, derivatives of the *sylvani*, those elementals that live in woods.

Now that piece of old demonology comes up here, and it is quite indubitable that this *sylvanus* that appears to our patient is a compensation for her entering New York, a most sophisticated place, exceedingly rational and matter-of-fact; there is nothing particularly magical about it and she would cut a queer figure in New York society if she should begin to talk about her *incubus* or her old Pan. I don't think she would find much sympathy, so it is the more peculiar that such a figure should turn up. It simply shows the denaturalizing effect of the mere promise of New York; she becomes an entirely artificial being. For to live in a big town one must have an artificial persona, a mask that fits the occasion; the natural being has no place there. So the nature driven out of her consciousness constitutes a being like Pan in her unconscious. The more one is denaturalized in the conscious, the more real such an unconscious figure becomes.

Therefore great cities are breeding places for magic and superstition of all sorts; modern superstition in all its forms starts in big cities. In the country there is still the old rural kind of black magic, more or less harmless superstitions, but in towns the worst kinds spring up, all sorts of perverted notions. In the Middle Ages the Black Mass did not grow up out of the ground, it was not started by the ordinary people but by highly sophisticated people—it was the prerogative of the so-called educated class. The kind of magic which starts in great cities is a compensation for the utterly unnatural life people are forced to lead. Now that is the situation, and you saw how we got into this discussion as soon as we touched upon the problem of those old superstitions; what we call superstitions then came up as psychological problems.

This theme is continuing. Here we have a question by Mrs. Bailward: "If we are forced to lose our magical powers through the destruction of *participation mystique*, have the Chinese rediscovered these powers on a higher level, as illustrated in the story of the rainmaker?"

I wouldn't say that they had rediscovered them—they still have them, as they still are very much in *participation mystique* with their surroundings. The rain-maker story shows the true autochthonous kind of magic: it is highly refined but it has grown up from the ground. There is nothing like the Black Mass or any other perverted form of city magic in the story of the rain maker, it is the purest kind if it is magic at all. But that story could also be told as a sort of joke: one could say that he waited as long as there was no rain, wisely enough, and when the rain fell he came out, so he had a perfectly clean sheet; it was the wisest thing he could do and there was nothing to be said against him. If he had shown himself before, they would have asked: "What about the rain? Are you making rain?" And he would have been perfectly ridiculous. To stay at home and wait until the rain came was entirely rational—as he himself said, *he* did not make the rain.

Yet it sounds funny that he should retire, and that he was so sure that he was wrong when he got into the country that was wrong, and should therefore do something to himself; there one suspects him of working magic. But one could also defend the point of view that it was not magic at all, he only felt that he needed cleansing—as when you find yourself at a wrong gathering you take a bath afterwards in order to get rid of that influence. And you had a certain influence on the gathering in that you had a different kind of mind, people were upset and didn't feel so well in their unnatural ways, so you can say that you also worked magic. Then people will naturally suspect you of having magical pretensions and they will ask how you have done it, and then you are in for trouble;

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so for that kind of thing you had better wait for the privacy and stillness of your own house, and if anything happens, well, you have simply waited until it happened.

I don't know whether the snake thinks it is working magic when it stares at a bird until it flutters down to him, whether the snake wishes that it would come down and finally the bird gives in and falls because in the end it becomes convinced that it is the right time to be eaten. You get those ideas if someone stares at you long enough. You think: "I had better give in, it seems to be my task, my duty even." Then when something goes wrong, you think you were bewitched, you were forced by God-knows-what kind of spell. But it is perfectly rational that if you look long and hard at a thing when you want it, it finally might be that the mountain comes to the prophet, and you cannot be said to have worked magic. I once heard a frog screaming in terrible anguish, and found him in the mouth of a snake; it had him by the legs and was just about to swallow him. I was sympathetic and interfered with nature, I freed the frog from the snake and threw it into the water to rescue itself. And then that fool returned again to the exact place where the snake was lying in wait because it was absolutely convinced that it was the right time to be swallowed. So I thought I would never again interfere with the play of nature. You know it really happens, it is no invention that a bird does come down from his branch tremblingly, flutteringly to the snake on the ground; it is simply convinced that it is the thing that has now to be done, and it would upset the order of nature to hinder it. It seems horrible but one doesn't know, perhaps he does it with great idealism. It is like interfering with a man who is sacrificing himself for the welfare of humanity. You think you know better; because *you* don't want to be swallowed by the snake you think the bird doesn't either, but that is a mistake; if the snake should invite you to walk into its mouth you would perhaps think quite differently. We admire and praise the heron, but he enters the mouth of the snake—or the dragon—just because it has stared long enough at him, and he finally thinks that is his supreme duty.

You see that is simple autochthonous magic. When things work out in the rational way, you can call it most rational, or you can call it magic. As for instance you are not aware of anything magic when you speak of the *cause* of a thing; you say a certain situation is the cause of another situation, and it never occurs to you that that is in any way a magic effect. But it is, because you can never prove the causality. You can establish a certain regularity in the sequence of events, but it is impossible to prove that the cause brings about the event; it is only a sequence of facts, and

you cannot say that one fact makes the other. What we call causality is what we project into things. So that magic idea is perfectly rational and reasonable, only it has a funny aspect at times. Chinamen have not rediscovered the occult powers, they are a city invention; they simply think and live along the original instinctive ways, they behave as nature behaves. Their highest ambition is to be in Tao, which means living according to the law or the way in which things naturally happen. The rain maker thinks, quite naturally, when he comes to a place where there has been no rain, that it is surely wrong, and being in such a place, he is wrong too. That is only reasonable, and then he does what one should do to oneself when one feels wrong: he tries to put himself right; that takes him three days—or five or six days—and when he is through the rain falls. It is not that he made the rain fall, he simply waited until it fell. That could be said, but the miraculous thing is the way he works truly along with nature.

In the practice of the *I Ching*, for instance, one is always astonished that the manipulation of the sticks, or the casting of the coins, produces such amazing results—that the hexagram coincides exactly with your situation. There is no miracle about it, it is most natural that things are what they are in this moment, that is a self-evident truth. It is no miracle that you are sitting in such and such a chair, or that I am speaking of just these things, because this is the moment in which these things happen, and they must be what they are now. The *I Ching* is only marvellous in that the human mind could interpret it, formulate it; the *I Ching* oracle is just as miraculous, if you want to call it miraculous, as the feat of the rainmaker.

Here is another question about black magic by Dr. Barker: "Is there any relation between black magic and certain forms of preaching, teaching, criticizing, and gossiping where these are used as surrogates for action? That is, an attempt to produce a result without the corresponding work, such as a *feeling* of accomplishment without the labor of accomplishing. Do they not produce a disintegration similar to that which eventually involves the Black Magician?"

What one calls black magic would be the application of some occult process or power for a power purpose—for the purpose of influencing people, for instance. If one practices yoga with the purpose of producing a certain result, no matter whether it works for good or evil, it is black magic, it is done with an evil purpose. It is a power purpose when you want to produce an effect which is really beyond your scope. If you try to give a better impression of yourself than what you really are—which we are always doing—it is a power purpose; any means you may

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use to produce such an impression is black magic—you pull the wool over other people's eyes. If that is done it amounts to a deception. Of course that does not mean that you should reduce all your means of being pleasant and agreeable; a certain amount of black magic is legitimate, it belongs to our life and really serves the amenities of life, so it is permissible and even necessary. Otherwise we would not be very nice and we would lose a lot of values. But if it assumes large proportions it amounts to cheating. Using means to produce an effect which goes beyond actual reality always contains a little black magic because you reach results which you would not attain by a sober statement of facts. For instance, in starting a business, if you soberly establish the actual situation, making a statement that is neither enthusiastic nor in any way promising because it merely states the facts, that will hardly win over your partner in the game; you naturally must always be a little optimistic, you promise, or at least hint at favorable possibilities, and that is in a way black magic. If it assumes greater proportions and you still succeed, you would be called a swindler. A swindler who cheats people and gets money out of them is a sort of juggler, a black magician. Such attempts naturally lead to the disintegration of society and the disintegration of morals in general, and if they were successful as a rule, they surely would be applied very often. In any inferior society such methods are applied, with the corresponding result, a certain disintegration.

Now we will go on to the questions asked by Mrs. Baumann: "There has been a good deal of discussion about *participation mystique* and the statement that a conscious person cannot use it to influence others, or if he tried he would go wrong in it. Would it not be right to say that a conscious person who makes a public speech allows the *participation mystique* of the crowd to work through him? He is not in it completely, but still he influences them through their own participation. In other words aren't there three stages? In the first, one is identical with others in *participation mystique*. In the second, one is more conscious, and therefore cut off from *participation mystique*. In the third, one is so conscious that one can work through the *participation mystique* of others without getting identical with it. Wouldn't the great leaders and teachers come under this heading?"

You see this is a very similar question. Sure enough, there are these three stages. The first stage is where one is in more or less complete *participation mystique* with others; that is the best opportunity for working magic. But it needs a man who is just a little out of it in order to be able to work it. Therefore the medicine man is the most intelligent man of the tribe, he must know how to pull all the strings, he must have that

surplus of consciousness in order to work magic without going under. The ordinary man has no standpoint outside, but the medicine man must be a bit out of it.

We have a very good example of the medicine man's psychology in Rasmussen's account of his expedition to the Polar Eskimos who live on the northeastern shore of Greenland,¹ the farthest north tribes in existence. Rasmussen once heard a great din in an ice hut there, and peeping in at the door, saw a sick man, and the medicine man with him was making a tremendous noise to drive away the spirits of the disease. As he put his head in, the medicine man looked up and smiled at him and said: "You see this is all humbug." Rasmussen was half Eskimo—his mother was an Eskimo—so he knew that this was the formal greeting between medicine men. You see, that medicine man understood that Rasmussen himself must be one too because nobody else would have dared to peep in at such a ceremony, the superstition being that if one did, one would fall ill, or be killed on the spot, or be possessed by evil spirits. Therefore the medicine man just grinned at him saying, "This is all nonsense," and Rasmussen politely grinned back. The idea seems to be that the medicine man knows he is a gas bag and that the whole thing is bunk, so he just mentioned it to the man Rasmussen in a very superior way to show that they were on an equal footing. But in reality that is only a form; the medicine man is just as afraid of magic and of spirits as any ordinary man of the tribe, and the greeting is a sort of apotropaic gesture used within the profession, to make each member of the profession believe that he is superior to those forces and so can deal with them.

Mr. Baumann: It would be like the Augurs in ancient Rome who read portents and made prophecies from the entrails of the sacrificed animals. When they met each other in the street, they smiled as if with a secret understanding.

Dr. Jung: On that higher level it would be cynicism, but on a lower level it would be an apotropaic gesture against the forces with which they were dealing. You know the making of a medicine man is a very painful process, particularly among the Eskimos. They hang him up by the feet in a leather sack for twenty-four hours, they do all sorts of things to drive him mad in order to force a hole for the unconscious to enter. Medicine men are really deadly afraid of the unconscious, those unknown psychical powers, but in order to give themselves a certain professional feeling about it *as if* they were able to control those forces, they assume that the whole thing is nothing but bunk, quite easily dealt with. Yet at the bot-

¹ See above, 29 Oct. 1930, n. 4, and 31 May 1933, n. 5.

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tom of their hearts they are most hellishly afraid of the whole procedure. This is merely one way by which the medicine man, by a sort of *tour de force*, screws himself up above the dangers of his profession.

One sees something very similar frequently in analysis, in the way certain analysts deal with the problem of the transference in Freudian literature, for instance. "Then comes the stage where the transference will be dissolved"—as if it would be. Whoever has faced this problem knows that is all bunk, it is simply the smile of the medicine man. We are all quite above that problem: "It is a perfectly simple thing, we just dissolve it, we know the twist, it is only a sort of *tour de passe-passe*."² But that is all simply getting up courage before the other medicine man and oneself. You see he believes secretly that I can do it, and I believe secretly that he can do it. It is like the primitives who know that their own medicine man is very ordinary and can do little, so when anyone is seriously ill, they naturally call in the medicine man of the tribe beyond the mountain. I know of a case where a white man who was inquiring about magic rituals was actually informed by the tribe that they were not good at magic, it was too difficult for them, but on that island over there they knew all about it. So he went there and those people said the same thing, that the people on the first island were good at it. And this happens in these most advanced minds of modern psychology, it is still the same old trick; nobody dares to admit how little he can do, and therefore he must say that he can do quite a lot, that he can even dissolve a transference in order to raise his consciousness above the problem. But his consciousness is by no means above it, it is in *participation mystique*, inasmuch as it is not in the least clear to him how it can be dissolved. He knows very well that the thing cannot be done in the way he thinks it should be done; he simply makes a sort of doctrine about it that will lift his consciousness just one point above, fortifying it and fastening it there by a certain superior air, in order to defend himself against the difficulties and the dangers of the real problem.

In the second stage where there is more consciousness and therefore less *participation mystique*, it becomes impossible to work magic because one is no longer in contact with those powers. That is the case with us, or with any other advanced civilization where people have discovered efficient ways of dealing with the problems of life—with the economic problems, or with disease, war, etc. They then develop a sort of quiet certainty of consciousness; they live in an established civilization, where everyone is fairly prosperous and there are no extraordinary situations to deal

² "sleight of hand."

with, so they allow themselves to be quite rational; and in the course of centuries, through following a certain routine, they really become so. We discovered that it paid to be rational, so we got into a sort of positivistic and optimistic attitude which was characteristic of the nineteenth century. Everything was all right, things were generally in a progressive condition, and as we progress naturally from the good to the better, so in the future things would become still better; we should uproot evil in every form, and even improve the criminal. We aimed at a more or less perfect condition, it only needed time. This is the unnatural rationalistic attitude which always develops in times when things seem to run smoothly.

But the moment the unconscious was shaken up so that problems came up which we could not deal with, as in the World War, we became uncertain of our ways, we were no longer so optimistic and we did not believe to the same extent in the powers of good. And the subsequent events have shown us that there are even much greater powers which do not work for the good—the incredible fact of Soviet Russia, for instance; the incredible fact of the National Socialists in Germany; and the incredible fact that, with all nations wanting disarmament, they still could not make up their minds to disarm. Nothing was done. Then there is the utterly miraculous fact that people have learned nothing from the war. They said, “No more war, we shall do something else, we want to be human,” and now look at the damned thing! We have now had such a series of miraculous experiences that our consciousness is quite different from what it used to be in the nineteenth century. We begin—of course very slowly—to open our eyes to the fact that there really are powers of evil and that things do not necessarily progress to a better condition—they may regress to hell, and certainly will if we let them go.

So we have attained a higher consciousness, we have scored one point; we are no longer so certain in our convictions, we now allow the deep shadow of humanity to exist, and that means a certain progress; we have at least got our heads above the mist. That suggests that we should not only manipulate the powers of good as we said before, but we might also manipulate the powers of evil by a superior consciousness, and thereby work some magic. I do not believe in magic made by man, magic as made in Germany or in Great Britain or in America; it does not work. But I firmly believe in the natural magic of facts. I believe in the rain maker of Kiao Tchou—that one should do the right thing to oneself and by oneself, and wait until the rain falls. Perhaps when that process of doing the right thing in an individual case has been repeated often enough and by as many people as possible, the rain will actually fall, a result will be reached which could not be reached in any other way.

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Then another miracle might happen, disarmament might become possible. But such a thing will never come to pass as long as one tries to work black magic, to pull the wool over one's eyes. Then you cannot help believing that somebody else is doing it to you, for you could never be so foolish as to think that you are the only intelligent gambler in the world; there will be another one on the other side and he will be afraid too. So when England or France play a game at Geneva, they know very well that other fellows are playing the same kind of game, so nobody trusts anybody and naturally they have to keep up their cannons and ammunition and poison gases, in case it should become clear that the other ones want what they themselves are after. The mere thought that one could raise oneself above humanity and pull strings is a black-magic thought which I would utterly discourage. Put yourself below humanity, and see whether you are just as wrong as mankind in general; do the right thing by yourself and then something can happen, then the rain can fall. That would be the right procedure according to my conviction.

We will now go on with the vision. Our patient says:

He caught me up (the furry man on the horse) crying: "Why walk? I will show you the way." I tore myself free and seizing the bridle of the horse I gave it a gigantic wrench. The horse and rider fell to the ground. The man freed himself from the horse. As he approached me he turned into a little black dwarf.

A transformation has taken place through her intervention. It is clear that the demon tried to run away with her. This would correspond to a certain attitude; that is, meeting that demon would have a certain effect upon her mental attitude if she should give in to his intention. What would that effect be? What would happen entering New York harbor in her situation?

Mr. Baumann: She would be possessed by collectivity, she would lose her own direction. She is no longer directing the horse.

Dr. Jung: Yes, she would be simply carried away like a bundle by the demon, she would be possessed. But how does that show?

Dr. Reichstein: It would be a kind of falling back into an earlier stage when she was in the power of this collectivity.

Miss Hannah: Wouldn't she be possessed by the animus and see everything just wrong?

Mrs. Sigg: She would go from the unnatural to the much too natural.

Mrs. Fierz: I had the same idea. She must make connections, but she would try to make them from a much too primitive basis, fall in love and have a sexual relation perhaps.

Dr. Jung: There are great differences of opinion as to what would happen if one were possessed by that *incubus*.

Miss Howells: I think she might become quite hostile to the people, because she is at one with the furry-animal animus, a much more primitive animus than is known to them. They are living on a plane of more collective adaptation than this animus would allow her; therefore she would be doing things quite contrary to the expectations of the crowd, and would be hostile because she would be different.

Dr. Jung: Well, if anybody is in the position of being controlled by such an imp or *incubus*, one simply cannot foretell what is going to happen; he may arouse the worst scandal, or he may join up with the Methodist church, or the Salvation Army, or the Oxford Group, whatever suits the imp. Women who are possessed by such an imp are unaccountable, they may do anything, and it will always be done in the way of a possession. So it is quite impossible to deduce from such a fact what this woman will do next. To know what the probable outcome will be, we should know more about the intention of her nature devil, that elemental force that is controlling her; we cannot know what the ultimate tendency may be since we are not of the same nature, we are human. Also we are not informed about her condition. But two things might happen. She might be completely unconscious, simply follow the next intimation and slip down into some unconscious situation; or she might compensate that thing by a panic fear and cling to something very obvious like the Salvation Army or any substitute for that, in order to be protected against the possible onslaught of this nature devil. Of course in both cases she would be possessed, but in the one she would be unconsciously identical with it, and in the other case there would be a vestige of consciousness left, just enough to fight desperately against the possession. She would then simply replace one possession by another; instead of a nature demon, an institution or a creed or an "ism" would take possession of her. So one often sees that the people who are in leading positions in such movements are possessed by an imp or an *incubus* of a very inferior kind; they prefer an "ism" or an idea, and make a panacea of it for protection; and if it is taken away from them they slip without any resistance into that elemental being.

Our patient obviously feels the danger of the situation and by a *tour de force* she forces the furry man off the horse; that is, she de-possesses her horse, so she herself has a chance to control the horse again, her own libido. Then immediately the demon changes his form, he is now a little black dwarf. What does that mean?

Mr. Baumann: It is much less dangerous and more useful; a dwarf usually does some rather inferior but useful kind of work.

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Dr. Jung: They are indifferent, one could say; they work both in favor of man and against him, they are imps but of a less demoniacal nature; one would not apply the word demon to a dwarf. A dwarf is a subordinate power, symbolizing also a subordinate fact in human psychology, while a demon is supposed to be almost paramount to man. A demon fills one with panic, while a dwarf is only an autonomous complex in one's unconscious, which can be held in check. Now because she has shown some pep in the situation, because she has interfered and has not simply accepted the fact of a demon controlling her libido, she reduces him to the size of a dwarf. So this transformation of the powerful form of the animus into a subordinate form brings the hope that this power will not necessarily control her or work against her interests; it is much more manageable, it might even work for her interests. But then he said to her:

"You have pulled me from my horse but I will torment you though I am dwarfed. I will tear at your garments."

So the dwarf is very resentful, he doesn't like being depotentiated, and in a rather weak way intends to have his revenge. What does that mean? It is a sort of metaphor.

Mr. Baumann: He is tearing at her persona.

Dr. Jung: Yes, the attitude by which she tries to adapt to her collective conditions, and he will prevent that. How will it show? Can you give me any examples where a dwarf disturbs the garments of a lady?

Dr. Reichstein: She wants to have an attitude of responsibility but the dwarf will turn it into something quite different.

Dr. Jung: Yes, when she wants to show dignity, something happens that upsets that attitude completely. But I want to hear of a specific case, no generalities.

Mrs. Zinno: If she played strip poker!

Dr. Jung: I never played poker, but I know it is a game that is chiefly based on bluff. One must have a poker face, which means a face which does not betray what cards you are holding. An imp would surely disturb an attitude which depended upon the control of one's face, he would betray one.

Mrs. Zinno: It is worse than that, you have to take off a garment with every hand that you lose. You bet your clothes instead of money and therefore it is called strip poker.

Dr. Jung: That might be more disturbing to other people than to oneself! But what is one of the ordinary ways in which the dwarf manifests itself?

Mrs. Fierz: Mistakes in speech.

Dr. Jung: Of course. If you want to express your sympathy to a bereaved family, you say, I congratulate you—such things. The devil puts the wrong words into your mouth and you create an awfully disturbing situation. Or you may give the wrong medicine to a sick man. You have friendly intentions, but if such a demon is about, he will surely insinuate the wrong thing. In friendship and love relations he plays a tremendous role. You probably remember many examples from your own experience, doing the wrong thing, saying the wrong thing, having the wrong feelings. Or he may act as the *enfant terrible*, that is well-known impish symptomatology. People become quite desperate over it, they say: "What is the matter with me? Everything is spoiled because I am always doing or saying the wrong thing." There is a little southern German folk song about a girl who, whatever she does, wherever she goes, has always that little hunchback behind her.

Well, our patient has now only succeeded in reducing the demon to a malevolent dwarf that threatens to destroy or at least to upset her persona. The presence of such a dwarf shows also in a very embarrassing disarrangement of one's clothes that makes one appear ridiculous. But she again puts him right by force. She says:

"Stand up and assume your proper shape. You have the stature of a man. Your horse is down. You will walk now and you will show me the way down into your country. I have been long away."

You see the dwarf is almost invisible, a ghostly presence that is not under her control. But if the animus should assume a human form, the stature of a man, that would be something visible and human with whom she could establish a certain communication or relationship. "Your horse is down" means that he no longer has her libido, but he has his own libido and his own dignity, and can walk as she walks. He must be on equal terms with her and show her the way down into his country. It is plain that being an ordinary man means being an ordinary mind, her own mind which she can control and which is coordinating with her. If her mind should have unbridled power, it would be due to the fact that her libido had migrated into the animus; she would have made an animus out of her mind. Her mind is a function in herself, but when there is too much libido it becomes an animus—it is inflated and gets autonomous and so has her in its power. But she is now on an equal level with her own mind, it can function; she is trying to use her own mind as her guide. And what is the country of that normal mind?

Mrs. Fierz: Reality.

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Dr. Jung: Reality as it is, the reality from which she has been long away. That has nothing to do with the unconscious. If there were an animus his country would be the collective unconscious, for the animus is normally a function; one could call it the semiconscious fringe of her mind by which she perceives the collective unconscious.

Mrs. Baumann: You mean this figure is no longer an animus?

Dr. Jung: It is now more her own mind. It is also possible that this part of her mind is projected into a real man.

Dr. Adler: It becomes then what you call the transcendent function?

Dr. Jung: Yes, the animus would carry the transcendent function, it would be a sort of *psychopompos*, because the animus and the mind of a woman are those functions in which the data of the unconscious and of the conscious can be united. Therefore the Logos element would carry the transcendent function in a woman, as the Eros would function in a man; his Eros, his personal relatedness, together with the anima, carry the symbol which unites the data of the unconscious and the conscious, and thus makes the transcendent function possible. The situation, then, is this: she has made up her mind to tackle the problem of America, she wants to play the game and be reasonable about it and avoid all sorts of possessions, she has the best of intentions not to be animus-ridden.

The next series of visions is called "The Rising of the Serpent," and it is a continuation of the same scene. She says:

The creature became a man. He no longer had the black hair of an animal. After I had spoken I saw appear upon his breast and arms a jagged bloody wound in the shape of a cross. Tears streamed down his cheeks. He bowed his head and walked ahead of me to lead me down the black and rocky path. The man went on ahead of me.

What does that wound in the form of a cross mean?

Miss Howells: It means that she has undertaken the completeness of psychic growth. The cross with its four arms would imply the four functions, and now she has enlisted the human animus, her own mind, in the work of making herself a complete human being. And he naturally weeps because this is an extremely difficult undertaking, and the pain is registered in this mind which is her less conscious part.

Dr. Jung: That is quite right. This passage confirms what we were saying, the mind and the animus together carry the symbol. The symbol here is the cross, and it is marked on his breast: her mind is marked by the symbol. This is a painful condition apparently, for carrying the symbol is a sort of *transitus*. The concept of the *transitus* is part of the mystery rituals, it means the carrying of the symbol or the carrying of the god.

Christ carries the symbol in carrying the cross in the Passion. And Attis carrying the pine tree is also the *transitus*. Attis was a god of Asia Minor, a dying and resurrecting god, like Christ; in a peculiar rite he was represented by a pine tree to which his image was fastened, and the tree was cut down and carried into a cave; this was evidently a mother cult. It is like the descent of Christ from the cross; the tomb and the resurrection are the same idea as carrying the body into a cave for rebirth. The renewal of Attis was supposed to take place in the cave, or in the mother. There is a similar *transitus* in the cult of Mithra: the bull is the typical animal that is killed by the hero, who is then represented as carrying the heavy weight of the bull that also is the *transitus*.

Transitus means the passing over or the change from one condition to another by carrying out a difficult task. It is therefore comparable to the heroic deeds of Hercules, who had to accomplish twelve *āthla*. An *āthlon* is the trial or work of the hero, and is often compared to the ritual acts which the *mystei* had to perform in order to attain to a higher degree of initiation. In primitive rites these trials were exceedingly painful, the trial of water, of cold, of fire, of starvation, and so on; we have particularly interesting references concerning them from the American and Mexican Indians; there is an old Mexican Indian document, the *Popol Vuh*,³ which represents such a way of initiation; it is a sort of textbook of their mystery teaching, which was derived from the classical Maya Quiché culture.

The carrying of the symbol, then, is always a painful *transitus* from one condition to another, and obviously this going down into the world has here the value of a ritual act. Mind you, I don't say that the return of this woman into the real world, her own reality, was a ritual act—far from it. But I say it should be so; such a going down into reality should be understood in that light, astonishingly enough. It is usually supposed to be quite simple—nobody would think of making a ritual act of it—but according to the unconscious reflection it would be right if it were. Then the vision, in the moment when she is about to enter her reality, again says this is a *transitus*. So she should apply a ritual as mankind has always done when dealing with a difficult thing. When you are not sure that the gods are favorable to your enterprise, you perform the sacrificial ritual, or an invocation or any other act of propitiation, because you don't

³ *Popol Vuh*, book of advice, or collection of the council, tr. D. Goetz and S. C. Morley (1950), a document written in the Quiché language but in Latin script shortly after the Spanish invaded Mexico in 1519. It is the chief source of information on ancient Mayan religion and mythology. See also Maud Oakes, *The Two Crosses of Todos Santos* (B.S. XXVII, 1951).

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know how things will work out, and you try to make sure when dealing with powers which you cannot control. In all ordinary cases, when you think you control things—possess them or do them easily—you would not dream of such a thing; even the old Romans did not. You would not perform a religious ceremony before shaving, for instance, or before going to your office; only exceptional people are as pious as that. But if you have to pass a state examination, or are to have a particularly difficult and disagreeable conversation with someone, or have to deal with any uncontrollable power, you certainly say a prayer before you enter the house, a prayer or any equivalent of it.

Dr. Escher: When you go to declare your taxes, for instance.

Dr. Jung: Yes, because you don't know what you will look like when you come out, like a hen without feathers perhaps. Or instead of a prayer you may develop certain compulsions, or certain superstitions. To make sure that things are all right in an important situation, you are very careful not to put on the left shoe first, or you are scrupulous about your clothing in order not to offend you do not know whom, like children on Christmas Day in order to make sure of getting their presents in the evening. Now those things are quite involuntary. In cases of compulsion neurosis, you see that they handle people and things with an absolutely immoral recklessness, and therefore they develop compulsions and are dependent upon ritual to a ridiculous extent.

Our patient's transition into reality looks to her conscious like a matter-of-course and very simple event; it consists of saying, how do you do, haven't seen you for a long time, isn't it fine weather today. But if she takes it as simply as that, she will be the victim of it in no time, she will become quite unconscious and will be swallowed by collectivity. Then the whole thing has to be done over again; all that she has accomplished will have been in vain, it will be sucked under and she must begin once more at the point where she left America. Therefore she must retain consciousness of what she has learned in the meantime—or had a chance to learn—in order to be up to this great monster of collectivity, and then she will understand that going down is exactly like going down into the collective unconscious. For it is the collective unconscious; whether it is outside or inside is the same. In each case you need a ritual, a certain attitude. So she should feel the pain of that mark, the cross she is carrying in her mind, and if she forgets about it, she will have lost her values, she will have lost the symbol. Then her life will be merely an arbitrary choice on the one side, and on the other side perfectly incidental, mere chance. But with the symbol she unites the conscious and the unconscious so that her life is significant, she feels it to be just the

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thing she should live, which is far more satisfactory than when it is *au fond* completely meaningless. She ought to carry the symbol, but it means all the labor and the pain of the *transitus*, since it is exceedingly difficult to hold such a conscious condition against the tremendous weight of the power of collectivity.

So her readaptation to human society, or to her own reality, ought to be done in a ritualistic way, with a specific attitude, as you must take the communion, for instance, in a certain spirit, a certain attitude, knowing what you do. That is a compensation for a sort of casual attitude, as if she were seeing the whole thing in a flippant mood; whereas she should be very serious about it, as if it were the communion. You see that would guarantee a higher state of consciousness. If you have to do something which means nothing, you have very little consciousness of it. But in the ritual act you are supposed to be fully conscious of what you are doing, more conscious than of anything else. For instance, you can eat a piece of bread and drink a little wine with a very low level of consciousness, almost in a dream; but you cannot take the communion in a dream, you must be conscious; otherwise it has a very bad effect. Think this over for the next time, it is very important symbolism.

LECTURE IX

6 December 1933

Dr. Jung:

I find here a number of questions. We will begin with one by Miss Howells: "Will you please discuss further the psychological experience of the *transitus* of modern man? How does he take into his new psychological experience the carrying of the religious symbol of sacrifice?"

We spoke last time of the symbols of the *transitus* in certain old cults, the pine tree carried into the cave in the cult of Attis, for instance, and Mithra carrying the slain bull, and Christ carrying the cross. The *transitus* means carrying a heavy burden. This is well-known religious symbolism, of course, in every pious book and book of hymns carrying the burden is a familiar speech metaphor, and the meaning seems quite transparent; one understands that one should carry one's own burdens without lamenting too much over the difficulties, and so on. But one does not see exactly why this very natural admonition should be expressed in such dogmatic forms. You see, the symbolism points to something more basic, to an unconscious fact. For instance, what has Attis, an anthropomorphic god, to do with the pine tree? You remember the tree was cut down and his image fixed to the trunk, which was then carried into the cave. This obviously has to do with the dying and resurrecting god, it is projected by man, and from the interpretation of that ritual we can find out what specific burden those people understood ought to be carried. So what does the pine tree mean? Or the cross to which Christ was to be affixed? Or the bull carried by Mithra who was himself the bull?

Miss Hannah: Is not the tree usually the symbol for the non-ego?

Dr. Jung: Yes, for the non-ego process, the process which is going on in the unconscious; as the bull is the symbol for the primitive vital power of the unconscious, and the cross is the tree of life according to the old tradition. The cross has many other meanings, but there is a very close relation to the cult of Attis; for instance, in the time of Hippolytus it was said that Christ was born in a cave which had been used as a *spelaeum* of

Attis; and Mithra also was worshipped in caves. It is characteristic that those three contemporary religions began as underground cults. The Christian catacombs served the same purpose, they were caves. What does that indicate symbolically?

Miss Howells: The return to the earth or the unconscious for renewal.

Dr. Jung: Yes, to the dark place, and that is an indication that the cave must be down in the abdomen; but it was all projected in those days into external conditions. Our concept of the unconscious is also a cave cult—that is our particular symbolism for the dark and mysterious unconscious. We don't worship strange gods in dark caves, but we speak of the powers of the unconscious, which is simply the psychological way of putting it. And two thousand years hence people may refer to a most peculiar cult having to do with ideas about the power of the unconscious, which was, they will say, all projected of course, it was the very primitive drastic way in which people of the time expressed themselves. For by that time unthinkable abstractions will have been made, which we cannot possibly conceive of now. To us it seems fairly abstract to call something by a completely negative name. We do this out of modesty, because we don't know what the unconscious is. We call it the unconscious because it is unconscious to us what it means, it is a sort of symbolism; we also speak of the individuality, or the Self, which are projections in a way. We try to express a peculiar state of consciousness and use that as a term for a thing which is absolutely unknown. So in two thousand years, if mankind has made some progress in the development of consciousness, if there are then more intelligent people than are living today, they surely will have about the same attitude toward us that we have in reference to antiquity. Instead of Christ and the cross, Attis and the tree, or Mithra and the bull, we speak of the conscious and the unconscious, but this is merely a step in the development of our human consciousness.

Therefore when we say man has to deal with his unconscious, you ought to consider that there is such a thing as the unconscious, and that it confronts you with a certain task. For instance, you cannot go on saying that you are quite nice and right and reasonable, and if things worked out according to your intentions the world would run on a smooth road, but that those devils over there were always objecting and trying to create difficulties. In thinking like that, you are projecting your unconscious into them, and nothing works because everybody is doing the same; those people over there who you think are always doing wrong have the same mentality that you have and are saying the same things of you, so how can anything develop under such conditions? You must

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carry the tree, you must carry your load, the load of the unconscious. You must acknowledge that your unconscious has certain aspirations or tendencies which are very difficult to deal with—you should be conscious of those facts. Be conscious that the aspirations of your unconscious are not fulfilled and suffer for it; don't say that certain other people are making you suffer and all would be well if they would only be reasonable. *You* must be reasonable, you must see that your own unconscious is the source of all the difficulties. As the cross made Christ suffer, so the load of our unconscious makes us suffer. And don't say that somebody else has nailed you onto the cross; you put yourself there, you are always doing your level best to get onto it; if you live properly you must surely come to it, and you have to learn to cope with the fact. This is exactly like the early Christian belief that redemption was in the cross, that everybody had to carry his cross and so on. That old-fashioned idea is full of meaning when given the right interpretation.

Then here is a question by Miss Hannah: "You said in the last seminar, if the patient forgot the pain she would lose the symbol. This reminds me of what you have said about man overcoming by killing the dragon, and woman by accepting her suffering. Is she therefore now taking the specifically feminine way, after pulling down the animus? It is also not clear to me why the wound is on the man and not on herself, or perhaps I should say, why is it just her mind that receives the wound and carries the symbol?"

This question will be largely settled by the next development in the vision. But it might have been expected that the animus would receive the wound because we have had ample experience of the fact that whenever our patient omits something, the animus does it for her. If she avoids suffering, the animus suffers; if she avoids action, the animus performs that action. The animus by definition is the *psychopompos*, the leader of the soul, so he will submit to all those experiences which she avoids or of which she is unconscious. So in this case, when the animus receives the wound, it is the wound which she is avoiding.

Miss Hannah: You specifically said there that it was not the animus but her mind.

Dr. Jung: Oh well, the mind is the animus under a certain condition, only a slight change and it is her mind. As soon as she applies it, it is her mind, but if it applies itself, it is the animus. As the function of relatedness in a man is partially himself, it is the way he feels inasmuch as he controls it; inasmuch as he does not control it, it is the anima, and it is then autonomous. As soon as any part of ourselves, any complex or function, becomes autonomous, it is personified; each part of our psyche is

personified the moment it is dissociated. This statement is not made by me alone, the fact was known rather early by the French psychological school. The mind or the human psyche has the peculiarity that every part of it is personal, not in the sense of being like the person who has the complex, but a personality in itself. It is as if you cut off a little finger and it continued to live quite independently; it would then be a little-finger personality, it would be a he or a she, it would give itself a name and talk out of its own mind. As when one asks children how they know something, they might say their little finger told them, as if that were a living thing in itself. So certain thoughts that escape from control, that dissociate themselves, instantly assume an ego form.

For instance, if somebody with an erotic complex has a somnambulatory fit or a schizophrenic attack, then that split, the erotic complex, suddenly escapes from control and speaks its own mind; it says "I," and has an entirely different personality, perhaps it calls itself a different name. One sees that particularly in mental diseases; the voices that the patients hear always say "I," so they are convinced that there must be people talking in the next room, or they believe that strangers are shouting at them in the street. They feel them to be absolutely different, yet it is obvious beyond any doubt that the hallucinations or voices are simply thoughts which other people think quite consciously. Thus I am able to say, "I thought," but if that thought should perchance be dissociated from my consciousness, it would be like a stranger, a strange ego that would say, "I want," or "I am convinced." So we always have to deal with this great difficulty, that in fairly normal women the mind is at times her own property, she really can form a judgment, but if there is the slightest trouble, if she has forgotten or omitted something which she should have done, for instance, instantly there is a split and then the animus appears, something quite strange speaking in another voice.

It develops in this way. For example, let us assume a quite impersonal case where we have all the elements: a happy couple make up their minds to go to the theater the next day to see an interesting play. It is Monday when they discuss the plan and they are looking forward to it with great pleasure. Then Tuesday the wife has forgotten to tell the girl to clean a certain pair of boots for her husband; and that pair of boots is important, because he has a sort of vanity and thinks he looks particularly smart in them; so they are a bit taboo, and only on certain days ought he to wear them. The theater in the evening is such an occasion, therefore those boots should be cleaned, the wife promised to have them done and it should not be forgotten. The girl always forgets them, because she dimly feels they are taboo. If she is so immoral as to allow

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herself to be consciously in love with her master, she will clean those boots every day and put them before his door; but if she is a bit moral, she always forgets them, and then it is the duty of his wife to remind her of them. But on account of that very secret complication, the wife is also inclined to forget them, and through that systematic forgetting she arouses the wrath of the husband. He comes out of his room and looks for his shoes and there are the wrong pair. Then he says: "But didn't I tell you?" And she says: "I thought you wanted *these* boots, you always prefer them when you go to the theater." Now that is not true at all and she never thought it, but in that moment the devil catches hold of her because she has forgotten something, and then *it* thinks. And she says it with a tone of absolute conviction; perhaps she is even offended by her husband's foolish idea that on such days he should wear his taboo shoes, that he suddenly declares now that he wants them. So with aplomb she assures him that he has often told her that he wanted to wear the other boots on the day when he is proceeding to any important action. Then there is trouble, she has forgotten, she has omitted something, and that omission is sufficient to turn her mind into an autonomous function, so instantly the animus comes up saying, "I thought." Whenever a woman begins like that you know she has not thought, just not, and that is most irritating to a man's mind because he feels that she was thoughtless about a most important matter. Unfortunately it hits him on a sore spot, the fatal spot being in this case that the shoes are taboo. He has a sort of complex about looking smart on such a day, he knows it is ridiculous but his anima persuades him that he looks so smart in those shoes, she says: "Don't you remember when you saw them in the window of the shop, you said, 'If I were standing in those shoes I would look marvellous!'"—and so he bought them. That is the kind of thing the anima does. So the anima character of that particular object upsets his wife and calls forth the animus in her, and she is quite likely to become dissociated whenever the shoes turn up. You see, things are as secret as that, there is a secret game going on all the time.

Apparently it is all nonsense and when patients tell such stories you think they are fools to worry about such small things. But the objects are really performing the psychological mystery. It might be a certain chair, a table, a bottle of wine, a picture, and it sounds perfectly absurd, but if you go carefully into the story, you find that those are all symbolic objects, objects of secret animus or anima cults; and since animus and anima were originally deities, everything belonging to them is exceedingly important. One should always go into the secret history of such cases in order to find out the value of apparently quite unimportant

little things, for they have some secret value and powerful magic effects. You see it needs very little to change a mind into an animus; then after a while it is as if the animus were snapping back into place and it becomes controllable again; it is then as if the woman were picking up the thread, she sees what the thing is in reality. It was like a mist before, she couldn't quite understand; therefore women often deny afterwards having said or meant an animus opinion. "But why did you say so?" "Oh, I thought it was so." When *it* thinks, the case is hopeless for the time being, there is no correction in the moment, one always has to wait until the mind is reestablished, and the animus has gone back into his own place. It is the same with the anima of course; when a man has inadequate foolish feelings, the woman just has to wait until they have snapped back into the right place.

Here is a question by Dr. Barker: "Would the story of the snake, which so fascinated the bird that it fluttered down into its mouth, serve as an analogy for the way the Eros of woman attracts the Logos of man? That is, it causes his ideas to come down to earth where they have a chance to become assimilated by reality?"

This doesn't seem to fit in with the problem in question, but it is a generally valid statement; they are made in this way by the creator. The woman is the negative of a man, as the man is the compensatory part to a woman, and in every way, in their psychology just as much. But that scheme of the creator is instantly upset when a function detaches itself, when there is an animus or an anima. Then that is the devil, then the original intention of the creator becomes impossible, it is checked, because the liberation of a function from conscious control is a luciferian performance, it is again the fall of the angels, the old world mystery repeating itself.

This question is by Dr. Reichstein: "It seems to me interesting to compare the vision of the dwarf-man with a former one, where she had to put a veil over the back of her head in order to hide her inner experience from the world. The dwarf-man visibly bearing the sign of the red cross seems to point to the fact that she has reached a stage where she has to fully acknowledge the impersonal life within her, and therefore it will no longer be possible to hide it from the world. She will be forced to expose it and stand the attack which surely will be provoked by this process. It would be a kind of proof like the test by fire, the world being the fire or a melting pot."

That is true. When the sign of the cross appears, it means that it should be seen or that one cannot avoid seeing it. But that the sign of the cross appears upon the animus means that it has been repressed, she

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has left it to him. You see, if a thing is left to the animus, you detach the animus from your conscious control; it is as if you were handing out to him a certain amount of energy, by which he can live an autonomous life. Whatever you leave to the animus gives him life, a chance to come into action. Now the sign of the cross means of course a great deal: it is the cross that has to be carried, it is the symbol of the god, it is partially Christian, and partially it has acquired even more symbolic values than in the Christian dogma. For it now also expresses the ideas that have come in from the East, as well as the experience of the collective unconscious, and the mandala symbolism. Traces of these ideas are to be found in St. Paul, where he speaks of the symbolic importance of the cross. To him it had a cosmic meaning, it expressed the length and the breadth and the height and the depth of the cosmos, preparing thus the medieval idea of the symbolic representation of the cosmos, the microcosm and the macrocosm, which led eventually into the mandala symbolism and the German occult philosophies of the fifteenth and sixteenth centuries. And not only German philosophies, there was a general outburst of real philosophy practically all over the civilized world in the latter part of the sixteenth century and after the Reformation. So the cross means the whole experience of the collective unconscious, which marks a people, as it naturally would, for to be marked by the cross means that you must stand the cross, the burden of your own unconscious. If you try to get rid of it, to shift it over to somebody else, in the case of a woman it goes into the animus. That the animus has the mark is invariably the sign that she is omitting something. A fearfully important and strong animus is created by such an omission, and that is the case here. If the animus carries the cross it means that the conscious is condemned to an utterly unindividual life. Now the least individual form of life is not the collective life, but what?

Dr. Reichstein: The quite personal life.

Dr. Jung: Yes. To wear particularly individual hats and neckties, for instance, is personal. The real individuality does not show, or it only shows by its absence. If it is expressed by curiosities or peculiarities, you are simply not yourself, then you have delegated it, projected it into an external appearance, so the symbol of individuality is left to the animus. And then you can be sure that the animus will misbehave; that is, the person herself will play an utterly collective role with fits of individualistic animus, when the animus suddenly jumps out and talks rot. It might be analytical rot, making himself important with apparent knowledge, or with a missionary attitude, or in brooding on circumstances, knowing everything better of course, having known everything long before. This

kind of animus indicates a most unfortunate condition, yet sadly enough, it is very frequent. Hardly anybody gets through an analysis without going through a stage when the whole thing is delegated to the animus; then the mouth is full while the heart is empty.

Dr. Barker: What would be the corresponding mechanism in a man? Does his anima have an animus?

Dr. Jung: Oh heavens, even that! If the anima is exaggerated and luxuriant she even develops a particular animus, and then a man talks fearful rot; if he has a mind he can prevent it, but if it is a very powerful anima, he will be subject to all sorts of anima illusions. At a certain stage, analysis sometimes has a softening influence, a man is then in danger of being far too much swayed by his feelings, so that his judgment suffers. And on account of that he may develop a megalomania and a corresponding system of persecution ideas, the idea that he is a great genius who should have been discovered long ago, for instance, and the cruel world does not recognize the fact. But the effect with a man is not so conspicuous, because through the influence of the anima he becomes peculiarly inconspicuous. You see a man is meant to be conspicuous, he is meant by nature to have multicolored feathers, to crow and make a great noise, but when the anima gets at him, he becomes personal and is apt to lose himself in mouse holes. Instead of perching on the dung heap and showing his feathers, he is lost in all sorts of little corners and practically disappears. He grows effeminate through the influence of the anima and is a bundle of nerves and sensitiveness, all sorts of foolish reactions and moods; he weeps a good deal and such stuff, and he suddenly drops out of things in a funny way, nobody sees him any longer. You may discover him somewhere with drooping feathers, being offended or misunderstood. He becomes peculiarly uninteresting, something poor and lamentable, unless he falls into a wild emotion, and then he makes a great noise but in the wrong way so that everybody laughs at him. He is a little tyrant at home and perfectly ridiculous abroad. While, quite the contrary, at a certain stage of analysis, a woman becomes conspicuous; a former nice humble woman apparently—for nobody hears what she has been saying to her husband—will suddenly talk a great deal in an assembly of men and become conspicuous for mannishness.

Now Dr. Reichstein continues his question: "The cross on the breast of the man is at the same place where she has hidden her star, so it may be taken as the result of it. Then the difference between her former life and the life of the others will be that she stands now under the guidance of this nonpersonal center within her, and the ritual would be to remind her that all that she does is for the sake of this center. In other words, in

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going into the world she must be aware of the *sukshma* aspect. The essential is that not she but her star is going there, as in the myth the young god descends to the world, is killed, and reborn there."

I am afraid this is a bit too nice. It is true that the star is in her breast, as the cross is on the breast of the animus. But you see it is questionable—I have been asked whether it was right to have hidden that star in her breast. I should say by all means; that is not an omission, she should not carry a jewel about on her breast, it would produce the wrong impression; hiding the jewel is quite right. But on the other hand she must also show it in a way, in order that it may become visible that she possesses it. That is the burden of the cross. For the jewel only lives when she carries the cross on her breast, where nobody will fail to see that she is carrying it—otherwise it appears on the animus, as in the vision. So hiding the cross might mean hiding it from profane eyes, but it can also mean hiding it from one's own eyes, which is a repression. This is what she has done thus far; she has hidden the star not only from the world but from her own eyes, so instantly the cross appears in the animus.

Now we will continue the vision. The animus was leading her down the black and rocky path, which symbolizes the inevitable way. You see, when traveling in such a country, you must take the road which is there; no other road is practicable, you must follow that road. Therefore it is usually rocky, or a narrow valley, or the steep slope of a mountain—a difficult way. She says:

Suddenly I felt and saw that we were walking along the back of a great snake. I said to the man: "We walk upon the back of a great snake." He answered: "Yes, we stamp upon it."

What does that mean?

Mrs. Fierz: It reminds me of the winding serpentine path.

Dr. Jung: Yes, the way often suggests the winding way of a snake.

Mrs. Adler: There are some African rock drawings which were exhibited by Frobenius,¹ where some little men are standing on the back of a great snake.

Dr. Jung: I remember that, and it reminded me of other primitive myths. There is an African or possibly South American myth about the women going out into the bush and sitting on a fine long tree, which was

¹ Leo Frobenius (1873–1938), German anthropologist and archaeologist who was an authority on African prehistoric art and culture. His *Das Zeitalter des Sonnengottes* (Berlin, 1904) depicted what Jung termed archetypal motifs. Jung refers often to Frobenius, especially in CW 5, the book in which Jung explores similar motifs.

lying on the ground, to eat their lunch. Then the men came along and told them they were sitting on the back of a big snake.

That is exceedingly typical, by the way. I saw an Englishman in Nairobi who was hunting for butterflies and orchids in the Nandi. There is a sort of escarpment rising from the plain, in which are deep gorges and dense jungles, and once, when walking through a gorge that was filled with rare plants, he felt rather tired and was about to sit down on a tree trunk lying on the ground, when his terrier began to bark and the tree moved slowly away. It was a huge boa, and in the darkness of the bush it looked like a rotting tree. It can hardly be seen, with the shadows of leaves playing upon it, because of its adaptive likeness to rotting wood; it is perfectly camouflaged. In another light one can see a very vivid pattern, but it melts together in nature and becomes inconspicuous. The contrast of the tiger's stripes, the black and yellow, would seem to be most conspicuous, but they disappear completely, as the multicolored camouflaged war-trucks became invisible at a certain distance.

The continuation of that myth is that the men killed the snake, took the flesh home, and boiled it and had a great feast. Then it began to rain, and it rained until the earth was covered up to the highest mountaintops. That was the great flood, which came upon them because the women made an animus assumption about that python.² There are similar myths in Australia, where they believe in the so-called *wollunqua* serpent, which is the primordial animal, the father or the mother of all living things; even men and women are descended from it. So that also is a snake that carries all people upon its back.

Then at a very advanced stage of symbolism we encounter this idea again; Christ is likened to the zodiacal serpent. The sun's course is represented as a big snake weaving its way through the zodiac, and Christ is compared to that celestial serpent; the twelve zodiacal constellations form the pattern on its back and they also express the apostles, his twelve disciples; they are the zodiacal signs, and he is the serpent that connects them all. Another parallel is Christ's saying: "I am the vine and ye are the grapes." As the grapes are held together and live the life of the vine, so Christ as the zodiacal serpent carries the apostles. There are other hints in the Christian iconography of the fact that the disciples were understood to be stars or constellations; they are sometimes represented with a star above the head, for instance, indicating that they are

² Jung seems to bend the meaning of the myth: the flood was caused by the men killing and eating the snake, as much as by the women who happened to sit on it.

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connected with the cosmos, and therefore Christ was understood to be the cosmic serpent.

That idea is not to be found in the text of the New Testament but it is substantiated by Gnostic tradition, the Marcionite tradition, for example. The Marcionites were a somewhat later development of the so-called Ophites, a sect, probably of pre-Christian origin, that worshipped the redeemer in the form of a serpent and celebrated the communion with a real serpent. The original pagan Ophites represented the snake as the king cobra with the inflated neck, but later on it lost that terrible poisonous aspect. I have a Gnostic ring which is over two thousand years old—a symbol on the inside indicates that it is pre-Christian—and the snake engraved upon it is not hooded, it is more like the *coluber natrix*, the ordinary water snake which is found here as well as in more southern countries. In inland meadows it is grey, but near the water it is a very elegant long black snake with yellow moon spots behind the ears, occasionally reaching a length of one meter fifty and quite thick. Then when the Ophites became Christian, they still celebrated their communion with the snake: it was in a basket on the communion table, and it symbolized the Messiah. That is according to the old tradition that the creator of the world, the Demiurgos, was a blind demon who thought he had created a perfect world, and when it turned out to be very imperfect, he made human beings as unconscious as possible in order that they should not see the imperfection. But the god of the spiritual world was quite different, he never made material creations because that was beneath his dignity, only demons could work with dirt; and he saw the misery of those blind human beings, and sent his son in the form of the serpent in paradise to tell them they ought to change, they ought to eat the forbidden fruit in order to become conscious and see the difference between good and bad—knowing good and evil, as the text says. So the son of God made his first appearance on earth in the form of the snake in paradise, giving good advice to the first parents.

Then later on the serpent was again indicated in the form of Christ, when Christ said: "As Moses has lifted up or exalted the serpent to the pole, so the son of man shall be exalted to the pole." (I translate that from the Greek where the cross is called the *staurós*, which means a pole, but it also contains the idea of the impaling on the cross.) The same thing would happen to Christ because he was also the healing serpent, producing the medicine of immortality. Snakes were then thought to be of indefinite age because they could always renew themselves by casting off their old skins and taking on new ones, new life forever. Therefore

the serpent was also the symbol for resurrection, death, and renewal. This idea of Christ as the serpent is additional evidence of the many Gnostic and pagan influences in the early church. The Marcionites who believed in this teaching were a very important sect at that time; because they were anti-Semitic, they produced a revised text of the New Testament in which they blotted out all quotations from the Old Testament. They did exactly what the German Christians are trying to do now. For they held that Yahweh was that evil Demiurgos who created the imperfect world, and that Christ had come as the son of the God of the spiritual world in order to enlighten people's minds and to redeem them from the curse of blindness. One of the greatest German scholars in church history, Harnack,³ was deeply interested in the man Marcion⁴; his first work and his last were concerned with him, he ended his scientific career with a book about the founder of the Marcionites. They were a sort of heretic school and were wiped out by the church in about the fourth century; those first attempts were sixteen centuries ago.

This serpent in our vision is related to all the old symbolism. Now what has happened? How does the road change suddenly into a serpent?

Mrs. Baumann: It shows the uncertainty of the way, that it might move.

Dr. Jung: Yes, but it means more than that.

Mrs. Crowley: It is the eternal cosmic side.

Dr. Reichstein: It means an increase of consciousness perhaps; the way has not changed, but she is now aware of an effect which she didn't see in life at first.

Dr. Jung: Yes, we could say the way had always been what it is now, that it was a snake before. But her consciousness has increased, and that the thing she is treading on should be the body of a living snake would be quite a discovery. It is exceedingly probable that the road has always been a serpent inasmuch as it is thought of as autonomous, but how could the way be autonomous?

Mrs. Fierz: In the end of the last vision we said that her reality should become a place of initiation. We said that her reality was her way, so it

³ Adolf von Harnack (1851–1930), German theologian and historian; author of *Lehrbuch der Dogmengeschichte* 4 vols. (Tübingen, 1886–90; tr. *The History of Dogma*, 7 vols., London, 1895–1900). Jung cites him and both the English and German texts of this work as his source on questions of church history throughout the CW; see *General Index*, CW 20, s.v.

⁴ Marcion the Gnostic (born c. 85), founder of a heretical movement which for a short time rivaled Christianity, reaching the height of its influence in about 144; it rejected Yahweh, the Old Testament, and parts of the New Testament, as well as the incarnation of Christ. Jung refers to him and the Marcionite heresy in CW 9 ii, par. 89; CW 1, par. 408; CW 12, par. 126.

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becomes alive; her reality was dead before because she was not in it, and now suddenly it becomes living by her being in it.

Dr. Jung: You mean that the way receives its life through projection, that she projects her life into it?

Mrs. Fierz: In that she sees it, it becomes full of meaning.

Dr. Barker: The way is autonomous because the animus is leading, and she is now becoming more aware of that.

Mrs. Baumann: She realizes now that the way itself is a living being.

Dr. Bahadurji: I think she could choose her way before, but now she is on the snake she cannot choose the way, it is fate, she will have to go where it goes.

Dr. Jung: Yes, if she keeps on standing on the back of the snake.

Mrs. Baumann: You have mentioned the snake in connection with time and time is certainly alive.

Dr. Jung: Well, all that mythological material was in order to give us the background of the serpent, which is a universal symbol. Whenever it turns up it is extraordinarily significant, so in this case we make no mistake in assuming that here also it is of the greatest importance. But to be clear about it we must keep close to the actual meaning of the vision. The fact that they discovered the way to be a snake means that what they thought was dead is in reality a living thing, and they are treading upon its back. You remember in a former vision she was treading on the backs of living people, the dead in the underworld. This is somewhat similar; what one thought was dead and merely a means to an end, is an aim in itself. You see, they would have no protection against such a monstrous serpent, they would be eaten up, and you will see in subsequent parts of the vision that it is really tremendously alive. So we should take that part of the vision as information that the inevitable path is a thing that is living in itself, autonomously living. We have very good evidence in the scriptures.

Dr. Barker: "I am the way."

Dr. Jung: Yes, Christ was surely a living being, and he was also the healing serpent. Then there is another analogy.

Miss Hannah: Tao.

Dr. Jung: Yes, and Tao was symbolized originally as a dragon, and the Greek word *drakon* means a serpent, it is not so specific as our word *dragon*, which is now a mythological concept. The Greek meaning occurs in the famous verse: "The bull is the father of the serpent, and the serpent is the father of the bull." They are a complete circle, that is; the bull stands for the spring, the sun, the rising Yang principle, and the serpent in this case stands for the winter, darkness, humidity, the Yin principle.

So the path is a very powerful thing; as soon as you move upon it, it is as if it were really living. On the inevitable path, it is no longer as if you were led by an animus or a guide, or guiding yourself, it is as if the path itself took command. There is such a transformation here. You see, when you are living according to your instincts, it is as if they were ruling you; the instincts have full competence, they can push or pull you wherever they like, and it is an utterly unconscious, immoral, and unethical condition. Yes, if you are unconscious, but how is it when you are conscious?

So we find in China the idea of the Tao, which is an apt concept to express the harmony of things, the inevitable way of the happenings in heaven and on earth. One could say it was the original harmonious law-abiding course of events, and if man lives in it like a plant, or like a blind animal, he is in tune with the law-abiding happenings. But that is no ideal condition, it is not what the Chinaman would call Tao. Well, he might call it Tao in a certain sense, but why should a philosopher only be able to reach Tao as the ultimate effect of all his philosophical efforts, if it were so easy that any lizard or rat or dog or any primitive man could have it? You see that is just the difference between life in nature in *participation mystique* where you are completely unconscious, and life in nature where you are conscious. The one state is sinful and the other is a redeemed state, according to a saying of Jesus which unfortunately is not contained in the Bible. It is a Gnostic saying of great authority: "If thou knowest what thou art doing, thou art blessed; if thou dost not know thou art cursed." He said that to the man whom he found working in the fields on the Sabbath day, thereby committing a terrible offense against the sacred taboo of the Sabbath, for to the pious Jew that would be a horror. Now that is what Tao means to the Chinese philosopher: it is the highest accomplishment of man to be conscious of himself, of nature, and it is supreme consciousness to live so that you do not offend the ordinances of heaven, so that you are in tune again. To come from the unconscious condition to the conscious is the whole tremendous achievement; as Jesus said, one should know what one is doing. The accent is on the development of consciousness. And this shifting of the accent allows one to see that all the moral or ethical valuations are mere interludes, only steps in the development of consciousness.

LECTURE X

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Dr. Jung:

We were talking last time about the animus and the patient upon the back of the great snake, and among other parallels we mentioned the Christian symbolism where Christ was identified with the zodiacal serpent. Also, in the Catholic church Christ symbolizes the course of the year, which is very much the same idea because the year is characterized by the division into the twelve months. As the way of the sun through the twelve zodiacal signs would be the life of the year, so the life of Christ would be the totality of the year; he is born and dies with the course of the year. That shows that this is the time serpent, which links it up at once with what mythological monster?

Miss Howells: The dragon.

Dr. Jung: And what unmistakable fact in the dragon myth substantiates this?

Dr. Reichstein: The immortality of the dragon?

Dr. Jung: Yes, but there is more drastic evidence contained in the belly of the dragon.

Answer: It contains the past and the future of the hero.

Dr. Jung: Not the future exactly, but it contains the past, which through the miracle of *apokatástasis* is brought back and forms the things of the future. In all myths the dragon contains the hero, and also the parents and ancestors of the hero, the whole tribe, the whole nation, and finally trees and rivers and animals; everything that has disappeared in time falls into the belly of the dragon, the dragon carries them. So when the hero is able to kill the dragon, he brings about that miracle of *apokatástasis*, the restoration of everything. Christ is the typical dragon killer because through redemption he brings back all which has been lost in the past. *Apokatástasis* means redemption; this idea is in the Epistles of St. Paul.

Then there is another aspect which is interesting from a psychological point of view. The animus, who is always the *psychopompos*, the leader of

souls, here appears as the one treading upon the zodiacal serpent, which means that he is the lord of the serpent, the lord of time. Inasmuch as the serpent is the zodiacal way, the animus appears to be the sun; he takes on an almost astronomical aspect as if he were transplanted into the heavens. What does that mean psychologically?

Dr. Reichstein: It is a most collective form, having to do not only with ourselves.

Dr. Jung: Yes, but would you say that this was a positive or negative aspect of the animus?

Dr. Reichstein: I should not use the determinations negative and positive at all here; it is not only a consideration for ourselves, but the problem of our present civilization.

Dr. Jung: Well, it is a problem of our present civilization, but it is also characteristic of a particular case.

Mrs. Sigg: It means that the animus is getting very powerful.

Dr. Jung: But the power is not necessarily evil.

Mrs. Crowley: It suggests the idea that he is more in contact with the Self than with the ego self.

Dr. Jung: And is that a positive fact or a negative one?

Mrs. Crowley: From one point of view very negative.

Mrs. Baumann: I should think it very negative, because he would then have consciousness instead of the patient, according to the discussion we had in the last seminar about his carrying the cross.

Dr. Jung: But do you think it necessarily negative when he carries a certain amount of consciousness?

Mrs. Baumann: If it is not under her control.

Dr. Jung: It couldn't be entirely under her control because these things reach far beyond human consciousness. I am rather inclined to think it is a positive symbol. You see, she is accompanying him on the back of the dragon. I think the animus takes on a positive aspect here, though it is not very obvious, I admit; this symbolism cannot be taken as a really satisfactory demonstration of the cosmic aspect of the animus, but there is a hint of it here. You see the animus is meant to be cosmic. It is a function which should widen out the spiritual or mental possibilities into infinite space, as it were, into the infinity of the collective mind. Inasmuch as the animus is expanding into the great unconscious cosmos, he is really in his own element—there he belongs, that is his home. If he should expand into collectivity he would be hopelessly personal; then our collectivity, social gatherings, societies and organizations, would all be run by a most hellish animus; it would be the aunt of a nation really, which is utterly negative. But here there is no such thing, it

is a proper animus performance, or at least on the way to the proper functioning. This is only a faint allusion to it, but I take this opportunity to speak of that cosmic aspect of the animus because it is very important.

For the animus when on his way, on his quest, is really a *psychopompos*, leading the soul to the stars whence it came. On the way back out of the existence in the flesh, the *psychopompos* develops such a cosmic aspect, he wanders among the constellations, he leads the soul over the rainbow bridge into the blossoming fields of the stars. You see, the mythological idea was that man originally came down like a shooting star, a spark of fire, from the infinity of space, and fell into a created form and became a definite isolated little flame. That gave rise to consciousness which is an isolated light in the night of the infinite spaces. But when that creation of a human being is fulfilled, the animus does not press on to further generation or shaping of matter. He begins to detach himself, to fall out again; he goes back to his origin, to the interstellar spaces where he once more walks among the stars. We don't know whether there is any definite abode there, but according to mythology, the testimony of the *consensus gentium*, the heavenly mansions, the abode of the souls of the deceased are somewhere out in interstellar space. It is therefore quite natural that even in very modern people one still encounters the same symbolism—whatever it means. It is of course metaphorical, but we have no other than symbolic means to express such an idea.

Mrs. Baumann: Then is it a positive sign that the animus is here carrying the symbol?

Dr. Jung: Of course. You see, the symbol always appears first in the animus, or in the anima in a man's case. The tremendous importance of the anima is that she carries the symbol.

Mrs. Baumann: But in the last seminar we said it was rather questionable whether she was not delegating the cross to him now, and whether she ought not to take it herself.

Dr. Jung: It is very questionable if she delegates the cross to him; if she does so, it is wrong. But the question is whether she is mature enough to carry it. There are definite reasons which make it probable that for her the time has not yet come; she is still deliberating whether the child that turned up in her paintings was a symbolic child or a real child. She was young enough to be honestly in doubt whether it would not be advisable to extend in material space by means of more children.¹ Of course, there are people who begin the return already at twenty-five or even younger, particularly people who are meant to die early; they may begin

¹ See above, 2 Nov. 1932, n. 2.

the return at twenty and die at twenty-five; it all depends upon the length of life. Now we will continue our text. She says:

I seized the man by the arm and pulled him to one side so that we stood with our backs pressed against the towering rocks, and our feet on a narrow ledge of rock.

What is happening here?

Mrs. Fierz: She wants to escape.

Dr. Jung: Exactly. The animus made a vain attempt to walk on the zodiacal way, but she does not intend to go that way herself. She pulls him off the snake and they stand against the rocks, which means a standstill. On the back of the serpent, they are in movement because the serpent is alive, it is the serpent of Tao.

I must tell you something quite interesting which Miss Bekinsale, who has lived a long time in China, has just told me concerning that Tao symbolism of the serpent, in reference to what we were saying about the living way that leads somewhere and the way that leads nowhere. It seems that the Chinese have the idea of the living way in their language: they call the street that goes nowhere in particular the *lo* street, as for instance Gemeindeftrasse would be a *lo* street; it simply *is*, with houses on either side. But a highway, a road like Forchstrasse which goes up to Forch, or Zollikerstrasse which goes to Zollikon, is a living way that is called the Tao road, meaning the street that leads one to a definite goal; it is the serpent street, the Tao road.

Now by pulling the animus down from the serpent, she actually stops that living road; they come to a standstill up against the rocks of the path. Rock is of course very material, and here it is the definite boundary line of the path, the definiteness of the space in which one is confined. So we may conclude that she is not willing to continue that road which would lead into infinity; she is now making for a standstill at a certain place in the material world. We can deduce from this what will follow. When you are in movement, on the way to a certain goal—which would be on the back of the serpent—what do you experience if you stop?

Answer: A shock.

Dr. Jung: Yes, if you have been feeling the energy of the movement. But the energy is not then lost. That it causes a shock means that the movement is going on by itself; you cannot really stop it, you can only change its course or transform its energy. And very often, when you are not aware of the speed and intensity of the movement, you have only to stop it in order to discover its power. Just as in order to know what energy a

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motor develops, you measure the energy which is needed to stop it. So it often happens to me that patients complain: "Oh, we are getting nowhere!"—and they begin to lament. In fantasy they are playing how it would be if they stopped their analysis. I say: "That is perfectly true, and as you are tired of it just stop." Then instantly they feel the shock; with a thud it comes home to them that they are going at great speed, but they only feel it when they stop. As in swimming you only feel the progress when you compare it with the bank; when swimming with the current in the sea, you think you are getting along very slowly and painfully, but in comparison with a fixed point, you see that you are moving rapidly, and if you try to stop it, you feel the impact of the movement. So the next thing that happens in the vision is this:

I said: "Now, we will let the snake rise up." (By stopping.) The man shook with fear. (That is the shock.) The great snake arched up its back, reared upward into the sky, then brought its head down close to us. It opened a great mouth.

When she stops the movement powerful and fearful things instantly begin to happen. There we have the dragon myth; they have now encountered the dragon and it is a situation for St. George. What would you call the serpent now? This is not the zodiacal serpent any longer, it is becoming something else.

Mrs. Sigg: The Kundalini.

Dr. Jung: Of course, the Kundalini phenomenon is produced here. If you ask how one can make the Kundalini serpent rise, I can tell you a very simple means: by stopping your analysis. Then up comes the serpent, and it causes a tremendous shock, the poor animus shudders with fear. You don't notice it as long as it is going on, but stop it and you will see marvels. Stopping that movement means stopping the visions or fantasies. Or one can express it in a different way: When she does not follow the path of the libido, it instantly goes against her. In ordinary circumstances people would then dream of a mad bull persecuting them, or an angry dog barking at them; or, as I have often seen, a train at full speed crashing into another train, or into a river; or an airplane falling down. It is always something that symbolizes an actual catastrophe. Now opening the mouth suggests what?

Mrs. Baumann: Devouring.

Dr. Jung: Then if it is the devouring snake, we have the different interpretation or a different name. The Kundalini rises, it hisses and it terrifies but it does not devour, so it would again be the whale-dragon myth—this serpent then takes on the aspect of the dragon. It is the Kundalini

round. So the interesting thing is that in *anahata*, the lungs, the air, the spiritual quality, is in the center, as the important thing is always in the center, and the fire, the warmth, would be its emanation. But, mind you, this philosophy was chiefly made by men; this is characteristic of masculine psychology where the spirit or the Logos element is always central, and that emanates the warmth, or the warmth is associated with it, and forms a sort of cover or periphery to the central spirit. This is also obvious in the further development of the Tantric yoga system, or of any yoga system—the spiritual goal is always paramount to any other possibility. Here the lungs really cover the heart, so that the outside seems to be the more important, as if the patient were a man; the smoke or the air, the subtle body, is for a man in the center, the main thing, and with her it is the same, and the heart is not even mentioned. On the contrary, the lungs which are often grayish blue in color in a corpse, a somewhat cloudy quality, are here golden. And gold is more the color of fire and it shines like fire; pure gold, or any pure metal, suggests the action of fire, it has the *éclat* of light or fire. For instance, bronze—not the bronze with a patina but the real ore—has a tremendous *éclat*—it reflects, it can be used for a mirror, as a mirror can be made of gold or silver also. So these metals have the quality of fire. Therefore this symbol, the lungs of gold, would be like *anahata* with the light round it. You must always understand the *chakras*, not as two dimensional but like globes which emanate; so that *chakra* in space would be a ball surrounded by a fiery color as if emanating warmth, or shining like gold or glowing ore, and nothing would be seen of the dark heart inside. The only question is whether that is not a masculine formulation of *anahata* and that remains to be seen.

Mrs. Crowley: It would be more the animus then.

Dr. Jung: It would be *anahata* as understood by the animus.

Miss Wolff: It seems to me that the specific functions of the heart and lungs are important, and I think Mrs. Sigg's point would be symbolic, that the heart functions in and for the body itself, whereas in the lungs there is an interchange with the outer world: they either take in air, or they give it out—they relate the subject to something outside.

Dr. Jung: Yes, that aspect comes in too. But I am not quite certain whether it would not be the other way round, whether instead of golden lungs she should have a golden heart.

Miss Wolff: I mean the lungs might be emphasized because she is apparently still in the condition where she wants to get the spirit from outside, instead of having it in her own heart.

Dr. Jung: But I am not so sure that it is an attempt to get the spirit from

outside. It is true that the lungs have to do with the interchange with the outer world and the outer air, and it looks as if to her that would be the main aspect of *anahata*; that is quite possible. But I am still doubtful; I think we shall get further light on it from the next symbol, the tongue of the serpent.

Dr. Adler: This possibility of looking into the mouth seems to me very positive, but I don't understand why it happens to her just in the moment when she comes to a standstill.

Dr. Jung: But only when at a standstill is it possible to look into the mouth of the serpent. As long as one is in movement one cannot be aware of it or realize it; one must first stop. That is simply a psychological law.

Dr. Adler: But she stops because she is afraid of the way.

Dr. Jung: That is a suspicion, a hypothesis. Of course it is quite possible that she is afraid of the way, but there is also perhaps a legitimate reason for stopping, perhaps for the time being she could not continue her way. There is still the problem in her mind whether it should be a real child or a spiritual child. And one cannot have a real child with the same attitude as a symbolic child, it makes all the difference in the world.

Frau Dürler: How can one stop a thing when one is not aware of it?

Dr. Jung: One cannot of course. But she is sufficiently aware of it to have that fantastic path under her feet, she knows she is having these visions—that is something which she might imagine stopping. As one might stop one's analysis, if one can. But sure enough, when one is not conscious of a movement there is no possibility of stopping it. That is just the trouble. People may be in a certain movement of which they are unconscious, and then it simply has to take its course.

Mrs. Sigg: I don't understand about the way of the snake. It seems to be the way right out into the infinite, but if one thinks of the zodiac it is a circular movement.

Dr. Jung: That is a problem in itself, which we had better not touch now. It is true that it is a circular movement, and it is a straight way, and it is also a spiral; it is bordering on nonextension and there all the spatial qualities lose their meaning. But we are concerned here with this symbol of the serpent's tongue which is split into man and woman.

Mrs. Crowley: That suggests the next *chakra*, *vishuddha*, does it not?

Dr. Jung: Yes, there it is. In *vishuddha* is there anything of that peculiar symbolism, man and woman being part of the one being? How could you bring such a symbol into *vishuddha*?

Mrs. Fierz: It would then be the overcoming of the separation of herself and the animus.

Dr. Jung: Exactly. It is the union of the animus and the ego personality, the union of the male and the female, "when the two shall be one—neither male nor female." Where does that quotation come from?

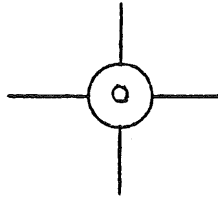
Question: Is it not like the primordial man of Plato?

Dr. Jung: That is the same idea.

Miss Howells: In one of the Gnostic sayings it is quite definitely mentioned where Salome asks how long these things shall be.

Dr. Jung: That is it. It is one of the extracanonical sayings of Jesus, in that precious bit saved by Origenes from the Evangel of the Egyptians, which was lost unfortunately. But he had copied at least two fragments from it and one of them is a conversation between Christ and a woman named Salome—not the daughter of Herodias, of course. She asked him when the things of which she inquired should be known, and the Lord said: "When ye trample upon the garment of shame, and when the two become one, and the male with the female neither male nor female."³

That is the idea of Plato's primordial man, which was a round ball with four arms and four legs; it was both male and female and then God cut the two parts asunder because he took pity on the misshapen thing. Of course, Plato does not call it misshapen, but they had their backs turned to one another and were cut in two so that they could see each other. So the original state becomes the symbol for the future state. A cabalistic legend contains the same idea: when the first parents sinned, God locked up paradise and removed it into the future. The totality which was in the beginning was in the form of a mandala. In the center was the tree of life, and out of that Garden of Eden the four rivers flowed. Then this symbol was removed from the past and put into the future; it is also a symbol of the complete man, of man beyond the separation of the sexes.



The same symbolism is in the text of the Holy Mass, in the ceremony of the Sabbathus Sanctus, when the fertilization of the baptismal font takes place. There it is said that the water will give rebirth to all those who are separated either by sex or by age; they shall be reborn into a new state of spiritual and eternal infancy, which is the restoration of that which has been but in a new form. It will be different from the original totality. There is discrimination and separation and all the misunderstanding which goes on in the course of history, there is hostility be-

³ *New Sayings of Jesus and Fragments of a Lost Gospel*, ed. B. P. Grenfell, L. W. Drexel, and A. S. Hunt (New York and London, 1904), pp. 43-44.

tween the woman's seed and the man's seed; there is strife and battle and conflict; Cain murders Abel; and there is the great *heteraglossia*, the confusion of tongues in building the Tower of Babel, and the dispersion of the peoples. This is the myth of man's consciousness, how man's consciousness came into existence, how from the original totality it was split into the consciousness of itself. For there can be no consciousness without discrimination, and this discrimination goes on into practical deeds and becomes a sort of wound, like the wound of Christ, the wounded hero. And Amfortas in the legend of the Holy Grail is the wounded bleeding hero, man in the last extremity on account of that separation. Then those wounds must be healed through the overcoming of the difficulties, through the miracle of *apokatástasis*, the restoration of all that has been.

Dr. Escher: Right and left of the center line in the system of the *chakras* are two lines, male and female, not touching the *chakras*, and they are in the end united.

Dr. Jung: Ah yes, the *nādīs*.⁴ They are united in the beginning and in the end. They begin below in the genitals, the testicles, where creation takes place, and they end in the nostrils where the spirit enters; so the original condition is restored, the oneness of the two. That is a very good example. Those two lines are the sun and the moon, the male and the female principles.

So here the woman and the man being the divergent parts of the one tongue symbolize the primordial being that is neither male nor female, despite the fact that the two are still separate; it is the condition where Shiva is again united with Shakti. They are separate because man's consciousness does still exist, but they will in the end be one. They become entirely one in *ajna*, where human consciousness comes to an end. Human consciousness still exists in *vishuddha* as a separate unit, but it begins to detach itself from its individual or personal basis, it is already a sort of all-seeing eye, exceedingly detached and abstract. That the condition of the *vishuddha* center is really meant by this symbol of the split tongue, the two being one, is supported by the fact that it is also in the right position. The throat and the mouth are in the region of speech and the tongue means speech, it is the region of the spoken ideas. In the

⁴ *Nādīs* are subtle psychic nerves that serve as channels for prana or chi energy; they are roughly equatable with the vagus nerve. *Ida* is the cool, yin *nādi* on the left side of the subtle spine. *Pingala* is the hot, yang *nādi* channel on the right side of the spine. The *Susumna* is the central channel that connects the *chakras* and serves as the passage through which Kundalini energy rises and falls. See Swami Sivananda Radha, *Kundalini: Yoga for the West* (Spokane, 1975).

Bible that is called the Logos, the spoken word, the word of God, the idea that is more than man; man is an appendix of the idea, the living thing is the word and not the personal or individual man, the man of flesh. Then lower down, in *anahata*, are the lungs, and still further down in the subconscious centers below the diaphragm are the dead; that is the past, the land of ghosts. For in *manipura* and the still lower centers, you don't live, you *are* lived, you are made to exist; there the inherited instincts, the ancestral souls move you and make you live. Only in *anahata* do you reach a fairly conscious existence, there you become conscious of the split into right and left, male and female. Those pairs of opposites, in which you are absolutely dissolved in *manipura*, then exist within yourself, and with that knowledge you have the basis for the next *chakra*, *vishuddha*, where the opposites, whatever they are, become reconciled. You first behold the reconciling symbol in *anahata*, in *vishuddha* it begins to work, and in *ajna* it is fulfilled. I think we are safe, then, in assuming that this symbolism of the split tongue really refers to *vishuddha*, and the grey figures down in the belly of the serpent are in the collective unconscious, which expresses itself fully in the lower centers despite the fact that in *manipura* there is already an ego. The ego begins in *svadhisthana*, but it means nothing, it is swayed by currents caused by the ancestral spirits and by the *samskaras*.⁵

We come now to the *effect* of this peculiar vision. You could say she had seen a most comprehensive scene here, the building of the whole yoga tree of the *chakras* up to *vishuddha*, and *vishuddha* is at a cosmic level where one is not a separate human being. Space doesn't exist any longer, one sees with the eye of the moon or of the eternal stars, not with a human eye; one is in no way disturbed by human emotions, in that eye there are no tears. You see that is in accordance with what we have been saying about the way of the serpent, meaning the cosmic way, the zodiacal system. *Vishuddha* represents the exteriorization of the human mind into the celestial spheres of the zodiac, it is cosmic consciousness. Now one cannot assume that such a powerful vision, given in a few poor words, could be realized by the patient; it is apparently unnoticed. Yet that vision does happen somewhere and someone must be affected by it; such a thing cannot happen without causing a certain atmospheric disturbance. Now who would be affected? It would be a disturbance like being in the neighborhood of a comet, as if a comet were crossing a

⁵ In CW 6, par. 419, Jung defines the Hindu idea of *samskaras* as "unconscious formative forces"; in CW 11, par. 905, as worldly entanglements, which is closer to the original meaning.

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group of meteorites; or like certain solar disturbances, say a huge protuberance in the sun which affects the earth. There might then be an electromagnetic storm in the bowels of the earth, so that telegraph lines would be disturbed, but we would not notice it, we would only read about it in the newspapers. But who would be affected?

Mrs. Crowley: The animus might react.

Dr. Jung: Yes, the animus is the informant about unconscious matters, he is the observation post in the world of the collective unconscious. So we are quite safe in expecting some disturbance in the animus, and we find that to be true here. She says:

The man beside me shook and I saw drops of blood stand out all over his body like sweat. He said: "I must enter the mouth of that snake, I cannot avoid it. If I remain here with you I will become black." I said: "I thought you could be my guide but I see that you are too weak."

It is obvious that the animus is profoundly moved, but the fact that he is so affected shows what at the same time?

Mrs. Fierz: That she is not affected.

Dr. Jung: She is not touched in the least, she notices nothing. There is an electromagnetic storm which only affects the telegraph wires and nobody else notices it, her conscious system is not touched at all; she does not realize that she has had a vision of extraordinary and far-reaching importance. She leaves all that emotion to the animus and thinks that he is just having a fit, that he is weak and hysterical; she does not realize that when her animus is affected she ought to know it. We must not be too severe, however, we must be exceedingly tolerant with human blindness because we are all blind in such matters. Anybody might dream that the animus or anima was deeply affected without being moved at all, for the same reason; we have not understood, we have not realized that something of great importance has occurred. It is like a dream which we don't understand and which apparently does not affect us, as if it had nothing to do with us. It is not so rare that somebody has a dream of the greatest importance for the life of that individual, and I analyze it carefully and try to impress him with its meaning; then the next time I refer to it, he says blankly, "What dream?" It has gone completely, he has not realized it in the least, only his anima was touched or moved but his conscious not at all. We are very much like the old Romans when the Vandals were besieging Rome. The people were still watching the games and enjoying themselves in the circus and nobody would believe it possible that barbarians could conquer Rome; they were

right under the walls, and the Roman soldiers had a hell of a time to keep them off, and of course in the end they did conquer Rome, killing and plundering right and left—just as before the war we did not dream that such a thing could be possible. There were any number of articles in newspapers and books telling us that war was quite excluded in our times for ten thousand good reasons—that international finance, commerce and traffic, for instance, never would stand for a war—and then we had the most terrible war in history. And we are the same in regard to ourselves, so we should not be too critical.

That our patient does not realize what it is all about is connected with the fact that she may not be meant to understand; if she were to have another child, a real one, it would be no good to understand these things. They mean the return, and if you are going out into life, there is no use in returning, it is much better to think it is all rubbish. That is one reason why these matters often look like incomprehensible rubbish, that is quite characteristic. For instance, the Tantric texts, even in India, are thought of as mere rubbish, and immoral, indecent. If you should speak of the Tantric yoga as characteristic of India, they would not accept the statement, because they are decent people who don't believe such dirt. Also the alchemistic symbolism looks like rubbish, one can only shake one's head; show those books to any respectable citizen and he would say the same. So it is no good talking too much psychology for the same reason, and the farther you go in it the more it looks so. And it *should* look so to the young and inexperienced, it is not wholesome for them to understand these things. They are misleading, and they tempt you to make a poisonous use of them, and thus to swindle yourself out of your own duties, even out of your own life. Therefore I am against a missionary attitude, it is always wrong. It is good that these things do exist, and it is exceedingly wrong to recommend them, for then they go bad in no time.

Now when the animus says he must enter the mouth of the serpent, it is true in the sense that he must enter the whale-dragon. Then the Kundalini is not the luciferian snake that brings enlightenment, it is the devouring darkness, and into that darkness the animus has to disappear. Why is that?

Miss Hannah: Because it is his realm.

Dr. Jung: That would be the positive aspect.

Remark: Because she has no realization, he had better disappear.

Dr. Jung: Yes, for if she does not realize, what is the use of the animus experience at all? He had better be dropped, he must disappear. He says: "If I remain here with you I shall become black"—if I remain with such an unconscious and unrealizing woman, that is.

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Mrs. Crowley: Then he is no longer functioning?

Dr. Jung: Oh, a black animus does function.

Mrs. Crowley: Black in the sense that he becomes tintured with earth?

Dr. Jung: He has to become a nigger. For only a nigger can think on the level of such an unconscious woman; no use being a white man or a hero, he must think like a nigger. The thinking needed for the extension of this life, for the further creating of bodies, is best when it is *nil*. Don't think too much about it. Otherwise you will begin to discriminate too much, you will create fear and unwillingness to continue. You might discover that the world is an illusion, so why should you bring forth children? It would be a great mistake. Therefore it is best to think nothing, and in that case the animus is a nigger.

WINTER TERM

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LECTURE I

24 January 1934

Dr. Jung:

Ladies and Gentlemen: We spoke of the *triskelos* in the last seminar, and Dr. Escher has brought us this morning a reproduction of an old Sicilian coin upon which one is to be seen. The inscription is *Tan Panormos*, and *panormos* means all-defended, in full armor. But the most interesting thing about this *triskelos*, in itself a sun symbol, is the center, which here consists of the Gorgon-headed Medusa with her hair of snakes. Dr. Escher asks if the inscription might not refer to Tanith,¹ the Syrian-Phoenician goddess, who was analogous to Artemis of Ephesus, Ishtar, Atargatis, and others. You know there were Phoenician colonies on all the coasts of the Mediterranean, and in the time of the Greek colonization of Sicily there was constant warfare between those Greek and Phoenician colonies until the Romans finally destroyed the power of Carthage. He also suggests that this Medusa might represent the devouring mother, the terrible side of the goddess of fertility; it would be a kind of threatening sun, the "black sun." Then there is the particular point that the head is winged, which is also an attribute of Somnus,² or Hypnos, the god of sleep and of dreams. It is a face which floats in the darkness surrounded by snakes, flying in the night like a bat. This expresses the nightmarish character of the Gorgon; it is a monstrous idea, like a vampire nightmare; such ideas or images probably originated in individual nightmares. Another figure connected with the terrible mother was called Empusa,³ a sort of hobgoblin sent by Hecate, which

¹ Tanith: Tanit, Carthaginian Great Goddess, queen of the stars and, later, the divine consort of Baal. The *Larousse World Mythology* (New York, 1981) calls attention to Tanith's African origin rather than her connection with Greek or Syrian goddesses (p. 85).

² Somnus: god and personification of sleep, he was the son of Night and the brother of Death.

³ Empusa, an emanation of Hecate sent to frighten travelers who ignored her. It could assume many forms but was most often vampirish with one leg of brass and the other of an ass; it also assumed the form of a beautiful woman in order to attract and then devour young men.

was nothing but a bladder filled with blood; in that case the mother was only symbolized in the shape of the uterus. Negroes have a similar idea: a certain witch is supposed to have the form of a pear. So instead of the beneficial sun, the center of the *triskelos* on this coin is the terrible mother; it would be the sun in its own opposition, the midnight sun.

Dr. Escher also brought us this picture of the positive form of the mother, the well-known Artemis of Ephesus, with the many breasts and numbers of animals assembled on her body; usually they are useful animals. She has a black face like a black Isis, symbolizing the black fertile earth. Black soil is the best to grow wheat, the black Egyptian soil is exceedingly fertile, and since Artemis is the fertile earth, she is represented as being black, as Mother Isis with the child Horus in her arms was often represented as black. In early Christianity she was sometimes confused with the Madonna. In the Lateran museum there is a statue of a black Isis with the child, which was preserved because it was once understood to be a Madonna. There are a number of such Artemis, or Ishtar, or Isis heads of black basalt, which are supposed to be Christian. A remarkable example is at Einsiedeln,⁴ a Madonna which is said to have been blackened by fire. But I am not so sure, it looks rather as if it were either black wood originally or as if it had been intentionally blackened; it might even be an imitation in wood of black basalt. Nothing seems to be really known about its history.

Now here is a question by Mrs. Crowley: "You told us last time of the effect of the animus being swallowed by the serpent. Can you say what would be the meaning of a group of shadows committing suicide because life held no further meaning to them?"

Well, that the animus is swallowed by the serpent means that he recedes into the collective unconscious, he is swallowed up in it; it is his business to be connected with the collective unconscious, therefore he is so often represented as jumping into the water or disappearing into a wood. And that can be either positive or negative, either he runs away or he is on an errand; it can be either a sort of regression, a flight, or an enterprise.

Mrs. Crowley: And if there are women? I mean really shadows?

Dr. Jung: The shadow of a woman would not be represented by a group unless it were a group problem.

Mrs. Crowley: If it were perhaps two or three?

Dr. Jung: Then they might represent functions; the shadow often represents functions. In that case it would probably be negative; that is,

⁴ See above, 5 Nov. 1930, n. 11.

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through a sort of regression, a part of the function would become unconscious, and we must assume that this is a loss, even if it is only momentary. Naturally it is due to certain causes, but it is not done for a particular effect because it is such a frequent occurrence that a part of one becomes suddenly unconscious. It is for no particular purpose when one loses part of oneself, it is an accident which just happens. To the primitive it means the loss of the soul; when a primitive complains of having lost his soul, it is because a function—or several—a part of his personality—has fallen back into the unconscious.

Mrs. Crowley: That too might be either positive or negative then?

Dr. Jung: It would then be chiefly negative, it is an accident; for if the shadow takes the form of an enterprise, it would not become entirely unconscious. It is different with the animus. You see, the shadow should not be an independent being, the shadow should be so closely associated with the conscious ego that it would never be lost sight of; if the shadow can move by itself, it is lost sight of and that means a dissociation. One then loses one's self-control, as it were; it is as if one had suddenly become entirely unconscious of one's own negative qualities. That can happen, but it should not happen. But to lose sight of the animus or anima must happen at times; it is almost normal when they are not in sight because they are meant to be independent figures who live autonomous lives in the collective unconscious. But one has the chance of being connected with them, as a primitive sorcerer is in connection with the snake that whispers in his ear or speaks to him in the night. The snake is not around all the time, but under certain conditions, when he needs it, he can conjure it up; that is of course the anima symbolism. It is generally supposed by the red Indians that in a wood at night they can talk to the ghosts. And it is assumed that in the initiations people hear voices when they fast and remain alone for a long time. This general expectation shows that to be a very frequent phenomenon. As a matter of fact, under certain strained conditions people often do hear or see queer things.

I remember a particularly interesting case which has nothing to do with any of my patients. It was told to me by a fellow officer during the war. We were in one of the forts on the St. Gotthard, a somewhat lonely outpost; there were only the two of us and of course we talked a lot in the long nights. He was a great mountaineer, and he once made an expedition to a certain glacier in the Bernese Oberland, with his wife and his brother-in-law, both of whom were very good at climbing. Then another man came along whom he knew slightly, a youngish fellow who wanted to become a member of the Alpine Club; to be eligible one must prove

that one has made a number of expeditions, so he wanted to do something a bit conspicuous in preparation for his membership. They climbed up the glacier, through a cleft in the rock, and halfway up they lost their way, so my friend said they must stop there until he could reconnoiter and find it again, and that young man suggested that my friend should go to the left, while he went to the right. This they did, and after a while they heard the young man shout that it was possible to get up on his side. But in the same moment my friend had found the real way, so they continued climbing on their different paths, the young fellow shouting from time to time that he was coming on. Then they sat down up above and waited till they saw him coming, first one hand and then the other up over the boulder, and then his face, and then suddenly the boulder gave way and he fell backwards holding onto it. They saw him disappear; it was about twelve hundred feet down and he was smashed to a pulp, of course. Naturally they were shocked, his wife was in a terrible state and his brother-in-law was also like a wet rag; they trembled so much that at every step he had to put their feet into the right place before they could move. It took them about three hours to get down over the glacier to the hut and they were completely exhausted, so he told them to stay there and wait while he went down to the valley and fetched people to look for the body. After seven or eight hours he returned with them to the hut but nobody was there; he shouted around but there was absolutely no response. Now usually in those huts there is a sort of common room with a pile of hay to sleep on in case there are many tourists, and in a corner under a heap of hay and a lot of rugs he heard something stirring, and finally he pulled out his brother-in-law by the boots and then his wife. They were both shaking like leaves and his wife was hysterical. He asked what the devil was the matter with them, why they did not answer, and his brother-in-law said he was afraid. Only after a long time, when he had given them brandy and warmed them up, could they tell what had happened. They had been sitting before the hut in the sunshine, discussing the terrible event, when both at the same time saw, coming up out of the drift of the glacier where it was broken up by the fall into the valley, a little man with a peaked cap, a little *cabir*, and he was walking up towards them. And they saw that it was an absolutely inhuman thing, an elemental, a dwarf. They thought it must be a ghost because no living human being could come from that place, right out of the ice, so they got into a blue funk and crept in under the hay and the rugs. Now this is a fact. Those were two perfectly normal people, but under the strain of such a situation extraordinary things do happen. I myself have observed them. You hear

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your name spoken, for instance, and several people hear the same thing at the same time. Why that is so I don't know exactly, but I assume that there is so much *participation mystique* through the shock that they get into the same mood. The vision of the Crusaders when they first reached Jerusalem is an instance: they saw an angel on the walls of Jerusalem who signed to them that they would take the town, and they actually did take the town on the same day. That was also a collective vision.

Well now, we should continue. As you have probably noticed, the case is getting more and more complicated, and I am really a bit afraid to continue it because it is bewildering for those who have not followed it from the beginning. Things are now becoming reversed in a very peculiar way. The first part of these visions was a clear descent into the collective unconscious, absolutely according to the rules. Of course, there are always certain peculiarities, but that was perfectly clear, all the things one would expect to discover there were discovered. But then came the return to the patient's own country, and that has upset the situation considerably. The course of things takes on the form of an individual reaction. It would be a general case if people generally reacted as she does, but naturally they do not all react in the same way. She was more likely to do so because the previous visions had been mere intuitions which did not become sufficiently integrated into her ego consciousness. Also she was perhaps too young to be able to transform such intuitions into real understanding; one should be of a certain age or a certain maturity in order to realize them. Many people are incapable of it; to be unable to hold them is even a general primitive quality, though of course they may retain the memory of them. There are numerous examples of primitives who have had the most amazing experiences yet they were utterly incapable of holding them; they can remember them, but it is as if they were unable to understand what they have experienced and so unable to put any particular value on them. That is really very usual. I have seen plenty of people who had an experience which others would have valued very highly and realized forever, and they would have been changed by it; but these people just saw it and let it pass by without being touched by it; it was of course in their memory, they knew they had seen it, but somehow it did not register. The same thing occurs in political situations. We are in such a situation now; we see exactly what the heaping up of weapons and ammunition leads to, yet we cannot prevent it. We know what it means when a Disarmament Conference fails, we also know that the nations do not want a war, the people are all afraid of it, yet we are drifting, drifting towards it; nobody can stop it because the majority of people are unable to understand.

That is, as I said, a general primitive peculiarity, and therefore the primitive has that peculiar apathy, that sort of fatalism. He says: "Oh well, the house is burning, yes, it is true." But he will not lift a finger to save it, he will not throw one bucket of water onto the fire, the house will burn down and nothing will be done to prevent it, because he has a *participation mystique* with the fire as well as with the house. It is very painful to see the house burn down, but nothing is done because he cannot extricate himself from that *participation mystique*. It is as if such people were lamed. One says: "But man, can't you realize what you have seen, what you have heard? How can you go on in such a way?" Easily. The whole thing passes them by because they themselves scarcely exist, they are one with the event. In the moment of a religious experience they are a religious experience, and then there is a bottle of brandy and they are the bottle of brandy, and then there is a murder and they are the murder, and so on. They are always in complete identity with what they are momentarily experiencing. There is no continuity, there is no center from which to say: I realize this and the consequences, and I realize the inconsistencies of such and such things. That would be the beginning of a certain reality, but primitives are far from such a realization, and we are far from it too in a way. That is the peculiarity of this case, and it explains why, when our patient comes into contact with the facts of the world, then they are just the facts of the world, just another experience, and she is that experience as she was the experience before. So there is no connection, no continuation, it is merely a transition from one condition into another; there is little consciousness, and no center, no focus which would guarantee continuity.

This is of course a very psychological point of view, and it is exceedingly interesting to watch how such a transition is made. We have a certain resistance against inconsistency and say we cannot understand how it is possible. But that is only an illusion; at bottom we understand quite well because it happens to us constantly; we are all the time somewhat inconsistent, all the time more or less identical with our experiences and lacking that continuity which alone would help us to understand profoundly. I don't know how many experiences or shocks or disappointments are needed until we are able to achieve a certain amount of continuity. But from a psychological standpoint it is interesting, as I said, to watch such a transition; and we have here a series of visions where this change takes place, where this woman is swallowed by another kind of reality experience, and where the experience over here seems to be vanishing. Under those conditions, one may expect that all sorts of strange things will happen to the animus, the function that once connected her

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with the collective unconscious; it is quite impossible to foretell what the animus will do or what will happen to him. In the last vision we had an example of such an event, and he was particularly bewildered and filled with the most extraordinary and sentimental emotions, all the emotions which she did not realize. She seems to play a very strong hand now, she is really the strong man, so she is no longer always preceded or anticipated by the animus.

Mrs. Baumann: Does the fact that she goes on having visions at all mean that there is an attempt to bring the two things together? Otherwise I should think she would stop.

Dr. Jung: But in making a transition, when things are changing naturally, the former condition does not abruptly stop, it just slowly peters out and is supplanted by the next experience, so the two really overlap, they are even in balance for a while. Her former experience is receding, but it is still present. It is also true in history that the former conditions go on existing, but without being particularly insisted upon. The Christian religion is still here, for instance; there are millions of people who are convinced of its truth. Of course there are many millions who are not and yet persist *as if* they believed in it, it has become a sort of friendly habit of existence, and things continue to be done as they used to be done centuries ago. Yet it is no longer the same thing, it is already in the process of involution, and another kind of experience is slowly developing out of it. But it takes us a long time to realize where we are. It is amazing, I am always astonished at the amount of time we need in order to realize that *au fond* the conditions are so-and-so; we are usually dumbfounded when it at last dawns upon us. So I am quite certain that this woman did not realize where she was.

Mrs. Crowley: Would that have anything to do in analysis with the problem of the inferior functions? Would becoming aware of the inferior functions not have the effect of dimming consciousness?

Dr. Jung: Of course. In any stage of any analysis there are such moments where people don't realize where they are in reality. Even if it is quite obvious that they have run into a *cul-de-sac*, or into a really dangerous situation, it takes a long time before they are able to make up their minds to it. After the diagnosis of a fatal disease, for instance, people won't believe it is possible, they simply cannot grasp it even when it stares them in the face. No wonder, then, that our patient is continuing as if the whole situation were just the same. Yet she is probably assimilated by a new experience.

Mrs. Crowley: In relation to the primitive, would not that individual situation differ in analysis, in that some part of the personality would be

absorbing it even when at the time it was not absolutely realized at the center of consciousness?

Dr. Jung: There is always an individual continuation, so there is always the hope that at least *somebody* realizes even if one doesn't oneself. But we know that people can live a whole lifetime, and perhaps several lives, without really experiencing in the least—living on, being identical with a series of experiences, but nobody there to experience. I know plenty of astonishing examples. The simplest case I can remember was a woman over forty, who had four children and had led the ordinary life of an ordinary woman, but she said: "I experienced nothing, I never lived, I never grew up." I pointed out that she had been married for fifteen years and had four children, that was something, but she said: "The children just happened to me." Another woman said: "Yes, I have three children, but only with the last child did I realize that this was childbirth, that this was my child." Then peculiarly enough she did not want any more children, as if she had children only until she realized what it meant and was then satisfied.

Now these are ordinary examples of people toddling along through life—every day was a day and they were that day—till they come to a place where they suddenly remember that something has once happened. But they do not know who has experienced it, whose eye has seen it, so they begin to search for such a person and when they find nobody, there is a neurosis, and they come to me. They need an eyewitness for the things which have happened to them. The next stage is that they want to tell what they have done, in order to remember it. Any patient will make an attempt to tell me each slightest detail. If I have patience enough I listen to it for a while, because they all have the need to remember that someone has lived something—who was it?—do you know? Like that. They repeat their life history in order to associate it with themselves. And mind you, in each stage in analysis where they come to some realization, that same process happens again, they think over the whole life and associate it with the new insight; for they feel that it must be renewed in the light of it. You see, the fact that this talking about one's own life happens so frequently proves how many people there are who are unaware of what they have lived. Otherwise they would not need to repeat that story. It is also true that they are sometimes hardly conscious of the fact that someone is listening. I once had a patient who talked like a clock, running on endlessly, till I was so bored that I fell asleep, and then I woke with a start when she paused to light a cigarette, like the miller who wakes up when the water gives out and the wheel stops running. I said: "Did you notice that I fell asleep?" and she

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said: "No, really?—but I wanted to tell you about the year 1900." It didn't even matter whether I listened. Her past possessed her completely, she was identical with her own story, and again she did not realize it. For a thing is only realized when you are in the present moment, when you know where you are and who you are *now*. As long as you are identical with your own story, you do not realize it and you have to repeat it.

Now we come to the next vision which is a continuation of the one before. Our patient says: "The man caught up with me. He had become black." You remember the animus said: "If I remain here with you I will become black." He has appeared several times before as a Negro, and that he reappears in that form means a sort of regression. So the animus wants to be swallowed by the unconscious to avoid appearing as a colored man, and to appear coupled with a colored man would be equally disturbing to her. She would show a considerable amount of colored substance if she should remain associated with him in the daytime, in the open, before the eyes of the public. Therefore he should disappear into the unconscious. But "the man caught up with her," she is with the primitive unconscious, and she shows it, mind you; she is like a primitive who is not afraid of showing his unconscious because he can't help it. Now under what conditions could you say that you were showing your unconscious?

Mrs. Fierz: By being overemotional, too emotional for the occasion.

Dr. Jung: Yes, one always expects people to have a certain control. There are situations in which a certain amount of emotion is natural and reasonable and if lacking one would feel the want of something, but to be just swayed, swept off one's feet by the emotions, is one of the symptoms of primitivity, or even a morbid symptom. Then there are other things that show unconsciousness.

Mrs. Briner: When people tell their dreams without realizing what they are telling.

Dr. Jung: It is true that primitives are much interested in dreams and talk freely about them, and for us to tell our dreams in an ordinary gathering, quite naively, would be a sign of primitivity. But in a gathering of analytical people, with a certain measure of precaution, one can tell one's dreams.

Mrs. Fierz: One shows one's unconscious also by being possessed by something, by an idea or a *Vorstellung*⁵ or something.

Dr. Jung: Well, one would call those people primitive who are so pos-

⁵ "idea or impression."

sessed by desire, or by an idea or a fantasy, that they don't realize where they are and go on with no regard to the circumstances. There are plenty of such people, typical bores, who talk shop, stick to their own hobby, or only talk about things nobody is interested in. Any lack of realization or consideration of the conditions or circumstances is primitive. Now what would you assume that our patient would do in her condition? Something most typical.

Mrs. Fierz: Preach.

Dr. Jung: Of course, she would play the missionary. This is the most usual thing to do, worldwide, at a certain stage of analysis. You feel that you ought to tell the truth to everybody, as if it were your business to heal the wounds of the world. Also you make yourself very important with your extraordinary psychological difficulties, and try to entangle people in long talks about psychological complications. That is the colored man who blurts out everything which is on his mind, who cannot contain himself. It is interesting that in dreams, such an attitude is often described by a very infantile symbol, the dream of passing urine in a drawing room, for instance, or of something awkward happening with the excrements; in that way the dream points to the awkwardness of the conscious attitude. One cannot behave like an animal who just lets go; those people who let go psychologically behave like a most uneducated dog. Well now, the animus has become black and he said: "I have decided." Obviously he has decided to accompany her, which is not advantageous.

He walked ahead of me. I saw that his back was white and upon his back I saw the face of a man looking up into the sky at a white bird.

Now that is funny; the animus is not simple, he is doublefaced; the front façade is black, but behind he has a second face which is white and looks up at the sky. What does that mean? This is disagreeable symbolism, and it has a rather aggressive character.

Mrs. Baumann: It means a split.

Dr. Jung: Obviously. It is a split in the character when one shows another face to the world than one shows to the unconscious. You see if you could analyze the animus himself, you would say: "You believe you are a colored man; by no means, you simply repress the white man; turn round and you are white." So this going black of the animus means concealing or repressing the white man, which obviously should not be, it is against nature. Therefore the result is a sort of Janus-faced monster. "Looking up into the sky at a white bird" is ordinary symbolism, it means lifting up one's eyes to the higher things, and the white bird is the dove,

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the Holy Ghost, the pure white thought, etc. And now a dark motif which has occurred before turns up again. "A red and mangled bird tore at his chest but he did not see it." This is one of those birds that infested the skyscrapers, and we said they were thoughts or desires, or just hopes that were injured by the clash with her New York world. They return and worry the heart of the white animus, which means that the clash with New York is still worrying our patient, it wounds her expectations and hopes. It is repressed into the animus because she does not realize it; if she could realize it that bird would be tearing at *her*. You see how the symbolism works: she conceals her realization in the animus, where the white man is repressed, covered up by the Negro, so the animus becomes monstrous.

It is interesting that she continues in the following way: ("This is what I saw upon his back as he walked ahead of me.") We have never before met such a passage; she repeats what she has seen in parenthesis as if her eyes did not believe it; she becomes uncertain, therefore she repeats it. And later on she does the same thing again, as if to confirm that she really has seen it. She is now showing the uncertainty of her perception. You see the perception of the unconscious becomes uncertain the moment you begin to repress things, it is repression which produces the veil of the personal unconscious, that layer between the conscious and the collective unconscious. As long as your consciousness is directly opposite, or confronted by, the collective unconscious pure and simple, there is no uncertainty, no confirmation is necessary. But as soon as the personal unconscious comes in between with repressions, motives, personal preferences, moods, reservations, and so on, then you are quite uncertain of what you have seen, perhaps you have made it up. There is a tendency to mold things, to change the vision according to fears or expectations, or according to ideas of how things ought to be. This occurs in the moment when you lose the absolute perception. It is always the case when you lose sight of your shadow; if you have illusions, the vision always becomes uncertain.

Now she continues: "We heard sounds of strange moaning and sighing." Here again is a memory of that former vision, the uncanny sounds in the air when she reached New York. "The man said: 'I am afraid.' I said: 'Must I also be afraid?' He said: 'Yes, you also.'"

This conversation shows something typical. One of the emotions which she does not realize is fear, she is repressing it and so projects it into the animus. In the end of the last vision he was already afraid, and she was quite astonishingly courageous and played the role of the heroine. But here he *says* he is afraid, he realizes the emotion first, and she

is doubtful, showing just that uncertainty. She says: "Must I also be afraid?" That he says yes means that she too really should be afraid. Her tendency was to repress her fear and leave it to him but it comes back to her. "A black wall blocked our path. The man fell down upon his face and wept." Here we have the emotional animus again, he is most theatrical; she projects all her emotions into him and he has to dramatize and perform them.

He said: "I cannot do it. You are strange and terrible. You ask me to go with you to fearful places. You have made me black."

He complains of the fact that she is taking him into a terrible world where he must appear as a black man. For when you take your animus out to air him in civilized society, well, he smells; he is a colored man, he can't help it, just as the anima smells of a menagerie.

I looked down upon him. I saw the living picture on his white back change. The red mangled bird gnawed at the throat of the man until his head fell off. A new head grew. This time the head looked down and saw the red bird. The man seized the bird and killed it. (This was the picture that I saw.)

Here again is uncertainty, therefore she feels that she must confirm that she has really seen it. It is not so sure now that the visions are accurate or reliable, they may have been tampered with; we must be exceedingly careful since the serpent veil has been drawn across them. The attention now becomes fixed upon the concealed white man in the black animus, and this man is worried by the clash with New York, the idea here being that he must seize that bird and kill it; in other words he should free himself from the shock. Obviously, the shock she has received has a certain etiological importance. It is in consequence of that, that things are what they are now; it caused a regressive movement, the fact that the animus went black, that the white man was repressed and concealed in the black animus. But if one could remove the shock, the pain, one could turn the whole situation round. This is truly an attempt of the unconscious to reestablish the former condition, as if it were possible to say: "Oh nothing has changed, New York has made no impression upon me, we are going on as we have done hitherto." She continues:

When I saw this I felt great pity. I knelt down beside the man who lay weeping on the ground. I picked him up in my arms and sat beside the black wall with the man lying upon my knees. I bent down over him and said to him: "Wait, I have seen what is written upon your back. You will be healed. The new thing will grow." I sat very quietly.

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We don't know exactly for what she felt pity, but presumably with that man lying impotent on the ground, full of feminine emotion; he has the emotions she should have. One could say that he should feel pity for her, but she anticipates him there and pities *him*, playing the strong role, not realizing her own weakness, trying to be on top of the situation, very bravely, if it were not an illusion. A helpful attitude or illusion of strength has no value whatever when you don't realize your own weakness. But if you realize that you are afraid, that you are sentimental and doubtful and lacking in daring, yet are still hopeful and know that you must pull yourself together, then *that* is strength. As long as you can project weakness into somebody else, there is absolutely no proof that you are strong. Quite the contrary. But it is very pleasant, I grant you, if one has a chance to project weakness. That is why so many people like the weaknesses of their partners, they cultivate them.

Wives of alcoholics, for example, often cultivate the alcoholism of the husband in order to assert and assure their superiority. If the man were not a perfect beast, it would be by no means sure that the woman was not a beast; therefore she prefers that he should be called a beast for she is then on top of the situation. If by mistake such a man is cured and sent home, his wife will persuade him to drink just a little glass of wine—"it won't injure you"—and within a week she has him down again. Otherwise her belief in herself would be threatened; she would not be able to stand so much virtue and would get an inferiority, for it would become obvious that she was by no means a saint. People like to die as saints. So when you see a marvellous character, ask about the husband or the wife, for the partner is probably in a bad plight. Let us admire all that virtue when the partner is healed; then we will look again later, for only if the saintliness survives the good condition of the partner is it a real saint—well, he most probably won't stand it. So you see our patient is terribly strong and plays the *Pietà* with her poor black Messiah. In one of her early pictures she was lying upon the knees of the Great Mother. This time she herself is the very grand mother, holding her animus on her knees and promising that he shall be healed. That is a dangerous situation.

From a gate in the black wall issued many phantoms. They whirled about us. I said: "Do not disturb him, he sleeps." They vanished. I saw before me fire springing up from the earth. The fire took the shape of a strange tree. Above it I saw my star. Then I laid the man upon the ground, I bathed his face with water. I turned and went toward the great gate in the black wall. It sprang open for me.

The animus is now in a most depotentiated condition; he is lying unconscious on the ground, and she is treating him like a very sick child. And she is not afraid of the phantoms that whirl about them. The next vision is called "The Ghosts," and they are already appearing here. But the interesting thing is that while the animus is sleeping, fire is springing up from the earth in the form of a tree. What about that?

Mrs. Fierz: When the animus is sleeping, he is really not there any longer, he really went into the unconscious; so the unconscious has taken on life again, he has cheated her.

Dr. Jung: Exactly. She thinks she has her animus with her in her pocket, even when he goes to sleep she thinks she has him, but he slips away and animates the unconscious, and then up comes the fire. But the fire takes the shape of a tree. What is your impression of that, in comparison with the general feeling you received from the vision before?

Miss Hannah: That the energy has gone into the non-ego life.

Dr. Jung: But I want to know what impression you get from the leaping flames in comparison with your impression of the other symbols in this series.

Mrs. Fierz: Relief.

Dr. Jung: Yes, I must say those symbols were hellishly uninteresting. When that fire leaps up, one thanks heaven that something fairly decent is happening. Flames that take the form of a tree seems to be a genuine symbol, while there was no certainty that the others had not been tampered with, they were boring and there was something treacherous about them. But this symbolism is downright and clear. Now what is that fire in the form of a tree? And the star above, mind you.

Mrs. Briner: It is a living and dangerous emotion, and before she was not in touch with life.

Dr. Jung: Well, that is about true. This vision consists of three elements: the leaping flames, the tree shape, and the star. Flames are either destructive or they give warmth and light, so it is clearly an emotional manifestation, which would be *manipura*. Then the next thing is the tree with branches, and that treelike expansion, which is quite the contrary of fire, would be *anahata*. Fire consumes wood, but here the wood is living and growing; therefore spiritual development is symbolized by the plant or the tree, the yoga tree for example, or the reversed tree whose roots are in heaven. And the fruit of this tree is neither organic nor spiritual life, and it is also not fire; it is the light of the star, the remote light far beyond the earth, the immutable eternal light which gives no warmth; it is beyond life, a remote, unchangeable, unattainable existence, therefore the symbol of the state of a human soul after death.

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Also, it symbolizes the jewel that is difficult to attain, the eternal substance in man, the center of the mandala; it is the cosmic aspect of existence, and it is the symbol of the essence of individuation. So this is the whole way of the Kundalini in a nutshell: the fire below, the tree above, and on top the result, the single eye, *ajna*.

Remark: It reminds one of the vision of Moses when he saw God in the burning bush.

Dr. Jung: But that is not so clear a succession. You have often seen this symbolism, it is universal. You yourself may have drawn flames, and out of the flames the branching tree that carries the light on top.

Dr. Strong: It is the Christmas tree.

Dr. Jung: Of course; and there is usually a star on top which symbolizes the birth of the great individual, the mediator, like the star over the birthplace in Bethlehem. Here in a flash, then, she sees the whole Kundalini phenomenon. Now for what purpose is that?

Mrs. Crowley: To bring back consciousness again.

Dr. Jung: Well, the animus falls asleep, slips out into the unconscious, and brings up that true vision which should give back to her the realization she once possessed. That would be particularly important for her just now. You see, she is identifying with the Self, she is the Great Mother, the great-grandmother, and holds her animus on her lap. She is behaving exactly like the mother goddess she painted. It is obviously an inflation, she feels as if she were the great individual. And if one feels that, one is a missionary; then one knows the dope about everything and has to hand it out to the world. That is this woman's conscious attitude, but now the animus brings up this picture which is eternally true; she could see in one glance that this was a process in itself, that she is not it, and she could thus step out of her inflation. We shall see if that happens. She laid the man on the ground, she bathed his face with water, and she then turned away and approached the great gate in the black wall. And beyond the wall, we find in the next vision, she enters a cavern where the ghosts live. She is surely in a very enterprising mood, very courageous, so we are by no means sure that she has recovered from her inflation; we really could not expect that, but we shall probably see that the inflation is competing with another power. That will be the content, then, of the next vision.

LECTURE II

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Dr. Jung:

Here is a question by Mrs. Baumann: "Several people in the seminar discussion group would like to ask if the red bird on the back of the animus is the same as the birds which appeared earlier in the visions, and also whether it was favorable for the animus to kill it?"

The bird which was tearing at the animus was part of a generally unfavorable situation. The animus was also in an unfavorable form—it is usually an unpleasant phenomenon—and therefore it is quite comprehensible that there should be another figure that is compensatory. It often happens in dreams that in a generally unfavorable situation a figure which in itself would be positive is in that case also unfavorable, and then that aspect is compensated by a contrary aspect which ought to do away with the entirely negative form. So there is a play of a series of figures which work against each other, but no one generally is sufficient to improve the situation because it is an unsettled conflict. It is as if it were a disease which the doctor is unable to cure; he gives a drug which, despite the favorable effect, has at the same time a certain unfavorable effect; like driving out the devil by the aid of Beelzebub—instead of one devil, several small devils. Therefore something again must be applied to combat the negative action of the drug, and again there are both the positive and negative effects, and so it goes on. The bird—an air being, a thought being—is something like the animus, also a winged being; the unfavorable animus is worried by another form of animus and that form is injured too, something else worries *him*. That is generally the character of an unfinished problem, an unsettled condition.

Mrs. Baumann: I wondered if the red bird in the first part of the vision represented her wounded feelings in a way. The animus is pushed into the unconscious and it might be that in killing the bird, it comes up as a fire, a kind of emotion.

Dr. Jung: The bird means her wounded values, and the unfavorable animus is of course valued as wrong, so the bird's attack upon the an-

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imus is right. Yet her values are also in an animus form—in the form of a bird—and that is not as it should be; it should be her own judgment and not delegated to the animus. Therefore when the animus kills the bird, it is both right and wrong; it is right inasmuch as that form should be killed, it should not be projected; and it is wrong if her individual values are destroyed. One often dreams that a certain figure, representing the animus or the shadow, dies, and one is apt to think it is all wrong; but it is right that the figure dies inasmuch as it is a projection, it should be finished as a projection; but it should not be finished as a function. One must always remember that it is only an appearance when it is killed or dies, it will come back again in another form; the form changes, but nothing is lost. The dream of a child who is sick and dies, for instance, is very frequent in analysis, and it only means that that particular attempt has failed; but an attempt which fails does not mean that the whole enterprise is necessarily finished, it will come again in another form.

Then here is a question by Dr. Neumann about the concept of realization. He asks whether all the functions must be used in order to realize.

It would be most ideal if they were. Usually one realizes with the superior, the most differentiated function. A thinker realizes first through his thinking, and may forget or omit to do so with other functions. But nature is not satisfied with that. Therefore when a thing is realized with the most differentiated function only, it is in a way as if it were not realized; it will come back in another form, one will be faced again and again with the same situation, which proves that it has not been realized sufficiently, another function is needed with the intellect. Then inasmuch as realization is a sort of verification, sensation must be associated with the thinking; the thing must not be realized through the reasoning process only, the realization must be based upon facts, upon tangible reality.

The realization of an intuitive is based upon possibilities. If both the thinking and intuitive functions are developed, the realization will be first a logical conclusion: If A is equal to B and B is equal to C, A must be equal to C—some such conclusion would be the logical part. Then intuition also gives a notion of the possibilities. So in reality or in psychology such a conclusion works off into facts finally, because even the intuitive is in a way out for facts, possibilities which will come off in the long run. He doesn't need to have the fact itself, he is quite satisfied with the probability; of course he considers it a certainty, he assumes that the thing will surely take place. Therefore the intuitive can live upon mere chances, and he runs away as soon as the possibility threatens to become a fact, he leaves his field as soon as he knows that the seed will become ripe and hurries off to cultivate a new field. The sensation type sees the

whole procedure, but is not satisfied with the fact that the seed will later produce wheat, he is only satisfied when the wheat is in the barn, the whole process must be finished, and he never dreams of cultivating another field as long as this one is growing. So naturally he is always behind realities, always too late, because the world moves more quickly than his realization; he is forever confronted by facts and has to bring more facts into existence, because he is so fascinated by the already existing ones.

Then certain people need three functions, intellect, sensation, and intuition. They must not only see that the thing comes off in reality, they must also see to what it is possibly leading in the future, or what its possible effect on surrounding conditions will be. It is as if they had to extend the process of elucidation very much further in order to realize the importance of a fact. For example, a doctor thinks that a certain disease must be the bubonic plague, let us say. Now he is not satisfied that his diagnosis is according to all the rules of bubonic plague, he verifies it by facts, he makes a bacterial examination of the case, and only when he actually sees the bacteria, does he say it is indubitably the bubonic plague. Then he is not satisfied with that fact either, he asks himself what it means. It means terrible danger of contagion, anybody in the surroundings might already be suffering from the disease. "Might"—they do not yet as far as he knows, but there is a possibility that this is the first case of an enormous epidemic. So he foresees an epidemic. And nobody could say he had realized the fact of plague as long as he did not realize the danger of an epidemic, which has not yet appeared and might never appear, but there is that possibility. Now all that can be a perfectly cold-blooded inhuman statement: "A very interesting case, and unique you know; my father is suffering from plague, I have verified it and find it according to the rules; and another remarkable fact is that you may catch it because you shook hands with him yesterday, so your wife and your children may also catch it; that will be exceedingly interesting, one will see people dying by hundreds." Of course he would be considered a perfect devil. You see he speaks without any feeling, and he will be accused of not realizing what the damned thing means. Sure enough, he doesn't, he needs feeling for a complete realization, he must include the human values.

People usually have a very restricted realization. They even consider it as a sort of prerogative not to realize. Two days ago I heard a woman say: "I never think about the effect of what I do or say." I pointed out that it was her damned duty to consider it, and that she would otherwise knock her head against sharp corners. "But I would suffocate if I had to think about it." That was said quite naively by a person who is by no means

unintelligent or foolish, she is simply caught in a place where there is no realization. Of course such a person would not dream of behaving like that with acquaintances; it is always with those who are closest to us, the husband or the wife, that we fail to realize. With other people, or with an objective situation, we realize far more than when it comes close to the skin. That is why we usually know everybody else much better than the people who are just in front of our noses.

Dr. Neumann also asks if realization can be absolute, or if it is only relative.

It is in the nature of things that realization can never be absolute, nothing can be absolute; even a so-called total realization, where a thinking type includes feeling, or the sensation type includes intuition, even then it is only a relative realization. To have complete realization demands a well-nigh universal consciousness, which we have not. For every existing fact implicates the universality of facts, all facts are included in the one fact because that fact is in the continuity. There is no part of a river that is just this part and in no connection with the whole river; this part is in connection with the whole and to realize this part one must realize the whole: not only the river but the banks, not only the banks but the whole countryside, the whole continent, the whole earth, and the whole universe. And to realize that one must have a universal consciousness. Therefore our realizations are necessarily relative.

Now we come to the next vision. The patient says: "I entered a great cavern. Water dripped from the rocks. It was dark." What does this symbolism mean?

Mrs. Crowley: She is going down again into the unconscious.

Remark: The last thing we saw was a black wall of rock.

Dr. Jung: Yes, but here it is not merely black rocks and not merely a dark cave, there is water dripping from the rocks.

Dr. Reichstein: First came the fire and now deeper down comes the water center.

Dr. Jung: Yes, the psychology of the *chakras* shows us that the unconscious is not one big bag, or a black hole full of water or something—there are stories or layers and they have different qualities. A part of the unconscious is expressed by the symbolism of *muladhara*, another part by *svadhisthana*, and another by *manipura*, and if there should be people who were in the blessed or most unhappy condition of *vishuddha*, then even *anahata* would be part of the unconscious. That is expressed in the cosmogonic myth of the Pueblo Indians by the different stages through which they made their way up to consciousness; a series of caves, one on top of the other, constituted the unconscious, you remember, and from

one to another they rose to the light. In the last vision, we encountered fire, which always indicates a manifestation from the fiery emotional center, *manipura*; and here we are decidedly one story deeper, in that dark region which is called *svadhisthana*. She says: "Suddenly I beheld a woman in a robe of blue walking ahead of me." Who is that woman? What would be your theoretical guess?

Mrs. Crowley: A manifestation of Mary.

Dr. Jung: She has a blue celestial robe, a robe like the blue heavens, that is true, but you will presently see that this figure is far from being dear old Mary.

Dr. Reichstein: It is the figure she has met before, the earth mother.

Dr. Jung: There have been several such figures. The blue robe suggests a sort of superhuman or demonic figure, and that naturally makes you think of the great earth mother who also wore a blue robe; then there was another earth mother in red, the one who initiated her. Those are parallel figures but we have no indication yet whether this woman has the specific maternal quality of the others. But even if she had that maternal quality, who could she be?

Dr. Reichstein: Could she be compared to that terrible figure, the *makara*?

Dr. Jung: The *makara* in *svadhisthana* is the devouring danger that is lurking in the darkness, like the monster of Loch Ness; it is a sort of whale-dragon, and that could of course be the negative aspect of the mother, like the Empusa I mentioned last time who consisted of only a womb, or like the Lilith who kills children. In mythology generally, these dragon monsters are negative aspects of the life-giving mother. But as she appears here in human form we cannot assume that she is in her underworld form, the destructive *makara*. In the Buddhist pantheon all the gods have three forms, the celestial beneficial form, the wrathful form, and the dangerous really destructive form. Even the goddess of bounty and divine kindness Kuan Yin has such a negative aspect; she is represented as a dreadful demon in hell. There is a representation in the British Museum, where a thin thread leads from that hellish figure up to a minute little Kuan Yin sitting up in heaven, the beneficial form. She gives food to all the gods, and when she goes down to the lower world to feed the evil spirits, she is so kind that she takes on the shape of an evil spirit too in order not to frighten them, it would be inconsiderate to appear in her divine form in hell—a very good example of tact. So this woman walking ahead of our patient in a blue robe, is now the positive form, the maternal superior figure, not the *makara*. "I caught hold of her robe." What does that suggest?

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Mr. Allemann: She is seeking the protective mother.

Dr. Jung: Yes, it shows her own infantile role. She is like a child catching at the mother, or like that famous picture of the Madonna gathering human beings like little children within the shelter of the celestial robe, the protective mantle.

I started to speak to her. She put her finger on her lips and said: "Follow me. You enter upon a fearful place."

Here we see the actual role of this mother.

Mrs. Sigg: She is in a kind of animus role.

Dr. Jung: Yes, she appears instead of the *psychopompos* and goes ahead of her, anticipating her, exactly as an animus would do under other conditions. This must mean something. The animus fell asleep, and instead of him this mother is now leading her to a fearful place.

Miss Hannah: Is that not the cavern of the ghosts because the vision is called "The Ghosts"? [plate 37]

Dr. Jung: It will probably be some haunted place, an underworld full of presumably dangerous ghosts. What does that mean psychologically? Where is the evil ghost world?

Mr. Allemann: It is still deeper down in the unconscious, *muladhara*.

Dr. Jung: The deepest level of all. And what is the danger there?

Mrs. Crowley: Being caught and swallowed up by the unconscious.

Dr. Jung: Yes, the character of *muladhara* is complete unconsciousness, complete mystical identity with the object, no differentiation whatever. One sees now the action of the whale-dragon in *svadhisthana*; the danger of being swallowed completely is still very tangible there because the *makara* is close to *muladhara*. One rises from below, from complete unconsciousness, to the next center, *svadhisthana*, and at the entrance of that second *chakra*, one must pass the open mouth of the *makara*; that is, when one rises from one sphere to another, one must pass the danger zone where one might regress, where it is most probable even that the monster will catch one. So this maternal figure shows her relatedness to the lower region, for she presumably leads the patient down to the region where a great danger is waiting; she may have a destructive influence on her. She has still the positive form, yet she may suddenly change into a terrible underworld monster, the *makara*. Now why is *muladhara* called the place of ghosts? Why should it have that quality?

Mrs. Baumann: Would it not have something to do here with the veil of personal unconsciousness again? The fears she has repressed would be even worse when she comes down further.

Dr. Jung: Well, we must be rather more primitive here. What are ghosts?

Mrs. Crowley: The ancestors really. Would it not be a more complete *participation mystique*?

Dr. Jung: Yes, ghosts are remnants of former lives, what one calls ancestral spirits, which means the units which constitute the psyche. As you know, the psyche may be split up into its original inherited components. These are called Mendelian units; one part of the psyche comes from the grandfather, another from the great-grandmother, and so on, the individual is a sort of conglomeration of ancestral lives. This leads to the idea of reincarnation, the migration of souls, etc.; all those apparently vivid recollections of former lives occur when one is in the condition in which an ancestral life is constellated.

This is such a natural event that a very imaginative Frenchman, Léon Daudet, though he knew very little about psychology, could not help observing it; he speaks of it in his book *L'Hérédité*.¹ He is a very fantastic creature, yet that book contains a considerable kernel of truth. His theory is that at certain moments of the individual human life, something which he calls *autofécondation antérieure* takes place, meaning the fertilizing of oneself, and that generates an ancestral life. In other words, it is as if an ancestral spirit were reawakened, and from that moment on the individual does not live his own life exactly but the life of his great-great-aunt, let us say; he becomes peculiarly depersonalized. That accounts for the strange changes of character one sometimes sees in people. For instance, a very nice young man, quite reasonable and amiable and generally admirable, from a certain time in his life displays very inferior traits, and people say: "Oh well, that is in the family, he is exactly like his grandfather who was such an awful beast." There it comes to the fore. You see, that man was meant to be a quite different being, but by an act of *autofécondation antérieure* he regenerated his grandfather, and now he lives his grandfather—he becomes more or less neurotic and represses his true individuality which showed itself when he was very young; he lives really the ancestral life.

Mrs. Crowley: Would you say that about St. Francis of Assisi?

Dr. Jung: No, that was a positive change. You see, it is possible that one sets out to live the ancestral life right in the beginning, as most people do who develop in a reasonable and positive way—they grow out of sev-

¹ Léon Daudet (1867–1942), French author, member of the Goncourt Academy, and son of Alphonse Daudet. Henri Ellenberger notes the parallels between Leon Daudet's ideas in *L'Hérédité, Essai sur le Drame Intérieur* (Paris, 1917) and Jung's theories; he also comments that "reading *L'Hérédité* and its sequel *The World of Images*, one has the feeling of reading the epitome of a full-fledged system of dynamic psychiatry" (*Discovery of the Unconscious* [New York, 1970], pp. 730–31).

eral ancestral lives into all-round individuals. Look at Mussolini, for example. There was a picture of him as a boy in our illustrated paper, and he looked like any Italian workman, absolutely commonplace and foolish—he was one sort of ancestral fool they had in the family. A genius never grows out of a perfectly balanced family, there must have been fools; a fool is always the first sign of the genius and the last, as foolishness and wisdom are sisters. And then he developed beyond the ancestral level, becoming more than his ancestors; he has become in a way completely individuated, an all-round personality, transcending himself, transcending his ancestral lives. Then there are people who bloom early, like gifted children, and one expects them to have marvellous personalities later on, but no, they wither, an ancestral life breaks through, and they become sort of withered mummies. That is a regressive development which is very frequent. All neuroses have to do with such things: a successful development is blighted and an ancestral life steps into the place of the individual life. Or one can put it also that the individual development is repressed by the ancestral life. Later on in life, or even in the beginning, one sees that such a person is living a sort of collective life, not being himself really; he is most probably an ancestral spirit.

Primitives have very similar ideas. They even try to incarnate the souls of favorable ancestors in the children; they give the name of a powerful uncle or great-grandfather to a little boy, in order to call down into him the soul of that ancestor, to reincarnate that ancestor. Or they have the conviction that from the beginning children are nothing but reincarnations of their ancestors, and that as soon as a man dies he seeks a new body in the same family.

Mr. Allemann: Why do you look at the ancestral life as negative and the individual life as always positive? May it not be the contrary?

Dr. Jung: Because no matter what the ancestral life is, it has a negative value in being a ghost life instead of the new individual attempt. You can say that is simply a point in our *Weltanschauung*, and that the world would be much better if the ancestors were living, but since life is always producing new attempts, and since we cannot prove that the world was in any way more hospitable or nicer when people were more primitive, we hold that the individual attempt is still better than the primitive. And it is true that where the ancestral life prevails, the individual is peculiarly dead; you have the feeling that you are not talking to a living being, it is more as if you were talking to a tribe, which is very awkward; that is, provided you know what an individual contact is. Of course one could say that most people have never experienced an individual contact; they

are always talking with ghosts because they themselves are not one but many, they are a tribe, a family; so everything is more or less irrelevant because everything is static. When the family that has lived in this castle for six hundred years talks to the family who has lived in that castle for the same length of time, it doesn't matter whether it is the year 1895 or 1748 or 1212; those people have never existed as individuals, they are only the tribe. If they develop a higher degree of consciousness and a stronger claim for the unity of personality, they either become neurotic or they die out.

Mrs. Crowley: May it not be possible, if a certain side of an ancestral ghost has not been lived, that an individual might have to complete that life?

Dr. Jung: Ah yes, but that is not an ancestral ghost, that is just a life that has not been lived despite the fact that it is inherited; for the inherited guilt of the unlived life of an ancestor is just the unlived life, and one who does not live his inherited nature is dead. But in living the inherited nature one is thoroughly alive because one lives *for* the ancestors, one makes a new attempt to pay off the debts left by the ancestral generations. The ancestral spirit of which we are speaking is not an unlived life, it has been lived and is really already exhausted.

Well, the vision leads us to *muladhara*, the real place of ghosts, where the individual consciousness does not exist, only the remnants of the past. Therefore it has always been thought that the ghost land was below the earth or in caverns in the earth; Hades is called the underworld; and the Egyptian sun-barge navigates across the dark waters of the underworld, the ocean of night, toward the new light. Psychologically that is *muladhara*. Now this is an entirely new aspect of *muladhara*, which I did not mention in my commentary on the Hauer seminar.² You see, *muladhara* is the earth in its manifold aspects, not only is it the soil from which life springs but also the place to which life returns. It is the grave, as the mother in mythology is not only the giver of life, but also the taker of life; she is the sarcophagus, which means the flesh-eater. So in primitive mythology this mother is often represented as the open mouth of the earth. In a Mohammedan myth quoted in the Koran, the sun sinks down into a well in the west which is filled with black slime; that is the grave, the black hole in the earth into which life disappears. Therefore another aspect of *muladhara* is the place where the seed is left, or the remnants of the past are left, the place of bones and dust. These two

² Jung is referring to his four lectures of 12, 19, and 26 October and 2 November 1932; see above, 24 June 1931, n. 1.

aspects of the earth are mixed in Christianity, where the flesh means also the grave and decay. And in Buddhism the world has a double aspect; on one side the birthplace, the cradle, and on the other side, the burial ground, the place of specters and of carrion.

We need this double aspect here particularly because the patient herself is concerned with her actual transition into the world. And the world is *muladhara*, the root world, the place of birth and death, of construction and destruction, all at the same time; and having these two aspects, life is either a real life or an ancestral ghost life, there are both possibilities. That maternal figure is leading her to *muladhara* with this double meaning. Consciously she steps out into the world as if an imperative voice within were telling her that she must live the human life: play the game, be sporting about it, be a persona, have a personal life, find your connections or conditions or social possibilities as Mrs. So-and-So. And on the other side there is a voice which tells her: "This is the place of decay and death, and what you see here are not human beings but ghosts."

It is true that there is a peculiarly ghostlike aspect to reality, but naturally only to those people who are turned inward—lunatics, for instance. In the first stage of schizophrenia they often have strange visions, the people in the street seem to them to have livid faces, to look like dead people, ghosts, or they have skulls instead of living human heads; or they see everything in complete decay, the sun loses its splendor and the air and the water are infected with poison; everything is negative. So it is ambiguous, it all depends upon the mood, one could say; a little change of mood and the whole world is negative, a photographic plate with no color and no attraction, all the glamor gone; it is as if it were decaying or nonexistent. It may also depend upon the *Weltanschauung*. It is quite certain that to people in the second century the world had lost its glamor to a very great extent, it became infernal, negative, a place of foolishness and sin; so the meaning of life was felt as being in the inner development towards a spiritual goal. Those are moods on a grand scale, the moods of nations; we call them *Weltanschauungen*. Now here it is obvious that such a problem cannot be digested without a certain hesitation. When that woman says to her: "Follow me and you will enter a fearful place," it is evident that our patient begins to doubt, and she says:

I saw that she was old and withered. I said: "Why should I follow you? You may be a witch. Who are you?" She said: "You have little faith."

That passage shows the doubt whether she should follow that figure with the withered aspect—perhaps she is a witch, perhaps it is the wrong way. So this is the place to ask who that woman may be, just as the patient asks her. Now what would you expect her to answer?

Mrs. Crowley: You said she was a kind of *psychopompos*.

Dr. Jung: Yes, and that is unusual. A *psychopompos* is generally a sort of Hermes or Orpheus, an animus figure, not a woman. But if you consider that *muladhara* here is only the negative aspect of reality, the outside world, that figure would be the “categorical imperative” which leads her out into her world, pushes her forth into plain everyday existence.

Mrs. Baumann: Could she not be the old woman who has been in the past and is also in herself, the old woman whom the patient will be? She might be the past and future in us.

Dr. Jung: Quite right, but what then is the past and future in us?

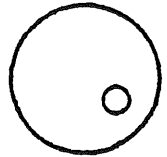
Mrs. Crowley: The Self.

Dr. Jung: Exactly. That figure is a symbolic concept: it is the Self that unites the pairs of opposites, light and dark, the past and the future, and so on. And it is supposed to be timeless. It functions in about the same way in psychology as ether functions in physics. Ether is matter which is not matter, it is absolutely hypothetical; it functions as the union of pairs of opposites, and is therefore a sort of reconciling symbol in physics, uniting the qualities which are due to the fact of space, what we call matter, and the nonspatial qualities of the thing which is not material yet is called a sort of matter. The Self in psychology is the same; we need such a concept in order to unite our psychological aspects—the fact that our consciousness does not cover the whole of our psyche, for instance. There is a psyche outside of our consciousness, but the whole thing is a sort of self-regulating system which we call a unit; and that does not consist of consciousness only, it also consists of unconsciousness. A great part of our psychological system is in the unconscious, so we must have a concept that covers both functions, consciousness and unconsciousness, and we call this the Self. You can choose any other name if you please, it does not matter. I have chosen the term which has been used since time immemorial in Eastern philosophy to designate this fact, the union of our psychological system; it is the term by which the total of the phenomenon, man, has been expressed.

Now this thing is not identical with the ego because the ego is only the focus of consciousness, while the Self would be the focus of the unconscious as well; it includes both, all life and experience. That would necessarily be expressed by a circle which is greater than the circle of consciousness and includes consciousness, something like this:

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consciousness would not be in the center, but it would be included. We have no idea of the size because that smaller circle included in the greater circle cannot have a sufficient conception of the thing that is greater than it; we cannot conceive of anything that is greater than our measure, with qualities that transcend our notions of qualities; it transcends us in every respect. Therefore it can be understood as the historical notion of the Self, the Eastern idea of those divine qualities which man alone would not have. This Self is exceedingly small, because it is the center of the center of consciousness; yet we are included in that smallness and so we discover that it is exceedingly big. "Smaller than small, yet greater than great." And you remember the symbol in the *Prajapati* of the thumbing in the heart, which at the same time covers the whole earth two hand-breadths high; that is the formula which symbolizes the creator of the worlds. The Self is also the creator of the worlds, it is that factor in us which is apparently the smallest conceivable thing, yet it is the creator of all things. That simply denotes the thoroughly paradoxical nature of this concept of the Self; it must be paradoxical in order to express qualities that transcend our ideas of qualities.



So the Self unites all the pairs of opposites, among them the past and the future; in other words, a quality of the Self would be timelessness—it has been and it will be. It is the expression of the concept of absolute timeless continuity, and so it can appear as being exceedingly old or not yet born, embryonic; as it is tremendously big, it can be infinitesimally small; it can be quite dark and quite bright; because it is all the qualities, it is absolutely inclusive, it comprehends the totality of psychological or psychical phenomenality. Therefore we cannot concretize the Self and say it is divine, or this, or that, we must always keep in mind that it is a symbol. One can call it an exceedingly clumsy notion which man has invented to designate that which he does not understand at all; yet he feels the need of postulating something.

We cannot understand how light is carried through space, for instance; yet it is, so there must be a bridge; it is vibration, oscillations, yes, but there must be something to oscillate. That is the way our minds work. Oscillation is a movement and not a body, so naturally we come to the idea that it must be corpuscles. You see, the strange thing is that matter itself behaves in such a foolish way, the rays of light are paradoxical, those infernal things behave as if they were really nothing but oscillations; but turn it round and they behave exactly as if they were corpuscles; they behave in both ways. It is a matter of our minds: we cannot

conceive of anything which is neither the one nor the other, yet both. There is the same difficulty with the concept of the Self. We need such a concept and naturally, as we cannot understand it, we have to express it by a symbol. And mind you, the symbol is not a mere token or sign, it is an expression of something which we cannot express in any better way, of something which at the same time we do not grasp, which we simply cannot understand. When man's mind comes to an end he invents a symbol, but that does not mean that there is nothing behind it, that it covers a hole in the universe; there is something divine behind it.

And dreams themselves, which we surely do not make, bring up that symbolism. We encounter everywhere the idea of a symbolic life-giving center, a living unity, as a sort of superior incomprehensible leader or director. You can also call it a mechanism because it is often represented by an object—by a great revolving wheel, let us say. Or you can call it the sun or the moon. That concept is ingrained in man because nature itself suggests it. On a higher level of the human mind, when it had attained to philosophical speculation, the term Atman was invented, the living Self, for it is also breathing in ourselves, which is a sign of life. So the life in ourselves is a greater unit than the ego, it is the innermost principle and the all-pervading truth of life, it is the *pneuma* or the *prana* and it is the wind, it is the breath of creation in general.

Now to return to the figure in the vision. The fact that she is old and withered and has the aspect of a witch shows that she is a thing of the past, and that she may be functioning in a magic way. We have already discussed witchcraft, and we defined what magic or witchcraft meant in contradistinction to a decent way of handling things. Do you remember what the witch does and how she does it?

Mrs. Baumann: She works particularly by *participation mystique*.

Dr. Jung: Yes, witchcraft is worked through fascination, the magic effect consists in fascination, and that is always based on *participation mystique*. Can you explain that?

Mrs. Baumann: One has to be in it, but a little bit objective in order to pull the strings; in working it, one goes from the higher to the lower things; it is black magic.

Dr. Jung: Well, you can obtain an effect by pulling the dark strings, which means you are yourself unconscious to a greater extent in an illegitimate way. If you repress all the more conscious, decent things, you can keep yourself on a lower level and can then influence people through mental contagion, you can induce a similar state, also an unconscious condition. People who are unconscious always create unconsciousness, and in this way they influence others; they can get them into

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an unconscious condition so that they will behave exactly according to their intention. That is the real essence of witchcraft. Now here is the doubt: is this figure on a low unconscious level and therefore infectious through unconsciousness? In other words, is she the *makara*? The patient suspects that she may be below herself, unconscious and creating unconsciousness, and so might eventually induce such unconsciousness in her that it would mean destruction in the underworld. But when she asks: "Who are you?" that woman says:

"Behold!" She pulled off her robe. I saw a beautiful woman. She was all green, triumphant, dazzling, standing in a green light. I bowed my head.

How about this apotheosis?

Mrs. Crowley: It is like the tree symbol again. The green means a transformation into another form.

Dr. Jung: Yes, it is the green of vegetation, so it suggests a sort of vegetation spirit. But the main point is that she is beautiful and young and divine, and her superhuman or nonhuman nature is denoted by the green color; she is a dryad, a tree spirit. That shows one thing very clearly.

Mrs. Crowley: That she is not a witch at least.

Dr. Jung: Yes, yet she is a witch, that is the interesting thing. For that unconsciousness in the witch, through which she works by *participation mystique*, is the elfish being, the imp that creates fascination and works all sorts of magic stunts. And the imp is a vegetation spirit—the Irish rightly speak of the Green Folk—a spirit of nature; that is, it is a spirit of creation in the positive aspect, a divine aspect; as the antique gods were vegetation demons, even according to the modern theory, and as nature demons they were beyond human judgment or values or human morality. Now it is certain that this woman is paradoxical, which proves that she is the Self, and this is one of the forms in which the Self often appears, as an absolutely unaccountable nature spirit, sometimes positive, sometimes negative. This dazzling apparition of the Self naturally casts a very deep shadow so that one asks: "Is it not the devil?" And someone else asks: "Is it not divine?" It depends upon which side you approach it from. Whenever one is near that factor, one never knows exactly where one stands; one doubts one's own values, one's own truth, one loses one's power of judgment. Therefore that thing is a living symbol, it is something which is always more or less suppressed or repressed, and it has been the object of the mysteries for ages past.

Mr. Allemann: Is it not the *élan vital*?

Dr. Jung: Of course. It is the "categorical imperative" of life, the thing

that says: "Go into New York, be that figure Mrs. So-and-So." Or it is the almost evil spirit, one could say, that points out: "It is all decay, it is the grave, return, don't try to ape the personal existence."

Dr. Reichstein: It is extraordinary that the Self is here a female figure.

Dr. Jung: No, just not, because our patient is a female.

Dr. Reichstein: But it is often a hermaphrodite.

Dr. Jung: That is the stage before the male and the female are overcome; when they are still split, it might appear as a hermaphroditic figure, that is a pre-stage. But the divine form in a woman is a woman, as in a man it is a man, without any emphasis on the sex character. Human interests, human problems seem to be quite immaterial, they don't matter; it is quite indifferent to the spirit of nature whether you are a man or a woman, and what you do does not matter. Yet in a certain sense it matters very much, since it is all done at the command of the figure that says in the same breath: "Go into the world, do not go into the world." Because it is a paradoxical thing, its command is paradoxical, it causes conflict, it is as if that being—I mean, if you succeed in constructing a human being out of the Self, if you assume it has a human form at all—pushed you neither into this nor into that, but always into "either, or." It is as if that being wanted the conflict and not the solution, neither the one thing nor the other, but a hellish conflict. That is peculiarly analogous to the mystery saying of Jesus: "I came not to bring peace but a sword." He was not trying to harmonize little families, he created a hell of a row in the family; that is what Christ meant, for he was the carrier of the symbol of the Self, he was identical with the Atman. That was his mystery quality at least, whatever he was as a human being. Those are his own words, I mean, if there is anything like the "own words" of the Lord, those would most certainly be. But no wonder that our patient has little faith, for we ordinarily have little faith in such figures. We want to have things straight and simple, cut and dried, with no such thing as conflict; if anything leads us into conflict we are certain it is all wrong. But inasmuch as you assume those words to be true you include Christ in that projection.

Well, that apotheosis seems to be exceedingly convincing, for our patient bows her head, she has nothing to say against it. And then this superior woman puts on the blue robe again:

She put on the blue robe and changed again into the old woman.

(The unfavorable aspect.) She said: "You enter among the ghosts.

Cover your face with the gray veil. They must not see you."

That is something for meditation.

LECTURE III

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Dr. Jung:

Our last seminar produced two very complicated questions. Miss Hannah says: "I should be very grateful if you would say a few words about the best attitude to take towards the Self in the aspect you talked of last seminar: that of not wanting this or that, but the conflict itself."

Will you explain your question in more detail?

Miss Hannah: I understood from you that the Self was leading the patient into New York, into everyday life, but at the same time it produced a neurotic conflict which kept her out of life. I want to know the best practical attitude to take under such conditions.

Dr. Jung: But that is exactly what I do not know. If I knew, it would be quite simple, then we would not have to analyze these visions. That is just the point; it is so complicated that one cannot know because it is an individual question. One can never say an attitude is the best one could possibly choose. There is a way provided you follow it; or, provided you make it, there is a way. Then this is the way that has solved the problem; or, that is the way on which you have gone astray. The solution is entirely creative, it is a manifestation of the Self; for the creation comes out of the unknowable, out of the Self. Only in minor situations, in which the question of the issue is more or less settled, can you choose the attitude and decide to deal in such and such a way with a thing. But the real problems, the profound conflicts of life, cannot be solved in any prescribed way. If one could be advised, it would be a minor conflict which could be solved on a lower level, and the individual would remain unconscious; if the problem could be solved by a ready-made sort of procedure, he would never experience the Self. Only when you are confronted with an insoluble conflict do you know something about the Self and how the Self operates; only in a situation where you are absolutely in need of a creative solution will you experience the source within yourself; so it always needs the impossible. Therefore any true analysis will lead you into a completely impossible situation where there is no answer;

there is only a way to be created and you yourself cannot create it, you depend upon the functioning of the creative sources within. You know in the supreme fight of the hero, the ordinary weapon which he always carries—like the club of Hercules—fails him, it breaks or is lost, and he has to do the work with his bare hands. He depends entirely upon luck, or the creative possibilities in the situation. You see, it is always necessary that the *intercessio divina* takes place; otherwise one will never have experienced it, and it takes the impossible to bring about such a manifestation. As long as we can do it ourselves we do not need to have recourse to any divine assistance, that is an old truth.

Mrs. Sigg: I think you said something last time about the necessity of liking the conflict, which I did not quite understand.

Dr. Jung: Oh, perhaps I made some allusion to *amor fati*.

Mrs. Sigg: I think the most difficult thing about a conflict is that even if one has chosen the right way, there is a time when one has to carry the burden of feeling guilty without knowing exactly whether it is right or not, and sometimes it is a long time before one finds out that one really was right.

Dr. Jung: Exactly, and sometimes one never finds out.

Mrs. Sigg: It is a most disagreeable feeling.

Dr. Jung: Yes, a disagreeable and painful business—it is dealing with shells that explode; it is not just maneuvers, it is a real battle.

Mrs. Sigg: One thinks sometimes that it is unnecessarily hard to have the burden of a feeling of guilt as well.

Dr. Jung: I know; one always wants to take it easy and keep smiling. That is not sinful. Do it by all means, as long as you can, but know that there are certain situations where you cannot take it easy because the devil sits on your back and you cannot shake him off. Otherwise it would not be a conflict. You see, life is really a very hard proposition, it is no joke; it is a joke too, a comedy, that is true, but it is very tragic. The closer you come to it, the more you see it is a tragedy. The gods have a tremendous laugh over the world, I am sure, for they are far away on Olympus and look down upon it, so to them it is altogether comical. But it is tragic in itself.

Now we come to Mrs. Crowley's question: "Last week you made *muladhara* vivid as a ghost land. Did you mean in the sense of no separation of shadow and object? And if so, is that due to the fact that transformation has not taken place? In other words, from the *sthūla* aspect, is it a condition of violent *participation mystique* with the object and from the *sukshma* aspect a condition like suspension, yet where the potential energy contributes the impetus of growth?"

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Well, I spoke last time of the two aspects of *muladhara*. The objective aspect would be just the concrete real world in which we are rooted. Then besides that, it is a certain condition of consciousness; that is the more psychological aspect of it but we leave that now. The *muladhara* condition, then, inasmuch as it is a universal condition outside of ourselves, is this world; but this root world has of course two aspects, and the other one is the ghost aspect that one sees in primitive psychology. To any primitive this world consists not only of rational things, but of irrational things. Among the people move also ghosts; causal connections are accompanied by magic effects, by irrational unaccountable effects. To us this visible world is rational and human and real, but besides all that it is the world of the unconscious, because there is in everybody—in myself, in yourself—something that is unconscious, dark. There is something unknown even in objects, which gives an opportunity to project the unconscious into them. So our world consists necessarily of things that are conscious and of things that are unconscious to us, because that is our mental condition; as our mental condition is, so is our world. *Muladhara* is on the one side the most tangible, visible reality, and on the other side the most intangible, invisible reality. Thus far we are clear.

Mrs. Crowley: I meant, is the ghost side of things more the *sukshma* aspect?

Dr. Jung: No, it is a sort of *sthūla* aspect. Ghost land also belongs to the *sthūla* aspect in the primitive mind—to them a ghost is as real as you are. You see the *sukshma* aspect is already an ideal condition; that is, to understand the *sukshma* aspect needs ideation, it is the world of ideas that has nothing to do with ghosts. It has to do with ghosts only inasmuch as ideas which are not developed, not elaborated, take the form of ghosts. Ghosts are ideas or thoughts on a lower level, and you can lay a ghost, or dissolve a ghost, by thinking its content. Then there is no spook, no exteriorization any longer; that process of ideation finishes its existence as a ghost.

Mrs. Crowley: Is that objectivation?

Dr. Jung: No, the ghost itself is objective, or a thought. If you have certain thoughts in your unconscious which ought to become conscious and you refuse to make them conscious, then those contents are either projected into other human beings or they are simply exteriorized into space, where they can cause peculiar effects which you call spooks. But if you think those thoughts, instantly that whole structure of exteriorization collapses. As for instance, when you have projected something into human beings and realize the process, they at once become quite ordinary. Before, they had horns and tails, they appeared like fiery devils

perhaps, and then suddenly they lost their glamor and are quite ordinary people because you have withdrawn the projection. *Muladhara* is not shadow land only, it is double. Of course *muladhara* is in itself one, as this world is just one, but to our psychological understanding the world has two aspects. If it had not, we could not grasp it. So it is also a shadow land, in the sense of no separation of shadow and object. Sure enough, in the ghost land, things are represented by shadows. If you could put your consciousness into the shadow land, as you might do by the aid of a certain negative mood, if you dropped into an abysmal melancholia, for instance, it would then be possible to see this world as a shadow world, as if no life were left in it. All the people would look ghostly and livid, sort of death masks instead of human faces, everything would be most sinister; then you would have an idea of how the shadow land looks, a really horrible Hades, as it appeared to antiquity. It is obvious, then, that in the negative aspect of this reality everything is shadow, there are no other objects than shadows. Now you say: "Is that due to the fact that transformation has not yet taken place?" Well, you are only *about* to transform into the next level of consciousness; the transformation has not yet really taken place, so it is only a potential relationship to life, you might say.

Mrs. Crowley: But if there is no transformation there is also no assimilation.

Dr. Jung: In *muladhara* things are always in the beginning, in the embryonic condition, nothing has come off yet.

Mrs. Crowley: I mean, is that particular state or condition like suspension?—from one aspect appearing absolutely static, as if nothing were happening, transformation not having begun, yet from another aspect contributing the potential force or impetus?

Dr. Jung: It is a play of pairs of opposites, not only on the outside but inside. You see, an observer sitting inside of your mind would say nothing was happening. But there is a creative Shiva point, that creative center which is identical with the Self, and that is always there and always vibrating with potentiality, as it were; and there nothing can remain the same, nothing can remain static for any length of time. So when we think nothing is happening we are badly mistaken, it is only that we are not aware of it; we are skimming the surface and underneath lots of things are happening. If we could go down into it we would see preparations going on as in wintertime. Nothing is visible, nothing moves, life seems to be extinguished, the trees and the grass and all vegetation seem to be not only dormant but dead; yet everything is making ready for spring—it is an eternal beginning.

We had been dealing with the apotheosis of the woman who symbol-

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izes the Self, and I read you the next statement, that she put on the blue robe and became the old woman again; she also advised the patient to put on a gray veil since they were going among the ghosts. What does it mean that she appears as an old woman? In reality she is a goddess of dazzling beauty and full of divine life.

Mr. Allemann: It is a thing of the past, therefore she is old.

Dr. Jung: Yes, it means something that she is old; she ought to be old, it is necessary. We can say that she is playing the role of the past, or that she is impersonating old age, which would make sense too. Now under what conditions do these unconscious figures impersonate old age?

Mrs. Crowley: When the conscious attitude is too young.

Dr. Jung: Yes, when one is too inexperienced, too childish, the unconscious figures, chiefly the animus in a woman's case, take on an oldish form in order to compensate the childishness of consciousness. In this case the Self assumes the role of an old woman for a certain reason.

Mrs. Sigg: Because it means old age, experience.

Dr. Jung: Yes, instead of the animus in the role of the *psychopompos*, the Self takes the lead now for a while and impersonates what the future attitude ought to be. And that is the old woman, because our patient is approaching the middle of life or the beginning of old age. Also, she takes on the form of the old woman because they are about to enter the ghost world, which is the land of the past, the land of the ancestral souls, according to the statements of primitive and antique psychology. So she takes on the form of the ancestral lives, as well as that form which is to begin after the midday of life, when she will have become an old woman; she is really going forward in time, as it were, to meet an attitude which will be hers in future years. For the time will come when she will have to confess that she is an old woman, no matter how young or how foolish she may feel inside. Now why should the Self carry her forward in time? For what purpose?

Mrs. Sigg: If too much impressed with the actual present conditions, it is sometimes practical to look forward.

Dr. Jung: That is true.

Mrs. Baumann: It gives encouragement, or it might also be a warning.

Dr. Jung: Yes, to somebody actually in distress one might say: "This is just for the time being, in five or ten years things will be quite different." Or it can mean the contrary.

Dr. Strong: It might be to take her down a peg, in case she is a bit inflated.

Dr. Jung: Yes, one might tell her that in five or ten years she would have gray hair, there would then be things which could not be denied any

longer. So this old woman is a sort of anticipation of the things to come, which curiously enough are identical with the things of the past, the ghosts. Now to what extent are the things of the future identical with the things of the past? This is very paradoxical.

Mrs. Crowley: Is it not because age includes the past and the future? It is the future from one angle, and the past from another.

Dr. Jung: Well, the future really comes out of the past. The things of the past form the future, they are the conditions of the future, so the future is a sort of renewal of the past; what you have been before, you will most probably be in the future. That things change altogether is very unlikely. Therefore the French proverb: *Plus ça change, plus ça reste la même chose.*¹ So if anybody knew the past completely he would be able to forecast the future; whatever has hitherto played the greatest role in your life will remain and dominate your life to a great extent also in the future.

Mrs. Crowley: Could you put it this way, that it is an original image which takes form and transforms?

Dr. Jung: Yes, you could say that. It is the image which has always tried to take form, and in the future it will take on more form than ever before. So the ghost land is, as it were, the receptacle of ancestral spirits or souls or lives which are meant to come off. That is the reason why, in the primitive idea of redemption, the ancestral souls are liberated from the belly of the whale-dragon. Exactly the same idea is expressed in the Epistles of St. Paul where he says that all living beings, the whole of creation, is waiting for the revelation of the children of God; they are waiting to celebrate their *apokatástasis*, their reinstallation with the redemption of the children of God. So in the redemption of the individual, the whole past will be redeemed, and that includes all the inferior things as well, the animals, and all the ancestral souls, everything that has not been completed; all creation will be redeemed in the *apokatástasis*—there will be a complete restoration of things as they have been. Primitives express that quite plainly; they say that when the hero steps out of the belly of the monster, not only he comes out but his dead parents who have also been swallowed by the time dragon, and not only his parents but all the people of the tribe who have disappeared in time, and even rivers and mountains and woods, whole countries come out of the whale-dragon. All the vanished memories of former situations will be restored, everything will be brought back to its original condition.

It is a psychological fact that the original trends of our nature have an

¹ "The more things change, the more they remain the same."

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obstinate tendency to reoccur, to realize themselves. So when our patient enters upon the future as an old woman, she is in a way entering the ghost land, because the ghost land also contains the things of the future—it is a land without time. Now the part which follows is an anticipation of the future. She says: "I did as she bade me. We emerged into a great circle in the rocks." This is obviously a mandala again. All these later series of visions are called "Circles"; this particular series is the sixth circle. They are really attempts at mandalas. It is as if she were drawing for each variation of mood a different mandala expressing the particular psychological condition. You know, people rarely draw one single mandala, they usually make quite a number; they either change the themes or they make alterations, complicating or simplifying them, perhaps arranging the colors in different ways. In Lamaism and in Tantrism there are a great variety of mandalas, different forms for different purposes; they have different meanings, of course, and show different psychological conditions. So here is a new attempt at forming a mandala. Now what is the general idea of the mandala? Why should she form a mandala under that new condition?

Miss Hannah: It is a protection.

Dr. Jung: Yes, and at no time is it more necessary than when dealing with ghosts. I spoke in my lectures at the Polytechnikum² of the mandala as a protective circle during the ceremonies for conjuring up ghosts. A protective circle must be made, fortified either by the many secret names of the gods or by their emanating powers, in order that the spirit which is conjured up shall not come across and kill one. Also, special circles are often made where the ghost must appear, he is fixed in a certain place which he must not leave. In that case it would not be called a protective circle, it would be a magic circle to hold the ghost down to a certain spot, but of course the general idea is protective. Do you know an example of such a *katabasis*³ into the ghost world?

Answer: In the odyssey of Ulysses.

Dr. Jung: Yes, when Ulysses goes down to Hades, he sacrifices sheep and offers the blood to the spirits. The shadows come to drink the blood, but he stands over it with his sword and wards them off. He only allows certain ones to approach, the shadow of the seer Tiresias, for example, because he wants to ask his advice. A sword was often used in

² This is the Federal Technical Institute (*Eidgenössische Technische Hochschule* or *ETH*) where, in October 1933, Jung had begun a series of public lectures in German that continued intermittently until 1941. The lectures were translated by Barbara Hannah and Elizabeth Welsh and issued in multigraph form.

³ "descent."

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the ceremonies to draw the magic circle, because a sword also means self defense against the ghosts.

Mrs. Baumann: But where is the circle?

Dr. Jung: The circle was made by the ghosts all round him. Ulysses was standing over the bowl of blood in the center, holding them off with his sword. Now she says:

I saw ghosts and phantoms whirling round and round making great moan. Some were like harpies with great claws which reached down to clutch us. Others were beautiful and voluptuous, making sweet sound, while others with pinched and haggard faces screamed and rent the air. The woman at my side said: "I will show you." She walked to the center of the circle. Here the phantoms caught at her, clutched her, tore at her. I cried out in fear.

If you enter the ghost world, the shadows try to get at you; if you make a mistake in drawing your magic circle, they tear you limb from limb. The same idea is in folklore. There is a southern German folk song about a girl who was untrue to her lover and ran away with another, and then the devil seized her and dismembered her. That is what happened to Dionysus Zagreus; he was dismembered, torn into shreds by the Titans; in order to escape them he changed into all sorts of animals, but finally in the form of a bull they got him. The maenads did the same thing in reality; in an orgiastic state, they tore living animals into shreds with their teeth and ate the living flesh. They behaved like wild animals, in other words, which meant a tremendous renewal; they went down into their animal condition again in order to gain new life; they repeated the dismemberment of the god with the animal that represented the god—it was a sort of totemic feast. Now that symbolizes the dismemberment which happens to you when you enter the ghost world without the protection of the magic circle, you then become a victim. How would you express that in psychological terms?

Mr. Allemann: It would be schizophrenia.

Dr. Jung: Exactly, it would be a sort of explosion. You know the Titans that dismembered Dionysus were the forces of the interior of the earth, the volcanic or geological forces which pile up the mountains, and so they are the Titanic forces in everybody. Our own system is like a conglomeration of the different trends of ancestral units, inherited peculiarities, etc., which are rather unsafely bound together. It needs only one or two explosions, and it is as if the seams suddenly burst open, making rents through the structure so that the whole thing falls apart; that is the schizophrenic process. It is like the old myth in Plato's *Tim-*

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aeus,⁴ that the creator, when he had made the world, cut it into four parts and then sewed it together again, and the seams can still be seen in the heavens in the form of the Greek letter X, a sort of St. Andrew's cross. We cannot see it here but it is visible in Athens and in North Africa, particularly in the desert. In one direction is the Milky Way, and in the other direction the zodiacal light, a peculiar light which is best seen at the time of the spring equinox, rising out of the sea on the western sky about one hour after sunset, in the form of a parabolic luminosity a little inclined toward the equator. There is then a faint luminosity all over the sky almost to the east, and the zodiacal light crossing the Milky Way at the zenith forms the two *sutura* or seams. The Gnostic cosmogony contains a similar idea: the Demiurgos first created all the parts of human beings, hands, feet, heads, and so on, and then he put them together—like a puzzle—and when it was done he covered the whole thing with forgetfulness. So nobody knew it, they simply began to live, knowing nothing about the way they had been made. But when the veil of forgetfulness lifts suddenly there is an explosion, and everything that the creator put together so loosely falls asunder, a bit looser and it would not live at all. It was not a perfect creation, nobody will ever make me believe that it was perfect.

So that typical descent into the ghost world means dismemberment. In other words, a psychological dissociation takes place when one goes into the unconscious. Why is there such a change? Why can one not remain whole?

Mrs. Sigg: Perhaps one risks falling into an identification with different ghosts.

Dr. Jung: You mean the change is because one identifies oneself with the contents of the ghost world? That is true, but why does one identify with such contents?

Mrs. Crowley: Because in a sense they are in us.

Dr. Jung: But there are many things in us and we do not necessarily identify with them, we can keep aloof. Otherwise we would be continuously mad, and we must start from the assumption that we are more or less sane.

Mrs. Baynes: We know it as a fact in our experience with the unconscious.

⁴ A mythological and cosmological work usually placed as part of the third and last series of Plato's dialogues. Jung cited what he called "the mystery-laden" *Timaeus* more often than any other of Plato's works; see especially "A Psychological Approach to the Trinity," CW II, index, s.v. (*The Collected Dialogues of Plato*, ed. Edith Hamilton and Huntington Cairns, B.S. LXXI, 1961).

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Dr. Jung: It is a fact, but I want to know the reason why it is a fact.

Mrs. Baynes: You mean, why has the unconscious such a powerful attraction to the conscious?

Dr. Jung: Yes, why do we identify?

Miss Hannah: Because it is easier to live ancestral lives, it is laziness.

Dr. Jung: But you can say just as well that it is easier to live your own life; if you had to live the life of an ancestor, you would find it extremely annoying.

Mrs. Crowley: I think it is because the line is so thin that separates the two.

Dr. Jung: Exactly. Otherwise it would not be possible at all. You see going into the unconscious means that you become unconscious as well, there is no difference any longer, you become one of the gray cats; in the darkness every cat is gray and you are just one of them, even to yourself you are gray, you cannot see yourself. The old woman puts that gray veil on the patient in order that she may be like them, in order that they shall not see her; the veil is also a protection, for she should not be seen by the contents of the unconscious. When you go into that darkness, into yourself, you become dark; otherwise you could not get into it. Going into the unconscious simply means, then, that you become unconscious, you no longer know what you are doing. So don't entirely lose sight of your conscious contents, for you are then in danger of being dissolved into unconsciousness. You see, if you lose your consciousness you no longer exist, you may assume that your body is still there but you are not aware of it, with the loss of consciousness you are dissolved. That identity takes place when there is no longer a chance of distinguishing differences—it is too dark to know who one is, one could be anything else just as well. And that amounts to dismemberment, complete psychological dissociation. So when our patient sees the ghosts clutching at the old woman she cries out with fear because she thinks she also will be torn to bits.

Then by some strange magic she became whole again and led me forth upon the narrow path beyond. I said: "How did we emerge?"

She answered: "Because I was with you there was a way out. Had you entered alone you would have been lost."

What does that mean?

Dr. Strong: She preserves her relation to reality, to the guide—the guide being her Self, her individuality.

Dr. Jung: The Self within her has protected her, but how can we understand that psychologically?

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Miss Hannah: Is it not the divine intercession?

Dr. Jung: Exactly. One could say by the grace of God she has been preserved, protected against dismemberment; without his presence she would have been lost. But psychologically what could we say there? How does the Self protect against dissolution? I admit this is very mysterious.

Mrs. Sigg: The figure that was green inside and old outside was a goddess, so she represented the creative force and therefore could protect her.

Dr. Jung: Well yes, but why should the creative force protect?

Mrs. Baumann: Because she is a non-ego consciousness, which is a wider consciousness.

Dr. Jung: Is it sure that the Self has consciousness?

Mrs. Baumann: I thought you made a picture of it last time.

Dr. Jung: I made a picture of the Self with the consciousness included, but we can also be included in unconsciousness. Well, as a matter of fact we simply don't know. As I said, the smaller circle cannot know about the bigger circle, we cannot make out with our consciousness whether that psychic medium in which our ego consciousness is contained is conscious or not. I am sure that a flea crawling over you cannot know whether you are conscious or not, nor can a cell in your body know whether your body as a whole is conscious. And if you were the servant of an immensely superior being, an amazing genius, you would ask yourself every day: "Is that fellow really sound or is he mad? Is he conscious or unconscious?" You see we cannot understand.

There is a myth which expresses that. The chapter in the Koran called "The Cave"⁵ contains an account of an adventure which befell Moses when he was about ninety years old. He was seeking the well of life, and he met the Angel of the Lord, Khidr, the eternally Green One.⁶ The angel told him to follow him although he would not understand all that he beheld, and Moses, being a prophet, thought he *would* understand; but he could not, because the angel did such outrageous things that dear old Moses could not keep up at all, he was dumbfounded in the end; the angel was the superior consciousness in every respect. Khidr is

⁵ The Cave is chap. XVIII, vol. I of the Koran, tr. A. J. Arberry (New York, 1955), pp. 316–29.

⁶ Khidr: the Green One who, in the Koran, explained the perplexities of life to Moses. Jung uses him as a symbol of the Self throughout the CW (see *General Index*, CW 20, s.v.). Jung recounts Khidr's background, quoting directly from the Koran in CW 5, pars. 282–83; he gives a psychological analysis and amplification of the story in "A Typical Set of Symbols Illustrating the Process of Transformation," chap. 3 of *Concerning Rebirth*, CW 9 i, pars. 219, 246–48. Jung mentions the Cave, Moses, and Khidr also in CW 5, pars. 291, 531; CW 12, pars. 155, 157; and CW 13, par. 248.

the superior man, and he is still a living deity in Sufism. My head man in East Africa was a Sufi initiate, and he believed in Khidr as the immediate manifestation of Allah. Allah has no form, he is invisible, not to be experienced; the form that *can* be experienced is the emanation, the first angel of Allah. So this Khidr, the visible or even tangible manifestation of Allah, appears as a man like yourself. My head man said: "You may meet him in the street and you will see that it is Khidr; then you must go up to him and say: *Salaam Aleikum*, and he will say: *Aleikum Salaam*, Peace be with you too, I am Khidr, and all things will be fulfilled unto you." Khidr is the human revelation of the god that cannot be experienced. To experience Khidr one must be a superior man. My head man assumed that I might experience him because I was considered to be a man of the Book, the Koran. He marvelled when he found that I knew the Koran better than he did, and said if I would chant the Koran for forty days and forty nights, I would be able to meet Khidr and also I would discover the gold in the great volcanos of central Africa—and other interesting things. Whenever we came to a Negro king or any personage of importance—they were chiefly Mohammedans—he introduced me as the great lord, the doctor man who was a Mussulman and a Christian at the same time.

Well now, this figure of the old woman is an excellent example of the Self, which is in a way a superior consciousness, or unconsciousness—we cannot judge. At all events the Self surely arranges the incomprehensible things of life. For instance, the Self may arrange a perfectly plausible situation for you in which you think you are entirely normal, but after a couple of hours or a couple of days you cannot understand how you could possibly have got there. If anybody had told you that in ten days you would be in such and such a situation and behave as you did behave, you would say it was impossible, absolutely out of the question. But there you are. Well, who has done it? You see that is what the Self does, and if it is disagreeable, you say: "God! what extraordinary blindness of fate, what a mistake! I must be a blind ass that has blundered into a sack full of pitch." But if it comes off happily you say: "What a clever fellow I am!" You give yourself the credit, or if you are a pious individual, you are convinced that God is very personal and very far-seeing. So it is impossible to make out whether that thing is conscious or not, but sure enough it functions.

Mrs. Crowley: Could you say it was another kind of consciousness? I mean, one doesn't have to assume that our particular consciousness is *the* consciousness.

Dr. Jung: You can say anything you please, it cannot be contradicted

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because it is not to be made out. Anything can be said but nothing can be proven.

Mr. Allemann: We said last time that it was neither consciousness nor unconsciousness but both at the same time.

Dr. Jung: Exactly. It is a ridiculous statement, but what can you do with a thing that is hopelessly bigger or smaller than yourself? Any attempt at defining it must be paradoxical, so it doesn't help to speculate about it. But the curious thing here is that the Self makes the statement that the patient would have been lost had it not been present; the Self assumes the role of protector and also of the one who knows the way out of the impasse, out of an impossible situation where no mortal mind would know the way. Now to what degree is that true? Or how could it be understood?

Mrs. Fierz: Is it not perhaps that in going down into the ghost land, this schizophrenic effect would be produced by the loss of value on the ego complex? That is to say, there is no longer an ego center, and according to the picture, it is the Self that steps into the center of the mandala. So the Self becomes the center of the whole system, and that is the protective effect.

Dr. Jung: Yes, it is as if the egocentricity—the ego as the center of the psychical system, that is—were too weak by itself to resist the dismembering or schizophrenic effect of the unconscious. But when the Self steps into the center, it would be the equivalent of that dismembering power of the unconscious, it would be a Titan against Titans. Of course, in formulating the thing like that, we are still moving in the field of mythological expression, we use symbols or mythological metaphors. If you try to reduce it to psychological common sense, you might say that if you are in a situation which is quite impossible looked at from a collective point of view, where collectively you could not possibly see a way out, the Self would find the way. But that is still mythological. Or you can say there is an individual way which is not law abiding—in this particular case there is a particular hole through which you get out of the situation. You can also say that there are certain situations into which anybody can get, but there is one individual path or individual hole into which you fit, you particularly, nobody else, and you naturally get into that.

I have often expressed this problem in another, somewhat grotesque way. You see, one is always inclined to handle a psychological problem from the standpoint of the eleven thousand virgins—what would the eleven thousand virgins do? That is like asking what all humanity can do. They can do nothing at all. Things will remain the same forever if a problem is looked at in that way; it is simply postponed or put onto other

people. That we think in terms of statistical numbers is the contemporary prejudice, our particular insanity; we think how a certain individual problem could be solved as a sort of mass production, as if it were manufactured in a factory. We have so many virgins too many, and now what are we going to do about them? Or what shall they do? Nobody can say. Yet we want to erect a factory in which the solution is manufactured as a standard model and handed out to a million virgins, which is of course absolutely wrong. The problem is always this particular girl in the particular situation in which she finds herself, with such and such qualities, such and such conditions in general and in particular, and she will do such and such a thing which will eventually settle her and in the end she will be buried. Then that case is settled. And what takes place on the way is her own business, it has nothing to do with the ten thousand nine hundred ninety-nine other virgins. Not as a standard article, or by a general description, but by the individuality of the case is the problem answered. All the talk of a general solution, a sociological solution, for instance, is bunk; nobody will do anything about it, nobody can do anything about it, it will always be the same. We can only ask ourselves what can be done when this particular girl gets into trouble, or out of trouble—for some suffer because there is too little trouble and others suffer because there is too much of it. This is the only way to deal with the problem, it is quite certain that there is no general solution.

Miss Wolff: But is thinking in general terms a new acquisition? In medieval times did they not think in general terms?

Dr. Jung: I am speaking of the scientific spirit of modern times. In the Middle Ages, or in the development of the Christian virtues, they thought in a different way, they thought of souls and of the individual welfare, what they could do for the people just near them. In modern times the scientific spirit thinks of so many heads of cattle, so many virgins. They take the poor, for instance, all together, no matter who they are, and count them as so many heads. That is thinking in abstractions and handling the problem as if some mechanical contrivance could solve it, as if a scientific solution could be invented. But the problem itself is utterly unscientific because it consists of individuals only. This is also scientific, sure enough, but in the end it must be an individual problem.

Mrs. Sigg has just said to me that we cannot speak of individuals as long as there are none. She says most people consist of a certain amount of individuality and probably a much greater amount of collective material; in other words, there is little consciousness of individuality but much consciousness of collectivity. So inasmuch as there is practically no

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individuality, why should the problem not be soluble from a collective point of view? Inasmuch as people are merely gregarious, merely a *troupeau*,⁷ they could be handled like sheep and they would never complain. That is perfectly true, but in handling people like that, you are handling them below their worth, you are making a sheep stable of humanity, which is a bad business in the long run because it means moral degeneration for the individual. So the things which destroy the individual value of man are called immoral and are desperately fought against, because they kill what can be called the divinity of man, his real worth. To handle a sociological problem in such a collective way offends or even kills the best in human beings, for they feel that they are being treated as number so-and-so, that it is mere routine and any automaton could do what they are doing, that they are just stones rolling down, or dredging machines or something like that.

Mrs. Crowley: Could you say it resolves itself into two kinds of thinking, the Yang and Yin point of view, the collective or the individual point of view?

Dr. Jung: It has nothing to do with the Yang and Yin point of view; they are philosophical concepts of opposition, phenomena that can take place in many different forms. But always when the spirit of a certain historical time loses itself in the ghost land, when it is dismembered, attracted by things which are not individual, a condition ensues which can be compared to schizophrenia, and then naturally our infernal pride suggests thinking in collective terms. Our particular enthusiasm now is the so-called scientific thinking, science will work everything; if a solution is said to be scientific everybody believes it without looking at it at all. In other times it was something else. But always when the spirit of a time is too much attracted by a side issue, when it loses the central vision, such phenomena occur. When the Roman Caesar assumed that he was God, he handled the Roman Empire in just that way—human beings were just cattle. It is always a sort of one-sided inflation which accounts for such inhuman and devilish devices. Anything collective wipes out the importance of the individual and is destructive to life, it is a nuisance and in the long run it becomes an obsession; it then takes the place of real life which is always individual. For everything that really lives is individual, life exists only in individual forms, in individual units. Yang and Yin are conditions of the fact that things exist at all but they don't qualify the things. You see, the most remarkable fact is that which made it necessary that man, the most awkward nuisance in the universe,

⁷ "flock or herd."

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should be in existence at all. Why should man appear? We have a most marvellous Yang, a most marvellous Yin, why this disturbance of man in between? That is the little atom which is not made and not influenced by either of them, they are merely conditions of its being. The bit of metal which is attracted by the magnet is not formed by it, the magnet makes it move, but its existence or its particular form is not caused by the magnet. This is a very important point: the fact that the individual is an entirely new and peculiar thing in itself which cannot be derived from any general principles. If he could be, if he were that and nothing else, he could never be a protection against these general conditions. The conscious world and the unconscious world are the general conditions, and the individual could never resist them, he could never be a creative center if he were not something by himself.

LECTURE IV

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Dr. Jung:

We are still concerned with the end of the vision called "The Ghosts." We discussed the last scene, where the figure of the Self was threatened by dismemberment, and we saw that she became whole again and led the patient on to the narrow path beyond. Are there further questions about the psychology of those threatening Titanic forces?

Miss Hannah: I feel awfully unclear about the harpies that were clutching at her.

Dr. Jung: That was an allusion to the harpies in Greek mythology. What were they?

Mrs. Baumann: Are they not half bird and half human? Something like *succubi*?

Dr. Jung: They are thought of as being females. I would call them vampires. They are sort of vulturelike demons who devour human flesh. Greek mythology is exceedingly masculine, so the harpy would be a particularly lovely woman who devours a man. An animus hound would perhaps correspond to a harpy, but of course in a man's mind the harpy is the anima picture, or symbol—one of the dismembering powers, in other words. Now to what extent can a man be the victim of the dismembering powers of the anima?

Mrs. Sigg: She can keep him away from his creative work.

Dr. Jung: Oh, men are devoured by harpies even if they are not particularly creative; they might even be protected against them by creative work. Well, it must be a very strange field of experience that you have such difficulty in realizing these figures! A very delicate matter, the harpies seem to be untouchable ones. Sure enough one hates to talk of such beasts, for when you are their prey you can neither talk nor think properly. And if you are no longer their prey, you are convinced that they have never existed, that somebody else played a trick on you, probably a woman; if you are a real man, you think a woman cast a spell over you. It may be suggested that you were in a rather bad mood yesterday. "Oh no,

I was not, I was never in a better mood!" That is the way you talk. Therefore it seems hardly dignified to make harpies the objects of a serious psychological discussion—they don't belong to the intellectual sphere, which is like a big library where nobody makes any noise; such things only happen in your home, in your personal and private dealings, and have nothing to do with an official world. That is the reason why these things are taboo. A man is as much hampered by the dismembering tendencies of the anima as a woman dislikes the idea of having an animus. The animus also does not exist, for when the animus is there the woman is not, the animus has eaten her up completely and nobody is there to judge about the situation; so she is unconscious of it, the animus seems to her a most mystical conception, utterly beyond comprehension. But the animus or the anima as phenomena are only too clear to the neighbors and fellow beings, because you are just as much an object for psychological criticism when unconscious as when you are conscious; you don't cease to exist when you are unconscious, you still exist as a sort of living corpse in your surroundings. Well then, these harpies in the case of a man are animae, in the case of a woman they are animi, they are simply symbols for the dismembering powers—carrion eaters, the specters of the burial grounds, the destructive forces in the Lamaistic mandalas. Then the patient's remark that "others were beautiful and voluptuous, making sweet sound," refers to what kind of mythological figures?

Mrs. Baumann: Sirens.

Dr. Jung: Yes, and they are quite similar, for just as you can be dismembered by inimical forces, you can also be dismembered by the forces of attraction, they can dissociate you just as much; beauty, voluptuousness, or an aesthetical attitude, for instance, can make you forget yourself completely. Ugliness and beauty can have the same dismembering influence inasmuch as they pull you out of your own skin, so that you yourself are nothing but your own sensation. "Others had pinched and haggard faces," you remember: they are ugly obviously, but they are just as attractive inasmuch as hatred and love are both attractions; you can be bound by hatred as much as by love. In any case where the desirousness oversteps a certain limit, you are dismembered, dissociated, you become identical with your desire. That is why Buddha after very long meditation came to the conclusion that desirousness, *concupiscentia*, was at the basis of the suffering of the world. The Christian philosophers also discovered that to be the primordial evil.

Mr. Baumann: What does it mean that Orpheus was dismembered at the end of his life by the maenads?

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Dr. Jung: It is the same as the dismemberment of Zagreus. Orpheus symbolizes the faculty of man to charm his unconscious powers; he made such sweet music that all the wild animals became tame and gathered round him. That means that we ourselves are capable of making such sweet music that we can gather all our wild animals round us, we can charm all our instincts and impulses. Then it looks as if we were nothing but sugar, ninety-nine percent, at least; but it is black magic in a way: you can only do it when you have enough imagination to deceive yourself into thinking that you are wholly good. If you can imagine that, it looks exactly as if you *were* wholly good and that is a great asset—for a while. We have tried for two thousand years to be wholly good, to imagine that we were, and mind you, we *are* in a way, we can be anything. We can imagine it for a certain length of time, until something black occurs, and then the imagination snaps and up come all the devils. That is the reason why Orpheus was dismembered by the maenads, and Zagreus by the Titans. It shows a certain superior attitude of man, which, aided by his imagination, for a while makes him believe that he can walk upon the water; and he really can, the power of imagination is very great indeed. But mankind invented these myths, and I am quite sure that the whole of Greek mythology was once tribal knowledge, instruction in the initiations—as the law of primitive tribes is entirely contained in the mystery teaching administered in the course of initiation. Probably all the Greek myths were such mystery teachings originally, which were finally given away to strangers, and then poets took possession of them; it was very imaginative stuff, they made songs about them, and thus they got out among the general public.

All myths of all peoples have the point in common that they teach important psychological truths. So the myths of Zagreus and Orpheus teach that for a certain length of time almost miraculous effects can be produced by the strength of the imagination, by the exercise of the right kind of art, by the beauty and measure and proportion of music, for example, the art of feeling. But in the end you will lose your soul as Orpheus lost Eurydice, he was unable to bring her up from the underworld; by doing the right things in the right way and having the right imagination, he lost his soul. And the soul contains the mystery of individuation, the mystery of the creation of eternal life. You see, the maenads tearing the living flesh out of the deer and the goat are like the Titans in the life of Dionysus Zagreus, the mystery of the dismemberment of the god is repeated; it is the dismemberment of the only conscious attitude, the superior function, which must return to the life of the earth, or to the cauldron to be made over. Therefore the myth of the

dismemberment of Zagreus was followed by the myth of his rebirth. When Zeus saw what had happened to Zagreus, he sent his thunderbolts and killed the Titans. They had already put the living heart of Zagreus into the cooking pot, and Zeus rescued it in the nick of time and ate it himself, and then gave it rebirth. That is one version. Another version is that he sewed the heart into his own thigh. There is a particular word for this, *mērhōrhaphēs*, meaning one that is sewn into the thigh in order to be reshaped, refashioned by Zeus. So this old wisdom shows the limitations of such notions as being perfectly good; that is the imagination, it is a tremendous attempt which is bound to fail, and the first symptom of it, according to the Orpheus myth, is that you lose your soul, you lose Eurydice in the underworld. And what does the loss of the soul mean?

Mrs. Baumann: Psychologically would it not mean that the animus or anima had gone into the unconscious?

Dr. Jung: Obviously. They get lost down there, they lose connection with the outer world, one cannot contact them any longer. But why is that?

Mr. Allemann: Such consciousness is one-sided, all on the side of the good, so the libido of the unconscious goes down to the wrong side, the underworld.

Dr. Jung: Yes, into the darkness. Therefore the anima or the animus are representatives of the unconscious; when you try to be all light, you naturally repress the shadow and naturally the animus and anima disappear with the rest. The more you imagine that you are ninety-nine percent saintliness, the more you become progressively unable to see where you could possibly be wrong, and particularly when you identify with the superior function. It is amazing what people assume about their superior function, to them it is just god, utterly infallible.

Once I had a discussion with a philosopher who remarked that thinking could never be wrong. I was dumbfounded naturally. The man was identical with his thinking function, and his conviction that that was without fault influenced him to the point of thinking that he himself was in a perfect condition, and not only himself but his wife, his marriage; like Midas, everything he touched turned into gold. That got my goat of course because I never feel all right. I am always afraid that somebody may give me feelings of inferiority, and the fellow was just about to insinuate such feelings. You see, whenever I meet the perfect being, it means that my ideas, my whole philosophy must be wrong, because I hold that that cannot be; so if it nevertheless seems to be true, I have to investigate the case on all sides. Now I happened to know a man who knew a woman friend of the wife of my perfect man. He was a doctor and the woman

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friend was his patient, who, I also happened to know, had a transference to him, so I was sure that she would tell him everything that was unfavorable about her friend, even if she knew that he did not know her. The mere fact that he should inquire about her friend would be a cause of suspicion, and to prevent his knowing her she would tell him the truth, together with all the other unfavorable things that came into her mind as soon as he mentioned her name. So I asked the doctor to ask her about the wife of the philosopher, which he did, and out came promptly: "A very peculiar woman, you mustn't have anything to do with her because"—and then out came the whole story. While my friend the philosopher was preaching to me about his most perfect condition, his wife was abroad with a young student with whom she entertained very intimate relations. So I thought: "Oh poor man, whose thinking is never wrong!" But the next time I saw him, he explained that that too was exactly right and just as it had to happen. He belonged to the set of people who have such beautiful dispositions that whatever they do is always right. So I tell you to do the same and you will always be happy!

Mr. Baumann: Why does Eurydice disappear when Orpheus looks at her? He tries to get her back from Hades and just in that moment she vanishes again.

Dr. Jung: Oh, she was not such a fool as to go back with him, she was bright enough to know what would follow—it was ever so much more fun down in Hades than in this beautiful world where he was playing the flute all day long, with bears and lions sitting round. That was no fun for Eurydice, it was far nicer in the underworld apparently. She was like Mrs. Lot, who did the same thing; it was far more fun not to go with the old man so she remained behind.¹ Orpheus was surely a most ideal creature, but his soul was bored to extinction. These tribal secrets are very human wisdom, it is exceedingly helpful to know that Orpheus made such beautiful music that his soul got lost in the underworld and he was dismembered. You may be sure that the same thing will happen to you if you always make music. It was old Socrates who tried to make most rational music all day long and Xanthippe did not like it at all, she gave him hell for it, he would have been very glad if she had returned to the underworld.

Mr. Allemann: Has Christ's crucifixion also the meaning of dismemberment?

¹ In Genesis 19:26, Lot's wife, having fled Sodom and Gomorrah with her husband and reached the mountain, took one last look back at the homeland she loved and was leaving forever and was thereupon turned into a pillar of salt.

Dr. Jung: Well, that is the complete sacrifice of the divine to the earth. The myth of Dionysus has of course other philosophical aspects which were already realized in antiquity, namely, that through the dismemberment of Dionysus the divine spark got into everything, the divine soul entered the earth. So it is quite legitimate that the crucifixion should be the culmination of the mission of Christ; he was sent by God to redeem the world, and as he succeeded in getting crucified he was apparently completely wiped out, dismembered by the worldly powers; but in that case, hidden in every worldly power, would be the spark of light. For when the Yin has succeeded in swallowing the Yang, then in every Yin there is a spark of Yang, then there is a chance of resurrection. That is like the Christian redemption, one aspect of the complicated Christian dogma which surely contains great psychological truth. It was also the mystery teaching that if the light is put out completely by apparently inimical forces, there still remains a hidden spark of light, which is the condition that guarantees a later resurrection. So we should never consider a thing as permanently lost; it may seem to be extinguished, but it has simply transformed into a sort of dormant or incubating condition, which means the inauguration of a new change. These ideas were in classical Chinese philosophy, and they are very helpful in the elucidation of such symbolic wisdom. The dismemberment motif in the Christian myth is also beautifully suggested in that great scene belonging to the crucifixion symbolism, where the soldiers tore Christ's garment into pieces, and then cast dice for it and divided it amongst themselves; the garment would mean his form, his shape, so it is also a sort of communion. The communion itself is a dismemberment, Christ is dismembered into innumerable parts; by his own volition he is present in the Host and in the wine and he is eaten in that form. And the dismemberment of Zagreus by the Titans is the communion myth, it is the devouring of the totem animal; in those totemic rites the Christian dogma is anticipated. Are there other questions concerning the dismemberment?

Mrs. Briner: How about the relation to schizophrenia? Is it the same process?

Dr. Jung: It is not exactly the same because schizophrenia is most certainly a pathological fact. But you can understand a pathological occurrence as a sort of exaggeration of normal processes. There is a normal dissociation which can happen in a state of emotion, normal because it does not last, it does not become congealed; after a while the dissociation is put together again. In schizophrenia that is not the case; the vessel is so badly broken that the pieces cannot be joined together, it will

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This explains certain cases of schizophrenia also. In Malay, for instance, they have a good deal of *dementia praecox*, and the most common symptom of those exotic forms of schizophrenia is called *echopraxia*; that is, they imitate every movement and sound that is made. If you lift up your arm they do so also and hold it up as long as you do; and if you change to the other arm they also change, and they repeat your words; they are identical with the actual mood of the moment and can be transformed into anything they happen to see. In bad cases of melancholia people are transformed into animals; they bark, and display all sorts of likenesses to animals. A famous old gentleman whose name I don't remember, a physicist who had something to do with the discovery of electricity, was convinced in his old age that he had become a grain of wheat, and he never dared to go out into the street for fear the hens would eat him. Richelieu developed the idea that he was a horse, and he used to gallop up and down his long corridors and neigh like a stallion; he was transformed into that animal naturally for the sake of a certain compensation. I don't know Richelieu's psychology but there must have been a reason for his becoming a stallion. In witchcraft also transformations played a very great role, they were transformed into black cats and werewolves, for instance.

All this is simply a psychological statement about the condition in which people are unaware of or not yet associated with the Self. The question is now, why does the consciousness of the Self protect against dismemberment through the onslaught of unconscious powers? How would you explain it?

Miss Hannah: Because you lose your Self if you identify with things and enter into them; if you are aware of your Self it is something quite separate.

Dr. Jung: You mean that if you are aware of your Self, you cannot identify with anything that is not your Self? Are you sure that a mood or an emotion or a situation is not your Self?

Miss Hannah: It may be an ingredient, but it is not your Self.

Dr. Jung: Suppose you are suddenly in a very bad mood. Is that you yourself? Does that mood belong to you?

Mr. Allemann: If you go into the mood, you are not aware of your Self. You are too unconscious, you are not conscious of the separateness of the Self from the mood.

Dr. Jung: Well, as soon as you are conscious of your Self as separate from the mood, the Self helps you to protect yourself against dismemberment by the following fact: you are confronted with two things, the mood or the emotion or whatever it is on the one side, and the Self on

the other. You must be conscious of two things, of what you are and what the mood is. You can say: "This mood is myself, it belongs to me," and then you lose sight of the Self, you are identical with the mood and you are gone, you are away, and quite unprotected. Or you can say: "Yes, this mood belongs to me, it is part of myself, but I am also conscious of the Self," and then you are protected. So it is a subtle mental operation in that you are conscious of two things. One is always inclined to be conscious of one thing only, just the thing which is actually there. Now it is of course very important to be able to realize what is there, to be able to put yourself wholeheartedly into a situation and fill it with your whole being; yet you must never forget your Self, you must always keep your Self in mind. And that seems to be a superior condition. Why is it a superior condition to think of two things instead of one?

Mrs. Baumann: It means being detached for one thing, one cannot be in both at the same time.

Dr. Jung: Exactly, you are necessarily detached. Your consciousness is then as if it were between two things, so you dissociate a certain amount of energy from the situation, the mood, or the emotion. By that energy you feed the Self, you create that position of the Self, and this peculiar dissociation proves to be a most efficient protection against the primitive phenomenon of becoming completely identical with the mood. It has been a tremendous achievement in the history of mankind that man could think of two things at the same time. It amounts to a widening out of consciousness, it is really the beginning of a sort of detachment of consciousness. The progress of civilization chiefly consists of this widening and detachment of consciousness; not only should you be aware of two things but also of three or four things, of many things, and the more things you are capable of being aware of at the same time, the more your consciousness is detached and protected.

Mr. Allemann: If one were detached entirely it would be *nirvana*, no more life.

Dr. Jung: Yes, because there you simply come to an end. Those people who strive after *nirvana* get into a sort of quietism where they simply vanish; so nothing comes of it. The life of a Buddhist saint is exceedingly sterile. Obviously that is not the point of life; the point of life is that you are the fool of life, that you play the role, that you make all sorts of attempts, that you suffer. But you play that role in a most unsatisfactory way, you create a lot of nuisance or suffering or even catastrophes, if you identify with it. Therefore you must divide yourself and think of the Self. There is an Eastern saying: Play the role of the king, the beggar, and the thief, not forgetting the gods. Even if you acknowledge that you are a

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thief, remember that it is a role you are playing—we are called upon to do strange things in this existence. Or even if you are a king, you must reserve a sphere of freedom, something beyond, where you are detached, where you disagree; you are as little the king as the actor at Oberammergau² is Christ. The gods of course are only appearances of the Self, but in Eastern philosophy Atman or Brahman is the Self, the very breath of all the gods.

Mr. Baumann: Could not the Self be compared with a kind of organizing or crystallizing power? One could say that the moods were material or substances, and as soon as there is attraction in them, a blind will to be put into form, the Self would organize them.

Dr. Jung: Yes, you could say that the Self was a certain scheme or law of crystallization, a law of order, because it is quite certain that identification with moods is chaos. The Self is an exceedingly intuitive conception, and all the symbology of the Self is really a thing in itself; it is a *Grenzbegriff*, as Kant says. You cannot say this is the Self, but it is a necessary structure, like the idea of an atom, or an electron, or ether; it is a sort of auxiliary structure, in order that we may be able to play with it in our minds at all. In psychological symbology, the Self is always expressed by a geometrical pattern, which means order. For instance, Brahman is expressed by the city of Brahman on the mountain of Meru, which is a mathematical pattern, four mountains, four gates and so on; it is like a sort of molecule, or an atom of carbon with the four elements.

Well then, if you are conscious of the Self, you cannot lose yourself completely in emotion. There is always the danger that desires are so utterly contradictory that after a while you don't know what you want; now you want this and now that and you never find a solution, so you finally become quite crazy. But if you are conscious of the Self, you have a certain balance; then you know you cannot do certain things because they are too far away from the thing that you are. That usually prevents people from doing unheard-of things, they feel that they are too remote, too strange and uncanny. But if they are not conscious of themselves, how can they know? Then nothing is strange to them, for they have no measure. So the knowledge of the Self is a sort of limitation of one's possibilities; one knows what belongs to oneself and what does not. There is always a possibility of judgment because you have that Archimedean point outside the earth, as it were, the place you are to stand on; if

² A town in the Bavarian Alps where, every ten years since 1633, the inhabitants celebrate their escape from the plague by taking part in a passion play depicting the last days of Jesus.

you are on your own level, you have a possibility for comparison, which means a possibility of judgment.

Therefore the symbolism in primitive initiations is also the individuation symbolism. Take the very simple idea of the totem of a tribe or a clan or a family. The totem is an individuation symbol, it is the one unique thing from which you come and to which you belong; it means your uniqueness or unique belongings, and it is surrounded by most severe taboos. If you belong to the water totem, for instance, you are not allowed to drink water unless somebody gives it to you; or you cannot pronounce certain vowels or consonants; or you cannot marry a certain woman because she belongs to another unity. Of course it is expressed collectively, but if you take the whole tribe or clan as one individual, the totem animals express the uniqueness of that individual. There are individual totems also. You see, it gives a sort of moral consciousness to think: I am a frog and therefore I cannot eat certain things, and I cannot marry a frog woman, I can only marry an eagle woman. That brings the Self into being. So this consciousness of the Self is taught already on very low levels of civilization. And the mystery initiations in primitive life are also the teaching of individuation, an attempt of man to produce consciousness of the Self, because it was instinctively felt that this was the most important means of protection against the original chaotic state, in which nobody was ever sure that he would not be the next moment the prey of an emotion, upsetting not only the life of the tribe but his own life; he might even destroy what he loved the most. Primitives have reason to be afraid of each other and of themselves, and therefore they have evolved most elaborate systems of politeness; our politeness is nothing in comparison with theirs; they are exceedingly careful not to touch raw spots, it is very impressive to see. And if you live for a while among them, you know why they are so polite and you become polite too.

Mrs. Sigg: Could it perhaps be that one has a bad mood because one has had a bad dream in the night, and the mood would be the cause of this identification?

Dr. Jung: Oh well, anything can be the cause of the mood. It doesn't matter where it comes from, it may come from anywhere; we never shall know where a mood comes from, and it is better so because otherwise we would simply rationalize it. One can really be too analytical. Now if there are any more questions concerning the Self, please ask them now.

Mrs. Baynes: I don't understand the idea of the Self throwing one back into the conflict. I always thought that one had to think of the Self as the place where the conflict was harmonized for the moment.

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Dr. Jung: But you have to think of the conflict.

Mrs. Baynes: But I thought life gave the conflict and the Self harmonized it.

Dr. Jung: Life does not necessarily give the conflict because one need only be conscious of one side of a thing and then there is no trouble, then only other people are wrong. Of course there may be a battle outside, but that doesn't need to be a conflict in oneself. The psychological conflict is a pretty modern acquisition, you know. Formerly people did not have such things, they were peculiarly objective, quite identical with one side. But the result is that the devils are then living across the street and if you can get at them and burn them up and kill them, you call it good. But they are saying the same of you and trying to get at you. Our psychological conflicts exist only since we have discovered that other human beings are not necessarily devils, that even the devilish things they do are not exactly what we suppose them to be. It is when we become aware of this, when we achieve so much objectivity, that the conflict arises, because we then cannot deny that there is perhaps something wrong in ourselves too. That is consciousness of the Self, and then it looks as if the Self had brought on the battle.

For example, a person may be merely bewildered by the fact that everybody is against her, that nobody understands her, and she has always wanted to do her best and is such a blessing to the whole family. But funnily enough they don't like her for all her merits. Now such a case must be led into a conflict for she has none, it is merely that the family are all wrong and she is all right; then perhaps there is something wrong with her stomach and the doctor says she is nervous, so she comes to me. She is not conscious of the Self, she is conscious of only one side of her life, and then analysis leads her into the conflict. And after a while she curses me, she says she was formerly so happy, at one with herself, and now she cannot trust herself, it is even possible that she has a bad motive somewhere. You see the process of individuation leads her inexorably into conflict. Therefore I made the parallel with Christ's saying that he brought a sword. He brought dissociation, because he is the principle of individuation in that sense. To think of two things seems to be an offense against our fundamental rights of existence. Everybody is fighting against it: I can do what I please, I don't need to think what the effect of my words and actions will be on other people, I am king in my own house and can shout whatever I like out of my window.

Mrs. Crowley: In the effort to get into contact with the Self, would there be the possibility of reaching it only at times? Or if you once contact it, does it mean that you never slip back into the unconscious state? Or is it

like everything else, is there an *enantiodromia* which is also part of the reality of the Self?

Dr. Jung: Your question opens up the whole drama of the relation to the Self and that is a chapter in itself. Many myths and images are concerned with the relation to the Self, the lost jewel, for instance, or the precious stone which fell out of the crown and vanished, or the recovery of the treasure. These are myths which have grown out of the fact that when that precious substance of the Self is lost, it must be sought for, and eventually, after many adventures it is discovered again. Then there is the possibility that in reaching the Self, you identify with it and immediately there is a terrible catastrophe; you recover the lost treasure and think, now everything is all right, but then a tremendous storm breaks loose and all sorts of awful things happen. That is usually true. As soon as there is a certain consciousness of the Self, there is an *enantiodromia* because of the identification with it, a God-almighty likeness. According to the Eastern definition, the Self is the supreme principle, the supreme oneness of being, which would be Atman, Purusha, Brahman; so to identify with the Self means that you are inflated, and inflation is always threatened with a downfall. Therefore whenever the Self turns up you soon have a reaction; it is as if you yourself had to perform the Titanic dismemberment as a sort of reaction against the Self. One who identifies with the Self is really calling for trouble. You see it gives you a peculiar feeling of safety, of certainty, it is like finally reaching a harbor, you feel definite and beautifully protected; and then in the next moment you play the devil against yourself in order to destroy that security. Nobody should want to be in security forever because security is a self-deception; to want to stay in the security even of the Self is a sort of abuse or blasphemy against the movement of life; nobody shall remain in security, it is immoral, it arrests the movement of life. Therefore you yourself will upset that order again. You must always keep in mind that the extreme identity with a mood, the absolute experience of an emotion or an adventure on one side, and the Self on the other, are simply poles of the psychical life, and your life, your consciousness, takes place in between the two; it can be neither one nor the other. If it is one or the other, in either case you cease to exist; in the one case you are exploded into bits, and in the other you are gathered up with the whole of creation into the one supreme being, the superhuman consciousness or unconsciousness of the deity. The two conditions are pretty much the same.

Mrs. Crowley: Then the very fact that the unconscious attempt toward breaking up is part of the ritual of the Self makes it a part of the solidifying or the crystallizing.

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Dr. Jung: Exactly. The breaking up or the dismemberment is part of the ritual of the mystery cults. It is the communion ritual, the breaking of the bread, and the distribution of the mantle, and the tearing to pieces of the living flesh in the Dionysian mysteries. A fragment, a verse only, from Euripides³ has been discovered, in which he quotes a phrase from a sort of mystical confession by the *mystei*: "After I had finished the meals of raw meat." This refers to such a dismemberment ritual, where the god was eaten in the form of the animal, as Zagreus was killed, not in the human form but only when he had assumed the form of a bull. So the dismemberment is part of the ritual, which is necessary for the becoming real of the Self. The Self is so intangible, almost a magical existence, that it needs ritual to solidify it; it is as if the Self were such a tender point that it could hardly come into existence.

Now we go on to the next vision. The same scene continues. Here again I must remind you of the fact that it is questionable what this patient is going to do, whether she will continue the way of individuation or whether she will readapt with the loss of the soul—that is, by a conventional readaptation without consciousness of the Self. So we must look at what follows in a very critical way and ask ourselves whether there is progress or whether it is more a regression, a return to a more primitive level of adaptation. In other words, is she going to adapt with the Self or without it? This series is called "The Red Pyramid." She is again referring to the Self:

The woman said: "Descend now with me." She led me down many steps and I felt dizzy and afraid. I saw that the steps were faces made of small pieces of enamel of different colors. (Human faces but made of small pieces of enamel.) I said to the woman: "I walk upon faces." She answered: "Yes, that must be so."

What is going to happen now? Why did she meet the Self at all? What was the trouble before? What is the intention of the patient? Well, the general intention is of course her actual problem, how to readapt to New York reality; that is the trouble, the real question. Obviously she is afraid and does not know in what kind of disguise to adapt. After an analysis people often don't know upon which leg they really should stand, or whether they should walk on their heads. Because they have been analyzed, they think they must behave in a peculiarly stupid way; because

³ Euripides (480–406 B.C.), Greek tragic poet and dramatist. This fragment is from *The Cretans*. Jung mentions it again in *Psychology of the Unconscious*, CW B, par. 534n. (CW 5, par. 526n.), and in CW 11, par. 353n., each time giving the full Greek quotation.

that is such an unheard-of condition they think they must show it in the most idiotic fashion imaginable. So naturally she is baffled and concerned as to what kind of feathers should stick out of her, how she should wobble and talk. She thinks that she is already in heaven and all the others are making for hell, and just there is the danger that she will do something most stupid and lose herself entirely upon a more primitive level. That is why the Self appears and says: "Be yourself, just be yourself." But she is clumsy and fantastic, so the instruction goes on, the woman leads her along, accompanies her into her world, always trying to tell her: "Buck up, don't play the fool"—which is most reasonable. Self-conscious people are always trying to be themselves, yet they avoid it most carefully; self-consciousness is a sort of illness of the consciousness of the Self. What can one say to a person who is self-conscious? You cannot be better than you are, why should you be self-conscious? You are just foolish. I have to say the same thing to myself too of course, and I know very well why I need it. Everybody is sick for a time with that self-conscious business. Now here the woman takes her hand and says: "Come on, let us proceed on the narrow road where one can be nothing but oneself, let us now step out into the world, let us try how it feels." You see that underworld place in which they are moving is *muladhara*, Forty-second Street perhaps. And there naturally she sees many faces, and they seem to be staring and making faces at her because, being analyzed, she has horns; she is much too conscious of that fact and thinks she ought to tread on those artificial faces of enamel. So it means handling the people in the world as if they were painted faces, which is a complete depreciation of the surroundings—it means that the whole thing is unreal.

That is just what Socrates was trying to point out to the young man Alcibiades,⁴ who was going to make a public speech to the Athenians and had stage fright about it. They were walking along the street together—in those days they had no end of time—and they came to a blacksmith, and Socrates said: "Are you afraid of that man?" "No, I am not afraid of him." Then they came to a shoemaker. "Are you afraid of this man?" "No, I am not." And so on. Finally Socrates buttonholed his young man and said: "Then why should you be afraid of the people of Athens? They consist of those people, they are nothing but faces." He said that because his young friend was concentrating too much of his

⁴ As a young man, Alcibiades (c. 450 B.C.) was befriended by the older Socrates. Each saved the other's life in battles in 434 and 432. Alcibiades appears in several of Plato's dialogues, most prominently in *The Symposium*, but the source of this particular anecdote is untraceable. Jung also relates this story in *Analytical Psychology*, p. 60.

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libido into the object, it jumped out of him and made the object much too important. It does not matter what other people think, even in analysis it matters very little what other people think, it does not matter how you behave, they can think what they please. And that is what the Self wants to insinuate here by this very peculiar symbolism. She says that the patient must walk upon those artificial faces of people, treading them under her feet, understanding that they are not real.

LECTURE V

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Dr. Jung:

We will continue our fantasy, which is a very difficult one. As you know, this case is somewhat unusual; it is not a straight road, it is quite remarkably crooked, and because the case is subtle, the whole interpretation must be subtle. And things are getting more and more awkward. You have seen in the development of the symbolism in the former visions that the character of that symbol formation was synthetic; one had the feeling of a definite structure or construction, a real synthesis. But now that is getting undermined, it is as if it were becoming porous like ice which is beginning to melt; difficulties which we thought were overcome long ago are now pushing through, and it looks as if the whole symbolic structure which has been slowly built up were being pulled down. Certain symbols which usually have a positive value now take on a negative aspect. It is an exceedingly subtle sort of *enantiodromia*, comparable to a literary work I have mentioned before, which unfortunately has not been translated into English, *Die andere Seite* by Kubin.¹ Alfred Kubin was an artist not a writer, but he suddenly wrote a book, which was really a representation of an attack of the collective unconscious. It is remarkably well seen; it is seen as an artist would see it, who was properly trained not to think about the things he sees in order not to disturb the absolute form and surface of the object; he saw the surface of the unconscious most accurately. He describes the life in the unconscious in the form of a town, and it is an exceedingly original and funny description. There is a certain likeness to Meyrink's *Golem* and *Das grüne Gesicht*,² which are also most suggestive books. Kubin describes a certain condition of the unconscious, which culminates in the discovery of a peculiar figure, Patera, who is a sort of ruling principle of the unconscious. (The name Patera is of course related to the Latin *pater*.) After that culmina-

¹ The book was translated in 1967; see above, 8 Nov. 1933, n. 2.

² See above, 11 March 1931, n. 4, and 1 March 1933, n. 3.

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tion the whole atmosphere changes, strange signs are observed and wild animals appear, lions and snakes and all sorts of beasts, and finally the town dissolves into the jungle again, that most human structure suddenly melts away into a nature condition, and Patera himself is substituted by a Mr. Bell, an American. I cannot remember what he does, I think he buys the whole outfit, he perhaps makes a fairy city out of it or something like that.

Now that is the transformation which occurs when the unconscious loses the lead and the conscious takes it on; the ego is really first the victim of the unconscious activity, and later it becomes the victim of the conscious activity. This is like the primitive; in the night he believes in the devil and black magic and all things evil, and as soon as the sun rises he has an optimistic philosophy, everything is good and beautiful and he is perfectly safe. I asked: "But are there no evil things?" "No, there is nothing evil." "What about your poisonous snakes?" "They are beautiful." "And your diseases?" "They don't matter." Then at six o'clock in the evening the tune changes and everything is upside down. That is the primitive condition which is to be found among so-called civilized people as well; you recognize probably a good deal of yourself in the description. You know that in one condition you believe that everything is all right, and in another you believe that everything is all wrong. Perhaps you understand why you have been so negative the day before, and are quite certain that from now on it will be changed; but then tomorrow it is the same old thing. These fluctuations are due to the natural movement, or the natural tune, of the unconscious. The life of the unconscious is a sort of symphonic movement, it is like a river, which sometimes seems to be stagnant, an enormous lake, and then it is flowing again; at times there are waves and at times there are none. And when you get into a system of waves you change in a most ridiculous way through the whole scale, from a most optimistic pantheistic philosophy down to the most awful depressing materialism and egocentricity, to a philosophy like that of Max Stirner.³ (I don't know whether you have ever heard of him, he was the forerunner of Nietzsche, one of the most pessimistic figures of the nineteenth century.) All those changes take place quite unaccountably, you cannot explain them to yourself, they simply happen, though you may still have consciousness enough left to wonder how it is possible, for each time you think you are in the definite

³ The pen name of Kaspar Schmidt (1806–1856), German right-wing anarchist philosopher who espoused extreme individualism. His most influential book was *Der Einzige und sein Eigentum* (Berlin, 1845; tr. as *The Ego and His Own*, 1912) [New York, 1907].

condition. That is simply primitive psychology, the primitive man is the victim of the natural forces of the unconscious.

When you know that you have had the same conviction, or been in the same mood or the same underlying state for a couple of years or more, you have a certain guarantee that you are not somewhere beyond the border. But if that is not the case—and it is particularly not the case when undergoing an analysis—you have nothing to compare with. During analysis you are supposed to change, and it is quite natural that you should experience all sorts of ups and downs. But you don't know then whether you have gone beyond your own borderline or not, because you have nothing to compare with. Your former condition was too upset or neurotic, it is because it was insupportable that you are trying for a better one. After a certain amount of analysis, however, one would expect a more settled state; you should not have tremendous ecstasies and depressions, you should come to an average reasonable conviction, to a sort of solidified basis upon which you are able to meet the changes of life. If such a condition prevails for a year or two, you then have a basis for comparison; then you can say, "I am now in an exalted condition," or "I am below my level," or "I am wrong." But when you are swinging up and down, in the course of the analysis, you have absolutely no point of comparison and therefore no possibility of judgment.

We have an example here of such a strong movement. A condition which was in a way insupportable led this patient to analysis, and instantly she got into the swing which led her up to a certain culmination, and now we are on the other side of the mountain, where the way leads down to another kind of reality. And if you study the unconscious symbolism on this side, and compare it with that on the other side, you see a striking difference: certain symbols which on this side of the mountain appear under a positive aspect, on the other side appear under a negative aspect. This not only affects the structure, the actual formation and the beauty, it also affects the mood of the whole thing; when a succession of negative things occur, it is naturally unsatisfactory, it creates a depressing mood. I don't know whether you have felt the same about these visions, but I must confess that to me they have such a peculiar unsatisfactory character, like a meaningless waste. They are like that town which was built up in the unconscious until it seemed about to become significant to the highest degree, and then the whole thing dissolved into something else, the vision disappeared as if it had never been, like the Fata Morgana. Formerly it looked as if it were the truth, the absolute reality, but then it all vanished. So consciousness, being much given to the banal, naturally thinks: "Well, it is gone, I have been wrong," the new

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truth is so-and-so—without seeing the thing as a whole. It is like the mob psychology of our day; a new “ism” comes up and people are convinced that this is now the truth, and they may even fight and die for it. If they had thoughts as long as the hairs of a toad, as one of my teachers used to say, they would have larger vision, they would know that this is one phase of the process and there will be another phase, the mounting wave in the next moment recedes; otherwise there would be no movement, life consists of that natural *enantiodromia*. A truth is only a truth when it lives, otherwise it is perfectly nonsensical; it must be able to change into its own opposite, to even become an untruth at times. So we cannot really identify with such a conviction or truth; we know that it moves under our feet and it doesn’t matter, or it should not matter, whether its aspect is positive or negative. But it is exceedingly difficult to think paradoxically, I admit.

We will now go on with these visions which are in part annoying, or worse, they are boring. These faces upon which she walks are uninteresting, which comes from the fact that they are enamel, human beings but reduced to fragmentary faces and painted, made utterly unreal. This means that the whole of humanity has become quite unreal to her. The swing was such that she was lifted up to heaven, and from that point of view humanity consists of a surface of little oval disks; when you are up in a balloon or on a high tower and look down on a crowd of upturned faces, they really look like little painted disks, as if you could walk on them like a carpet. And if one identifies with that aspect of humanity one cannot help becoming bored. Now the woman, the Self, went ahead, and our patient had to follow her. It is no longer the *psychopompos*, it is now really the Self that leads, which might be an exceedingly positive fact according to what we know of the Self. But in this case the Self is moving mysteriously, it is acting like the *Deus Absconditus*, the god that does all the illegitimate things which it would be blasphemy to ascribe to the Christian God, all the evil things one cannot understand and which one ascribes therefore to the devil. That is only a sort of *tour de passe-passe*,⁴ however, because one asks why God, who is said to be almighty, does not control the beast.

I had that argument with my father when I was a little boy. I said I believed in a devil who did evil things, and my father, who was a clergyman, was quite pleased with me that I admitted the activity of the devil. But I said: “You told me that God was almighty, so why does he not stop the evil-doings of the devil?” And my father replied that God was allow-

⁴ “sleight-of-hand.”

ing the devil to have his time. Then I said: "Well, if our neighbor wanted to give his big bad dog a good time, he would let that dog loose upon children or sheep, and then the police would come and put the man into prison because he had done wrong. Now is there nobody to put God into prison for having let the devil loose upon innocent humanity?" Of course my father said humanity was not innocent, they needed such a taskmaster. "But God made humanity." "Yes, but they fell into evil ways." "Well, if I made a pot which turned out to be bad, nobody would make the pot responsible for it; I, the maker, would be responsible." Unfortunately my father was not aware of the *Deus Absconditus*. That concept comes from German Protestantism; Luther was much concerned with the hidden dark aspect of God, the aspect we cannot understand. And the same concept is in the Koran, in the form of Khidr, the god of the unaccountable facts. So one could say the idea of the Self was an equivalent of the concept of God as it is in Eastern philosophy; Atman is the equivalent of God, and Atman is the Self. Then since somebody must be responsible for all the evil in the world, the Self naturally shares the responsibility; therefore the Self leads not only to all that is good and respectable, but also to the very disreputable things man is capable of.

After the patient had reached a certain culmination, the *psychopompos* retreated and the patient herself took the lead, and then she met the Self and the Self took the lead. This is the logical way, the synthetic way, the way it ought to be, provided the individual is old enough and experienced enough to be allowed to go that way at all. But if she is too young and inexperienced, if she is not meant to go that way, she may nevertheless be swung up there, as anybody can be if a psychosis pushes him into it; anybody can fall into a gold mine or anybody can get into hot water. It can happen to the most unlikely individual that he falls into individuation as if through the roof. Like Parsifal, who was a perfect fool; he just dropped into the Holy Grail and didn't know what it was all about, it was just his mistake; it was apparently foreordained that he should drop into that august assembly, but he was not up to it at all. It is really such an ordinary happening that someone disturbs the assembly of the Holy Grail, that it deserves to be called an archetype; the fool appears not only in that particular legend but is generally valid all over the world. So it may happen that somebody is simply swung into that way and goes through the whole performance as if sightseeing through the country in an express train, with a guide explaining: "This is Plato and here is Socrates and here is the Parthenon." "What did the guide say?" "Parthenon." "Never heard of it, what is it?" "It is an old temple, twenty-six hundred years old." "Oh!" And off he goes to a new sight. So a person

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may be washed into such a way, he may dream it; we don't know into what rivers we get every night in our dreams, all sorts of things can happen and we don't understand. Whether we understand or not is up to us, for it is always there. You see the whole procedure in this case was not like an avalanche exactly, it was not involuntary, it would be quite wrong to say so; there was also effort, and to a certain extent consciousness was connected with it. Yet it is difficult to find out how much consciousness and responsibility was in it.

There is an excellent book called *Crashing Thunder* by Radin.⁵ It is the biography of a red Indian who went through all sorts of religious experiences, the Christian experience among them; they were all perfectly authentic spiritual experiences, and he relates them naively and nicely, so that you would say: "Now this man is safely converted, he is absolutely tight in the box." But that Indian was a jack-out-of-the-box; in the next move he committed a murder, he was a perfect scoundrel, doing every black thing under the sun, all of which he relates quite objectively; one would say he was grander than Alexander VI, or Borgia.⁶ But not at all, he simply lived without the faintest trace of responsibility, things just happened, and they were always nice and full of meaning. That is like the Pueblo Indians when they bury their dead: first the Catholic priest performs the rites on the dead, and then they perform the Indian rites. I asked the master of ceremonies what he thought about Christ and why he went to church. "It is nice," he said. When a man goes into the pulpit and talks and shouts and gesticulates about that man Christ they enjoy it quite simply. The missionaries have a still worse effect upon the Negroes in Africa. "I am the brother of the white man, I have been in missionary school, I know Jesus very well, and the other fellows Johnny and Lukey, very nice people." But those converted Negroes are no good, one cannot employ them. If you could put them through the most austere mysteries in the world, they might be overawed, but nothing happens to them really, they are simply masks floating along on the river of life and nobody is behind the mask, they could have chosen any other just as well, even of an animal or a plant, for they also are on the great river of life.

So the Self as the *Deus Absconditus* can undo its own symbolism for a certain purpose. When an individual has been swept up into the world

⁵ *Crashing Thunder: The Autobiography of an American Indian* (New York and London, 1926). Jung had invited the American anthropologist, Paul Radin, to Zurich to lecture on American Indians. Radin attended the Analytical Psychology Seminar and became a life-long friend of Jung's.

⁶ See above, 22 June 1932, n. 3.

of symbolic mysteries, nothing comes of it, nothing *can* come from it, unless it has been associated with the earth, unless it has occurred when that individual was in the body. You see, if your soul is detachable, as in the primitive condition, you are simply hypnotized into a sort of somnambulistic state or a trance, and whatever you experience in that condition is not felt because it has not been experienced in the body; you were not there when it happened. Only if you first return to the body, to your earth, can individuation take place, only then does the thing become true. I don't know whether I have made myself clear. I repeat, the reason why that whole symbolic structure is being pulled down is that the Self wants its destruction as a symbolic reality, in order to dismiss the individual, in order that the individual shall get lost in the earth. This woman must go back to the earth, into her own personal and banal reality, or she is simply the stream of life, the whole river, and nothing has happened because nobody has realized it. Individuation takes place when it is realized, when someone is there who notices it; otherwise it is like the eternal melody of the wind in the desert.

Mrs. Sigg: We said recently that this figure of the woman was an animus as well, the Self in the animus, and it seems as if it might have a negative meaning for the animus to have a female form in a woman.

Dr. Jung: It would have a very negative meaning. If the animus has a female form, the patient herself would then be far too masculine. You have made a mistake, that is not a female animus, it is really the Self that takes the lead, taking things out of her hands and out of the hands of her animus. And the most interesting part of this turning point is that the Self is bringing about the conditions which you would expect least of the Self. For instance, when something happens to you which you think is the most accursed nonsense, then this is the thing; when you think, "Now the very devil has had his paw in it," you may know that this is what had to happen. It is like the hand of God; at times it appears as if it were the hand of the devil. We understand the Self as being the reconciling symbol, the most desired fruit of the transcendent function; but when it is necessary, it is a troublemaker, its own fool, and that is right too.

Such a thing would not happen if the first part of the visions had been seen by somebody who was in the body, in the here and now. But our patient was somewhere outside, her soul was sitting very loosely in her body. Then something happens, and whoo! Up she goes in a sort of enthusiasm, and anything that happens then has not happened at all, or only relatively. So in order to make the whole thing really true, she has to return after that swing to the body and to the earth, and it is always the Self that says she must come back to her senses. Exactly as old Gur-

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nemanz makes Parsifal first acquainted with the mystery of the Holy Grail and curses him afterwards and throws him out because Parsifal was incapable of realizing what was happening. He should have asked: "What is the matter with that man Amfortas, and what is the whole thing about after all?" But no, he let it go on and did not lift a finger, and therefore he was cast out. What Gurnemanz is to Parsifal, this Self is to the patient; she takes the lead and the patient follows her away. And when they come to those broken enamel faces, the woman will not let her stop. The text says:

I saw that the faces were broken and I wanted to stop to piece them together, but the woman went on ahead of me and I could not stop. We came to a circle in the rocks. All was bare and barren. The woman vanished.

Then that woman left her alone, which means that our patient comes now to a very barren place where there is nothing, no life. You see, she had been away with her life; that circle of rocks, that mandala, is the earth and the bodily existence, she comes back now to her earthly reality which she had left behind and therefore everything is barren. She is left alone with the problem of her reality.

Miss Wolff: Would it be going too far to say that one would often not live in the body in analysis, that one has to be back in one's own reality in order to experience it absolutely? Analysis is never in itself a real situation; it is an anticipation as an initiation is an anticipation. One has to be in one's own place, as she is when she is back in America.

Dr. Jung: That is always more or less the case, but even in analysis one can be more in the body than she was. Certain people are quite outside; at the slightest provocation they jump out of their skins, and it is impossible to prevent them; sometimes they go on in a very dangerous way, they are flooded by the unconscious, they get drowned in it. One such patient was sent to me by a colleague who besought me to take the case, but it was too late. That was a man who had been tapped by analysis and out flowed the whole river of the unconscious, there was no stopping it. I tried to build dams but the water was always rising over everything and the fellow went crazy. One cannot make the doctor responsible for it, it is just a misfortune, as for instance, in so many thousand chloroform cases, one case reacts with instantaneous death and it cannot be prevented; that may happen to the most skillful operator.

I hope I have made myself clear about this admittedly difficult piece of psychology, the paradoxical role of the Self. The Self is here leading the patient back to the tangible reality. You know in the psychology of

the unconscious the body is always something like earth, it is heavy, dense, a thing which cannot be removed, a real obstacle. It is the here and now, for to be really in the here and now, one must be in the body. But we have a peculiar faculty of stepping out of the body, which is again like the primitive. Instead of saying: "I dreamt of my neighbor's *Kraal*," he would say: "In the night when I was sleeping I left my couch and went across to my neighbor's *Kraal*." He describes it as if it were his own activity, while we know it is not.

Miss Hannah: How much would it help the patient if she should get back into the body? Would she be able to understand it or would she have to begin all over?

Dr. Jung: Anything experienced outside of the body has the quality of being without body; so you must experience the whole thing over again, it must come in a new way. Then whatever you learn in analysis will happen to you in reality. It must be like that, because you are the point of identity, you are the one that experiences analysis and the one that experiences life. Whatever you experience outside of the body, in a dream for instance, is not experienced unless you take it into the body, because the body means the here and now. If you just have a dream and let it pass by you, nothing has happened at all, even if it is the most amazing dream; but if you look at it with the purpose of trying to understand it, and succeed in understanding it, then you have taken it into the here and now, the body being a visible expression of the here and now. For instance, if you had not taken your body into this room, nobody would know you were here; though even if you seem to be in the body, it is by no means sure that you are, because your mind might be wandering without your realizing it. Then whatever is going on here would not be realized; it would be like a vague dream that floats in and out, and nothing has happened.

Mrs. Adler: Before the patient came to analysis she had an erotic problem, and here she had to take up the animus problem in that connection. But the erotic problem in itself contains not only the animus problem but the body problem too. So I should like to know whether she has taken up this body problem, or has let it go.

Dr. Jung: I understand that it would be quite interesting to know that, but I am bound to a certain discretion in this case, so I am afraid we must remain on the merely symbolic side, we can treat this material only in a general way. It is unfortunate, but you can judge from the character of the visions whether they come from the mere repression of the erotic problem, or from a real acceptance of it. But in any case the erotic problem and this problem of the body are not one and the same be-

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cause the Eros is only one aspect, it is not the only representative of the here and now. You can take up an erotic problem without being in the here and now—it can be ten thousand years ago or anywhere in the future. The Eros problem is not identical with the reality of the here and now. People living through any number of erotic experiences are by no means necessarily real. In this case the erotic problem was only one of the problems. Of course it is connected with these visions, as you know; they started from such a problem, but that was not the cause, it was merely the symptomatology. The cause of such a condition goes much deeper than the erotic problem in itself.

Freud saw that and therefore he forced the erotic problem back to the mother's breast or to the womb; he saw very clearly that you cannot start arbitrarily at the age of adolescence, but that there were connections leading back into childhood, so he was led to the assumption that sexuality must be something that exists *ab ovo*.⁷ This recognition is merely due to the fact that he could not help seeing that the erotic problems, those big problems of life, begin in the mists of the earliest psychology. The mistake, according to my idea, is that he calls it all sexual. I am absolutely convinced of the fact that a caterpillar eats his leaf with gusto because he likes it, as I eat a good joint with pleasure, and it is not sexuality; the caterpillar has no genitals, it is a perfectly asexual being and it eats with visible pleasure. So I quite understand that a child takes pleasure at its mother's breast, the child likes that stuff, that is genuine. And why the devil should it be sexual when the child has spasms? People can have spasms from other things, the tax collector, for instance, and one would be very unpopular in assuming a homosexual transference to the tax collector. So call things quite naturally by their names, and don't extend such a concept over an area where it has never been valid. It is a fact that any great and basic conflict takes on a more or less erotic aspect, it expresses itself also in that sphere of life; but if people were not sexual at all, if they were sort of asexual caterpillars, they would still have big problems. Only it would then not be a problem between man and woman, it would be a conflict like that of the donkey that died between two haystacks, not knowing which was the best to eat—a tremendous problem. In the same way that caterpillar would sway to and fro between two leaves, or would be doubtful whether it should have eaten another leaf higher up or lower down. So the whole problem could also express itself in this way: What does he do? He eats, therefore anything problematic will express itself in the act of eating. Inasmuch as you are a sexual

⁷ "from the egg," i.e., from the beginning.

being, the problem will naturally express itself also in sexuality, but sexuality is a form, it is not necessarily causal, and the proof of it is that back in early childhood it did not exist at all, it had not developed. One could say that it had something to do with eating, because the first thing the human being does is to suck; and then sexuality might be called simply a mistake in eating, a repression of the nutritive instincts, and what one really wants to do is to eat a female.

Now let us assume that somebody with an erotic problem represses its existence, behaves as if such a thing did not exist. That is very frequent, ordinary hysteria is a typical expression of it. In the first place you have to tell that person not to make so much fuss about it, for there is some problem behind all that. Each time a certain gentleman passes the house there is such a symptom, and it is perfectly obvious that if she has a transference to that fellow and represses the conflict, hysteria ensues. But when you study the fantasies of such people, you find they are miles away from all possibilities of the erotic complex; they have marvellous pink and white fantasies where everything is ideal, they are like old novels, sickly stuff which makes you sick to hear; they soon feel that it won't wash with me and so they stop it. Then the next possibility is that they do not repress the erotic problem but accept it, they make it a real problem. But that does not mean that they are in the body, they can realize it in the year 2500 A.D. or in 3000 B.C., not here but on the heights of the Himalaya Mountains or God knows where, they can realize it in a fantasy. There are people—I could tell you of historical figures—who walk about in a dream; they are not living here and now, they live in a historical or mythological sphere. It is astonishing how many people are just a bit apart from themselves, they haven't got their feet on the ground.

So the problem has not to do with the erotic aspect in this case, it has to do with the here and the now, what our patient is going to do here and now when confronted with absolute reality. It is delusion to ask yourself what you are going to do about a specific complex, for you cannot settle one single complex by itself, you can only settle it by the aid of something else. Just as you cannot reverse a certain energetic process by less energy than that process already possesses; to prevent a falling stone from reaching the ground you must apply an energy greater than the energy of the falling stone in order to lift it again to its former level. And so you cannot solve a complex out of its own possibilities; you always need some other help, another point of view, something outside which leads you out of it. Therefore the only possible question is not how you can solve this particular problem, but what you shall do today

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and how you can do it, what is possible here and now. That means an attitude which does not choose, which does not anticipate, which does not make a selection of complexes, for that is all rationalization; you can only have a general attitude which is valid for any situation in life. If you are able to do the thing which is to be done just now and just here, you are up to any game. By asking yourself how you can solve your erotic problem, well, you might possibly solve that but then you have no attitude to other things; you can be assailed by some other problem, there are plenty of other possibilities. Because Freud had to recognize that there were many problems besides the erotic one, he has, as I said, to extend his definition of sexuality, to make it so elastic that it would cover any possibility; so in most unlikely quarters you are asked to discover sex. You can discover a trace of sex as you can discover a trace of anything, of your midday meal for instance; it makes a difference whether you drink a good wine or a bad one. There was a Swiss artist whose paintings are here in the Kunsthau, and the Munich Academy of Art made the great mistake of making him a professor of painting; for he was a very peculiar chap, he taught in his lectures that in order to become a painter, you must not drink white wine or beer, you must always drink red wine. That was all he could tell them. Ridiculous, but there is some truth in it, because traces of your midday meal will be found in your problem, as well as traces of sex.

It is the general attitude that settles the problem. Otherwise we try to forecast the outcome, to play the role of God and choose the way of the world, and naturally that leads us into all sorts of errors and mistakes. We make ready for issues that never come to pass, we waste an enormous amount of energy over futile possibilities and in the meantime we fail to do what we should do now. That is to be seen in practical analysis, you have probably experienced it. If you choose the possibilities miles ahead, you miss the fun of the present moment altogether; you behave in a most foolish way, thinking of God knows what, what might be, what has been, but never of what is. Many people live their lives in a way that touches life nowhere, they are always in a sort of dream, as if the whole thing had never happened, as if it had never been true. And of course the more you live outside of life, the more you try to defend yourself against it, you invent all sorts of security mechanisms such as Adler describes so aptly.⁸ He has dwelt, as you know, upon that side particularly

⁸ Alfred Adler (1870–1937), Viennese psychiatrist who for a time worked with Freud but left to create his own system and philosophy of human behavior: Individual Psychology stressed the practical understanding of people's struggles in the world. Jung's pondering of the differences among Freud, Adler, and himself was one of the inspirations behind

the fictions by which one makes oneself safe, and it is always safety against life, safety against the here and the now, instead of submitting to things as they are. With the attitude of the here and now, you make the best of a situation, you say what you have to say and do what you have to do.

Our patient's trouble, then, was the swing; one cannot say it was wrong, it just happened, she swung a bit too far, beyond a certain limit, and now she has to return because life should become real, and that has nothing to do with the sex problem. The problem in these visions lies, as I say, in a certain unreality. No matter what you experience, you can shroud it in a mist of unreality; you can eat your dinner in the form of a historical figure, for instance. Or you can go to a special restaurant in order to make a show of the act of feeding. And there are people who cannot even go to that little private place without being a historical figure. I had a patient who suffered from severe constipation because he had a certain type of aesthetic attitude. He thought himself an Adonis, a man with a perfect line, and his terrible fear was that death might overtake him there, an earthquake might occur and he would be found in that most impossible form. He developed a remarkable constipation from the fear of being found dead in that very unaesthetic position.

There are other cases which are more frequent and more subtle, the moral allusions you make to yourself, for instance, not to speak of the aesthetic allusions. You cannot help feeling: "Now that was decent of you." Or: "You were really very honest"—something like that. Have an ideal and the devil is in your house in no time. You say to yourself: "I want to be open and honest and sincere, I swear to God I shall follow this rule forever." And with that you open your front door and in comes a beautiful idea, but at the same time the back door opens and in comes the devil, and from that time on you try your best, but the devil is always there saying: "Is that not marvellous and honest?" Then you are unreal because you don't know who you are. Moreover, you have perhaps not always done what you should have done, it is possible that you might have been a bit dishonest as would have suited the occasion; perhaps other people saw it and pointed out that you were not quite above board, and that would violate your dream, you would be dethroned, it would be most painful. But why should that not happen to a human being? Is it human to make no mistakes? If you promise to live up to an ideal, you are surely doing your best to turn God's creation into non-

Jung's theory of psychological types (CW 6). Jung mentions Adler throughout the CW, with respect if not agreement (see *General Index*, CW 20, s.v.).

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sense, for he never wanted you to be perfect or you would escape suffering. So being in the body is really a great art, it is the art of simplicity and immediate reaction. The patient has to learn this, and the Self is always furthering such difficulties. For instance, you say to yourself: "Be yourself now, no fuss, be natural, be simple"—and you get a spasm right away. As when doctors try a patient's reflex, they say: "Don't contract your thigh, let your leg hang quite naturally"—and then he is totally unable to relax.

Now the necessity for our patient to come back into her reality has been demonstrated to her by the necessity of returning to America. That has brought about this change, and the Self is as if part of those external conditions. One might say she had to go back to the United States anyway, and that is true, but on the other side one must realize that there is always the possibility that she could have decided otherwise. Or one might say that strangely enough it happened in the right moment, that going back to America coincided with this present role of the Self, that the Self necessitated her return to the States and therefore the external facts happened in such a sequence. I mention this now, not because it is of particular importance in this case, but there are other cases where it is theoretically very important; that is, when certain infectious diseases or accidents which can be explained in a rational way prove to be psychological. For they are in just the right moment, they are either very convenient or particularly inconvenient, or one finds that it was exactly the thing that had to happen to a person. If it happens to oneself one is not so keen, but if it happens to somebody else it is most obvious. I must say it is amazing how psychological changes and the surrounding events often coincide, even in cases which seem beyond any possibility of control or influence. According to Eastern teaching, the Self has the peculiar quality of coinciding with events, or events coincide with it; for the Self is the *prana*, the breath of life in everything. Well, our patient now comes to that rock circle where the ground is bare and barren and there she says: "I walked around and around."

Dr. Froboese: It is the *circumambulatio*.

Dr. Jung: Yes, she is forming the magic circle; also it means a sort of worship of the place, contemplation, just as the sacred place—the *stupas* in Buddhism—are circumambulated, and always clockwise. Then she says: "At last I saw the earth move in the center of the circle." Now what has happened?

Mrs. Baumann: You used the word *betrachten* before.

Dr. Jung: Yes, *betrachten*, meaning to fill a thing with content; and *trächtig machen* means making a thing pregnant. She is impregnating the

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earth by the *circumambulatio*, because in that way the object of worship is filled with mana. It is like rubbing a fetish, which thus receives a sort of electric charge. And whatever is filled by that magic power begins to move, as a thing moves if you look at it long enough. So if you see only one image in a fantasy, perhaps a black panther, it will begin to move if you stare at it, you thus fill it with life.

The vision continues: "And the earth cracked and then slowly there towered up a great pyramid of red." The great red pyramid coming out of the ground is a most obvious demonstration of this symbolism—the *circumambulatio*—the contemplation or the impregnation, and then the actual birth of the content. There is the suggestion of something pointed that comes up from below, bursts the crust of the earth and appears on the surface.

Blue and white rays went out from it along the ground and turned to marble. I stood in wonder. Then I walked to the pyramid. I saw a knife from which dripped blood.

This blood business is always unpleasant; it often seems to mean a sort of sentimentality, being sorry for herself or for something representing herself. I think we will postpone it till the next time.

LECTURE VI

28 February 1934

Dr. Jung:

I want to show you a new book about Chinese mandalas to which Mrs. Schlegel has just called my attention. It is written by Emperor Wilhelm.¹ It is really amazing; you see he is exceedingly intuitive, he smelt a rat, he knew this thing was in the air. Unfortunately he did not know Wilhelm's and Zimmer's books on the subject,² but he got the gist of it all right. He is a dear old fellow.

Now here is a question by Mrs. Baumann: "There is a good deal of confusion about the meaning of your definition of being in the body as 'here and now.' Would you say it was a conscious realization of the present moment, being 'all there,' and including a responsible attitude, as opposed to the astonished awareness of floating on the river of life? Primitives and animals who go through extraordinary experiences are in their bodies and are surely aware of the present moment in the ordinary meaning of the words; but they lack the responsible focus which would give any lasting meaning to these experiences."

Yes, there is just that little difference between conscious life and unconscious life! I think you have answered this question yourself, I could not do it any better. Animals and very low primitives, inasmuch as they have no consciousness worth speaking of, are surely on the spot, they are here and now and nothing else, but there is no realization. Of course inasmuch as there is consciousness at all, there is a certain realization,

¹ Kaiser Wilhelm II had abdicated in 1918 and fled to the Netherlands after Germany's defeat in World War I. He spent his final years studying philosophy and the occult.

² Richard Wilhelm, *The Secret of the Golden Flower* (see above, 3 March 1931, n. 1); Heinrich Zimmer, *Kunstform und Yoga im Indischen Kultbild* (orig. 1926) tr. G. D. Chapple and J. B. Lawson, *Artistic Form and Yoga in the Sacred Images of India* (Princeton, 1984). Zimmer (1890–1943) was a German Indologist whom Jung had met in 1932 and who, with Jung, took part in many of the Eranos conferences. Their growing friendship during the early thirties added to the interest in yoga Jung displays during these seminars. Jung mentions Zimmer's book in *Dream Analysis*, p. 580, and in CW 11, pars. 63n., 484n., and 908n.

consciousness *is* realization essentially; consciousness is not only the *conditio sine qua non*³ of realization, it is realization in itself, because it mirrors the here and now. So a primitive is entirely under the spell of the here and now, but inasmuch as he has already a certain imaginative power, inasmuch as his consciousness is not only capable of mirroring the objective world, but is also creative, he creates a possibility of deviation; so even the primitive has the remarkable faculty of jumping out of the here and now, or even of denying it.

The most serious attempts are made to combat and overcome the here and now. A certain tribe of Brazilian Indians, for example, assert that they are red parrots. A German explorer argued with them that they had no feathers and were unable to fly, so they could not be birds, but they persisted that that was accidental and unessential—what was called *accidens* in old scholasticism. You see, to suggest such an idea, the sameness of two things so utterly and obviously different, is a tremendous accomplishment. It is like the belief that the totem animal, which was killed and eaten each year, was a certain bird. There might be twenty-five villages in a tribe, and each one holds that they have killed and eaten that one particular totem bird. They are not primitive in the sense of being nearly unconscious, they are already highly civilized and quite capable of knowing that there are really twenty-five birds, yet they assert it is one and the same. It is like our Father Christmas, who is everywhere at the same time. And only lately have people begun to puzzle and bother that Christ can be present in the Host everywhere at the same time if he chooses, the so-called *volipraesentia*, the willed presence; so this attempt of the most unlikely assertion is still continued today. This is really the secret way by which the detachment of human thought has been brought about, so that we are able to think abstractly. As long as consciousness is primitive, the thought is absolutely identical with its object and cannot be detached from it, deconcretized. So such attempts are educational and aim at producing differentiated thinking, which is impossible unless it can be detached and abstracted from the object; otherwise it remains merely representative and does not attain to the quality of thought.

Now, inasmuch as consciousness is not merely a mirroring, and not merely creative, inasmuch as it is a complete realization, it must have the element of responsibility; that is, the *ethos* must be connected with it, a certain attitude. It is impossible to realize a thing without a certain attitude to which one can refer. To realize a thing needs the existence of two points, not only an all-seeing eye, or an absolutely indifferent cup or

³ "essential prerequisite."

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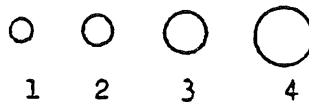
vessel, so to speak, into which to pour the contents of the world; that cup must in a way react to the contents, it must have its own point of view, its own attitude. So you should know the two things, the object itself or the situation, and yourself in that situation. You can only formulate or perceive your realization if you know your own role, if you know how to react to it. And to have a certain attitude is an ethical problem, it is the one most important ethical problem, because an attitude is always based on a certain principle; it is the standpoint you maintain against the flux of things. You see, a constant movement of events suggests a continuous, almost sinuous movement of your own attitude; if you follow a long river of facts or events, you change as the river changes, and you never have a standpoint. To have a standpoint is to have an attitude, and that is *ethos*, that is a moral question, of course not in the sense of traditional morality; it is the question of a certain attitude or a certain principle, without which you cannot value a situation in every detail. You may be able to think it in detail, even nose up all the possibilities in the situation, and you still have not valued it; it is incomplete, a most essential item is lacking in it, it is an absolutely amoral realization. It might be a sort of aesthetic realization, for instance, without putting yourself into the picture, and it is absolutely necessary that you should come into it in a responsible way; without valuing a situation, you simply are not in it, you could be a particularly good photographic apparatus just as well. You see you really answered your own question, Mrs. Baumann. Naturally, when you are sitting here and thinking of skiing or the movies or what the soup is doing at home, you are not here and now. And the person who comes into analysis with one foot only, always standing on the other, has obviously no realization; nor the one who with one hand says: "Here you have everything I possess," while the other hand hides something behind his back. That is not being in a situation, it is not here and now; it is here and there, or now and any other time.

We will go on to Mrs. Baumann's next annotation: "With the red pyramid and the blue and white rays we have the colors of the American flag, which must emphasize the patient's American nationality—and yet it has been turned upside down. In the flag the blue represents the sky and the red probably blood. Here the red and blue colors are changing places. The airy spiritual qualities come down to earth and even turn into marble, while the earth is cracking and rising—but this may also be negative. It reminds me of the column in the black city, where the little figure of Neptune told her: 'By that pillar you shall lose yourself.'"⁴

⁴ See plate 22.

That is a good parallel, such things really come into the picture in these unconscious creations as well as in dreams: one often observes the most amazing condensation of associations. It is by no means far-fetched that she should have the colors of the American flag in this symbol. Anyone who has really taken the trouble to go into the structure of such symbolism in detail reaches the conclusion that it is only sufficiently explained when one has been able to make out all the connections, even those which to the conscious are most improbable. You see, it is very improbable that such a thing would be consciously invented, for this kind of creation is utterly strange to consciousness; consciousness is always working with exceedingly poor and meager materials, it has few tools, a few stones only. The field of consciousness is extremely narrow and restricted, and can hold relatively few contents at the same time. Experimental attempts have been made to define the number of contents that can be simultaneously in consciousness, and the conclusion was reached—of course, it can never be estimated accurately but a fair guess can be made—that a very small number are in the full light of consciousness at the same time. Hysterical individuals, for instance, have an abnormally small faculty in that respect.

In *Automatisme Psychologique* by Janet,⁵ you will find beautiful examples of somnambulists who have two or three or even four unconscious personalities. For example, we will represent the states of consciousness of the different personalities by circles of increasing size: No. 1 is the patient in the ordinary waking state, an exceedingly restricted consciousness, with, let us say, almost complete anesthesia of the body, and perhaps entire paralysis of the limbs. In No. 2 there would be a somnambulistic fit, a semitrance condition, in which the field of vision is increased; the anesthesia is then only partial and the paralysis confined to a hand or foot. In No. 3 there is a much greater extension of consciousness, and the anesthesia is still further decreased. And in No. 4 the anesthesia is entirely gone, there is full sensation of pain and warmth and position, for instance, and there is no narrowing of the field of consciousness, the intelligence is more mature and brighter, more vital. Now in No. 1, the everyday waking state, that whole period of life in Nos. 2, 3, and 4, is under a profound amnesia. But in No. 4, everything that has happened in Nos. 1, 2, and 3 is remembered and included. In No. 3 every fact that has occurred in No. 4 is forgotten, but those in Nos. 1 and 2 are remembered; this is the state



⁵ *L'Automatisme Psychologique* (Paris, 1889). See above, 25 Nov. 1931, n. 4.

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of a fuller personality but the trance is deep. In the fourth, it may be a complete and highly intelligent personality, but it only exists at times in a trance condition; it seems to be a perfectly normal individual and one might think such a case could be put into that state and enabled to live there; that has been tried but it did not work because the condition cannot be maintained, the person becomes utterly exhausted and then collapses and drops back into the first state. You see, this is the least expensive; such people have not much libido, not enough strength to live for any length of time in the more exalted condition.

This is applicable to so-called normal people. There are many more people than we think living in No. 1 or No. 2 who are capable of the third state or perhaps even more, but they prefer not to rise to the possibility because they simply have not the power to be so wakeful or intelligent all the time, they prefer the *penumbra*⁶ in which they drift along. It is really an economic, not a moral question, it is a question of economy of force. But in other cases it is a moral question, and those people prefer a narrow consciousness simply because they hate an effort, which they should make, mind you; or they repress something which seems to be incompatible because it would upset them, thereby repressing a certain part of their personality. Those are Freudian cases. In order not to be forced to live in a rather more expensive style they remain where they are. Now those people get a tangible neurosis, whereas the people who have not the power to live in a higher consciousness are not really neurotic; they are only neurotic if they are put up against a certain task, say just this task of reaching a higher condition which would enable them to overcome a particular difficulty. You see, many people who are supposed to be neurotic are not exactly that, they suffer from nothing in particular, they are just not efficient. And then something comes along and they are upset because they are called upon to make an effort to reach the more comprehensive consciousness which they *ought* to reach. So that is also a question of the economy of force.

Then there is another possibility: if persons who are capable of such an extension of consciousness have not enough libido to live No. 4 without a considerable effort on their part, so that they prefer to live in the second or third condition, they then leave a great deal of specific energy in the field of No. 4 as a sort of potential—there is the potentiality of a greater personality. In that case this energy is usually consolidated into a personification, into an animus, say; such women are ridden by an animus, and the men by an anima, that lives in no-man's-land and eats up

⁶ "shadow."

all the libido which is left unoccupied. Those are the devils of the fields that are always dancing in the deserted places—"and the satyr shall cry to his fellow,"⁷ to use the word from Isaiah—they enjoy themselves and cause all sorts of troubles in the field just round the consciousness of the fourth circle. Such people would be capable of widening out and claiming all that as their own thought, but they prefer to lament that such a thought comes to them. Or they even represent it as not their own, but an authoritative thought which they repeat. It is not *I* say, but it is said, and that gives the emphasis to the animus. So you see consciousness is restricted and works with restricted means.

If you were given the task, for instance, of consciously creating a symbol of the psychological phenomena which are likely to take place when you return to your ordinary life in America, you would start with a general idea—which is an exceedingly poor thing—and you would try to enlarge upon that idea. You might say to yourself: "If I go back into my former way of life there is the possibility of a regression, I may fall again under the spell of things as they used to be." That is of course perfectly true, but that sentence is only an abstraction of the whole analysis, whatever you have learned, it is an abstract empirical idea with no flesh and bones to it. You start from that and enlarge upon it, you make a picture of somebody falling into a serpent's mouth, say, or of a dragon coming along and eating up some poor shivering little object. This again is exceedingly poor and empty, because this is the dragon myth you have read about in my books, and you simply depict it by a conventional symbol, a hieroglyph; that is, it is what Freud would call a symbol, but it is not a symbol, it is merely a sign, a token, a sort of allegory. You see, a symbol is something unspeakably rich, a symbol always comes out of the fullness of the psychic material present, part of which you know, part of which you do not know. I am by no means sure whether the patient knew what this pyramid was pointing to, most probably not, yet the unconscious is bringing in any amount of material, allusions quite out of reach of consciousness; consciousness would never be able to discover such analogies. Just as the dream can fetch the most astonishing analogies from the farthest ends of the world.

Naturally anybody who is not familiar with these matters will say that American flag association is exceedingly farfetched. Of course it is farfetched, the unconscious is far and wide and gets its contributions from we don't know where, we are never quick enough to measure the extent of its marvels. A symbol is so great and so rich that our consciousness

⁷ Cf. Isaiah 13:21–22 and 34:14.

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never suffices to fill it or to be equal to it in any way; we have never finished with its meanings. There are plenty of old symbols to chew over through eternity, and we cannot be sure that they won't return, as full of meaning, as pregnant as ever. Who in the world would ever have thought that a whole nation would choose the swastika as its national emblem? The swastika has returned as full of meaning as before, it has lost nothing, we had not finished with that symbol. We thought: "Oh yes, the sun wheel, a vortex, the being with the four legs that runs over the sun, the Platonic monad, or the Chinese monad of the Emperor Wilhelm." But all that doesn't exhaust it, it is still full of potentiality. And to the end of our days, we shall never be able to exhaust the symbolism of the cross; meanings continue to appear which in former times were not dreamed of. If the people of the second or third century could listen to our discussions of the symbol of the cross, they would be amazed. It meant similar things to them but we have found still more of which they had no notion whatever, and if we think we have exhausted that symbolism it is an illusion; people will find meanings in the future which we would be just as astonished to hear. So I am inclined to accept the possibility you mentioned; it is quite probable that the American colors are included.

Of course, it cannot be proven in the ordinary sense of invoking some particular method which would show the interpretation to be absolutely watertight. But there is justification for the method through the results. By applying this method to the material, something is got out of it which is tangible and makes sense; if this interpretation were nonsensical, the result would be an absurdity, *hors concours*. Quite the contrary, however; the general result is a pretty intelligent understanding of the way things are working, and if that is applied to other cases, the hypothesis also fits; things can be understood and explained which escaped us completely before. It is like graphology, for instance, or the diagnosis of character from the lines of the hand; it cannot be proven, but a person experienced in those matters can tell you the most astonishing things. It is the same with astrology: it is absolutely impossible at present to invent a method by which to prove a single fact in astrology, but apply one test often enough and a good deal can be learned. This is a sort of intuitive knowledge which simply does not follow the ordinary rules of natural science. It is quite possible, however, that in the future complicated methods will be invented which will enable us to establish a certainty. I have mentioned before the researches of a Frenchman, Paul Flambart,⁸

⁸ Paul Flambart's researches were published in his *Preuves et Bases de L'Astrologie Scientifique* (Paris, 1921), pp. 79ff. Jung discusses the astrologer's work further in "Synchronicity: An Acausal Connecting Principle," CW 8, par. 869, and in *Dream Analysis*, p. 393.

who classified the birthdays of mentally prominent men. In the division of the zodiac into the twelve zodiacal signs, the twelve constellations, the three signs, Libra, Aquarius, and Gemini are in such a position that they form an equilateral triangle, called the aerial trigon because those particular signs have the qualities of air. Flammarion arranged the birthdays of one hundred prominent men on the zodiacal circle, making a little dot wherever there was a birthday, and found that there was a large accumulation around those three signs at the points of the triangles, showing that statistically, mentally prominent people are apt to be born in the aerial trigone. Some might be born in between the aerial signs, but if those cases were investigated further, it is quite possible that the moon, or the rising sign, for instance, might be found somewhere in the aerial trigone. So this shows a certain justification for his theory, but of course with great possibilities of failure and mistake. The special case that is under examination may be just the fellow who is born quite out of that scheme, and then where is your justification? Of course one could say the exceptions prove the rule but in these matters people are awfully impatient. Well, this leads us directly into the discussion of the pyramid. Why should it be a pyramid, Mrs. Baumann?

Mrs. Baumann: I have been trying to compare it with the column in the black city in a former vision; she came to that because she had refused to enter the feminine pool in the white city. The column was the phallic symbol, and I thought this might be an analogy.

Dr. Jung: There are peculiar laws of mirroring and of compensation here. The pool is a hollow form, a sort of bowl or cup, and the pillar is erect, it protrudes as the pyramid protrudes, it is the opposite of the pool. So there is a positive and a negative; the pyramid would be the masculine and the pool would be the feminine. The symbolism of the Holy Grail is a female symbol, for instance; it is like that attribute of Mary in the Loretanian Litany: *Vas insigne devotionis*, the excellent vase of devotion; she is like a cup or bowl, which she offers or in which she receives. This pyramid which suddenly comes up through the earth has a masculine Yang aspect, then, and can therefore be compared to the pillar, as the obelisk is also a sort of pyramidal structure, a very elongated pyramid, a long shaft ending in the little pyramid on top. So they have very much the same meaning. Now the pyramids surely symbolized something. People have wondered a great deal why the old Egyptians heaped up those stones—such an expensive business. The pyramid of Cheops is 143 meters high, about 529 feet, and the size of the blocks is almost incredible. And this pyramid must also symbolize something, we must go into its meaning. You see, our patient is all by herself. In what

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state of mind would she be when left to herself? When the animus and the Self are left behind, what remains?

Mrs. Crowley: The ego.

Dr. Jung: Yes, only the ego, as naked as an ego can be, and that is restricted and full of fear. She is going down because she has been up in the air; now comes the descent into America, and in approaching the earth, this pyramid in American colors comes up from below. What does that suggest? Why did they make pyramids?

Mrs. Sigg: They were monuments of the dead kings.

Dr. Jung: Yes, they were burial mounds really. You know in the south of Egypt, in the northern part of central Africa towards Joruba Land and the Gold Coast, a relatively short time ago they still had—under European influence it may have changed—the custom of burying their chiefs under rectangular mounds called *mastabas*, sort of enlarged coffins with the burial chamber on one side. The *mastaba* was the earliest form of burial in Egypt, then the next stage was the step pyramid of Saqqara,⁹ and the next was the pyramid with an absolutely smooth polished surface. Now who were the Egyptian kings psychologically?

Answer: They were gods.

Dr. Jung: Yes, there are a number of temples in Egypt in which one can see the so-called birth chamber, with the divine creation depicted on the walls, the divine generation of the king as a god. The king was the twice-born. He was first generated by his father, and given birth to and cared for by his earthly mother; and at the same time he was also generated by the god, carried and given birth to by the goddess, the god-mother, and born as a god himself, the life of the god was bestowed directly upon him. So the pharaoh was really the god-man, the superior man, and therefore he represented what psychologically?

Mrs. Crowley: Individuation.

Dr. Jung: Yes, he was the symbol of individuation, he represented the superior divine man who was equal to Osiris; his immortal substance was called the Osiris of the king. It was supposed in very early times that only the king had an Osiris, but in the later centuries of Egyptian history—in the last millennium—slowly, the princes and the distinguished people of the nobility acquired souls too, and finally in the Ptolemaic period every Mr. Jones or Mr. Smith had his respective Osiris, they were all just as good as the king. That was the time when the mystery rites were coming

⁹ *mastabas*: simple benchlike buildings that housed the tombs of relatives and officials who served the king and queen; *mastabas* were constructed near the pyramids in the Old Kingdom. Saqqara was the site of the Third Dynasty Step Pyramid designed by Imhotep for King Zoser (c. 2860 B.C.). See Cyril Aldred, *The Egyptians* (London, 1961).

to the surface, and soon after Christianity formulated that teaching. The true forerunner of Christ was the king of Egypt, the pharaoh.

The pyramid, then, symbolizes the metaphysical significance of the king, the king as the superior man, the Self of a nation. There was no superior man on the individual plane. An ancient nation was identical with the king, he was the culmination and represented the whole nation. Egypt was the pharaoh and the pharaoh was Egypt. This kind of psychology still exists, you can read it in the newspapers. Adolf Hitler is Deutschland and Deutschland is Adolf Hitler.

Mr. Baumann: Like Louis XIV.

Dr. Jung: Yes, he was the divine Self of France. You see, this kind of psychology is archetypal, which explains how a whole people can project the idea of the individual Self into one ideal which becomes personified. In the Christian church the individual Self was projected into Christ. And that is still going on in the psychology of the Oxford Movement,¹⁰ the idea of the guidance and the surrender is very much the same, Christ gives guidance and information. We call it the unconscious in order not to give it a name, not to prejudice it, and surely the voice of the unconscious is the Self. If you follow the voice of the unconscious—if you go carefully enough—you come in the end necessarily to what you are meant to be. Of course, there is the great danger that someone might become a Messiah, but that is immediately checked by the consensus of other people. Nobody can become king except the one who is supposed to be king, the one who contains the idea of the Self. That is Christ according to the still generally prevailing Christian idea, and from such a standpoint any attempt at getting at individuation would be heretic, as it has always been; it has always been the party of the left hand and a crime. Christ himself was accused of heresy, and quite justifiably. John the Baptist and his school called Jeshù ben Miriam—the son of Miriam—the deceiver, the traitor, because he had betrayed the mysteries; he became an individual, the son of God, and received immediate revelation, and that was an awful sin and the real cause of his death. It is an old Jewish tradition also that he betrayed the mysteries and so had to suffer the death of a traitor. In the literature of the Manichaeans, the disciples of John, there is a text containing a discussion between Christ and John the Baptist upon that question. They both presented very good arguments. Christ's very practical argument was: "Do I not make the lame


¹⁰ The Oxford Group, or Moral Rearmament Movement, was founded by Frank Buchman in the 1920s. It used the rhetoric of National Socialism to advocate a religious dictatorship and new social order based on Christian morality. Jung refers to the movement again in CW 11, pars. 275 and n.

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walk? Do I not restore sight to the blind?" But John would not hear of that, he said that Christ betrayed the mysteries, he gave them out to the world, and that they would be destroyed by the world. And the world did destroy them.

The projection of the Self belonged to the psychology of ancient times, when the chief or the king represented the whole people and had to suffer and to die for the people. Then another old rite played a certain role in the history of Christ; it is to a great extent legend, but legends are so true that they repeat themselves literally in reality, real events are like legends. You remember the prisoner Barabbas was released instead of Christ when he was taken to be crucified, which was according to an old custom in Babylon that each year one criminal was released and given the freedom of the city; he could steal what he pleased but he must clear out before sunset, he must then be far away from the town; if caught within the city walls he would be put to death. And this was a remnant of the old myth of the god king from the time when they had a new king every year; if the year was good, he was confirmed as a god king, and if the year was bad he was put to death. He was supposed to emanate the mana quality of fertility, which improved the crops, helped the procreation of the cattle, and so on. The idea of the king as the superior man was taken very literally also, he was represented on the ancient monuments as several times bigger and taller than his subjects. And as his burial mound must express his significance, they chose a pyramid, which is a perfect mathematical form. But why would a pyramid be a particularly significant symbol for the superior man?

Mrs. Crowley: It is very much the same suggestion as that trigone in the heavens, the creative point at the top.

Dr. Jung: The ground plan of the pyramid would be rather this:  And what would this symbolize?

Mrs. Crowley: The four sides are equal, each one coming to a point. I should call that the creative point. Or it would be individuation.

Dr. Jung: Of course, it is a mandala, the symbol of individuation, the four functions which come to the oneness of realization, of consciousness. That is the mountain from which the four rivers flow; or the individual on the cross from which the streams of grace descend; like the Lamb in the Book of Revelations upon the hill in the center of the square city, the four rivers or the sources of creation issuing from the whole. These are all symbols of the perfect or superior man. And the same symbolism, pyramids or *stupas* coming together in one point, is in the Tibetan mandalas, to aid the concentration or contemplation in which the identity of the *mystei* with the god is attained—he becomes his own

superiority, the god in himself. The Buddhist temple of Borobudur in Java has the same form. From the great square base, the disciple winds up and up in a spiral through the scenes carved in stone of the lives of the Buddha, becoming more and more conscious that he is going through the same stages as the Buddha, making a circular way until he reaches the top, which consists of a series of *stupas*; and at the highest point is one single *stupa*, this same pyramidal form, where he is in complete identity with the lord Buddha. It is like the Christian medieval idea of the Stations of the Cross on the way up to the chapel at the top of the hill; one contemplates the sufferings of Christ and gets an understanding of the way of the passion, the *via dolorosa*.

In the light of these examples, the pyramid in the vision suggests a burial monument. And who is buried there?

Miss Hannah: Is it not another form of the Self that has just vanished? Is it not the male side which is buried inside the monument, and is now coming up?

Dr. Jung: Exactly. The Self in the inner realization is to our patient a superior woman, a *mana* personality. Now she vanishes and we don't know where she has gone, and instead, that pyramid which signifies a buried king emerges from the earth, the external attribute of the king. The sphinx is said to have the face of the king who built the first great pyramid, and the pyramid is itself the symbol of the king. This was probably further substantiated through its very different aspect at that time. It is today like an immense staircase, because the surface is broken off, but the top of the pyramid is still preserved quite intact in the museum in Cairo, and it is smooth and highly polished. When the Egyptian sun was shining upon that enormous surface, it must have reflected the intense light, it must have been like a beacon, a lighthouse flashing its rays over half of Egypt, a really marvellous sight. So the pyramid was the living god that was still visible, it was the visible son of the sun, Ra, the sun reborn as god on the earth still shining over his two kingdoms.

The pyramid that comes up here is surely the equivalent of the vanished Self. It is now the Self in its earthly form, the inner revelation of the Self being buried, and what has been female is now male. There has been a peculiar transformation because the patient has passed from the land of the ghosts, the land of the unconscious, into the land of the living, where she is her own mirror reflection in a way, but a compensatory mirror reflection, her own opposite; she becomes something like the pyramid, as if the body of the Self—if the Self has a body—were the pyramid and not human. Just as the body of Christ is his church, and that is also a burial monument. Christ is buried in the church; when

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Christ ceased to be, he became the church, and it is an important matter of discussion whether Christ is alive in the church or not. There is a certain variation in the opinions about this; sure enough he has changed a great deal in becoming the church. He became the cycle of the ecclesiastical year and was likened to the serpent of the zodiac carrying on his back the twelve constellations representing the twelve disciples. And he is the church that is the center of the cycle of the ecclesiastical life, he is buried in that center; as precious relics of the Buddha were buried within the cloister, in the *stupa*, which is the center of the revolving cycle of the mandala. The Christian symbolism is similar: Christ in the center of the circle is well-known symbolism.

We come now to the practical question: "What is likely to be the psychological equivalent of such a transformation in the unconscious?" Our patient has no insight into the nature of the transformation, therefore the process is without the admixture of understanding. Nevertheless it represents something which is happening within her, and that is surely not without a certain influence. What would be the probable influence of such an event?

Dr. Reichstein: A kind of stabilization of her feeling?

Dr. Jung: I am not so sure. We must be quite simple, to explain these things we must assume the attitude of the primitive. When I put a certain form before a primitive, he instinctively knows or he does not know; he feels an influence greater than he can understand, or one which is in accordance with the obvious nature of the thing. If I put a fluid before him—of course with the understanding that it is a magic procedure, a healing ceremony—it might mean to him something like this: it is of the nature of water, it quenches the thirst, it moves like water, it produces water. So if he suffers from dropsy, to put water before him would produce a magic effect upon him; it would release his body from the water. Or if the land were suffering from drought, I would sprinkle a bowl of milk on the floor, thus suggesting rain to him. Or I would imitate the whistling of the wind and the sound of the raindrops, and he would adduce the corresponding effect—the rain would fall. In India, according to the Rig-Veda, the priests sang the frog songs in the time of drought as a rain charm; when the frogs sing it means that rain has fallen, so when the priests sing rain will fall. That is the way the primitive mind works. So if I put before him a pyramid bursting through the earth, he would understand that it meant something rushing up, activity, a powerful uplift, and it would also suggest hardness and strength to him because he would notice the qualities of the object which I obviously put up for that purpose. If I gave him the wings of the eagle as a charm, it

would be in order to make him swift like an eagle, or able to soar on high like an eagle, because he is a king or a great chief. Or I might give him the teeth or the mane of a lion that he may have the power of a lion, I convey the power to him by giving him the thing which contains it. Therefore Indians used to eat the heart of the enemy or the brains, in order to integrate either the courage of the enemy which is in the heart, or his cunning which is in the head.

This pyramid, then, suggests protruding; it pushes itself up as if the patient had been buried. Having lost the Self, she has absolutely nothing, she is a mere shell, a crust, just an ego consciousness, exceedingly poor and helpless. So she must make something of herself in order to appear at all. You see, if you have nothing but the ego consciousness, the first thing you will do will be to buy a pair of new shoes and a suit of clothes and a becoming hat and look like a gentleman, so that everybody will think you are a nice man. You buy a persona as soon as possible because you are nothing else. So this symbolizes forcing her way up out of the ground, up into the conscious world. She has been going down all the time, but that is the mirage; for going down can be coming up, and coming up is only a different going down. "*Versinke denn, ich könnt auch sagen: Steige!*"¹¹ That is what the devil says to Faust.

¹¹ "Sink then, or I might just as well say: Rise Up!" (i.e., Sink or swim).

LECTURE VII

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Dr. Jung:

We have a question here by Dr. Escher, in which he draws a parallel between the pyramid and the crystal as symbols of the Self. He says that the crystal would be a symbol of the Self because of its particular qualities, namely, that it is a definite state of ordered forces of matter. There are certain systems or laws according to which the molecules of the crystal are arranged, and the arrangement is absolutely static as long as that special chemical body lasts. Then Dr. Escher says: "It seems to me that the Egyptian pyramids with their smooth and polished surface could be compared perhaps to the king of crystals, the diamond, which is crystallized in the regular mineralogic system, the principal form being the octahedron, I believe."

Yes, the perfect crystal from the point of view of duration is the diamond; that is the hardest material. You know diamonds consist of the native carbon, the essential element of coal, crystallized in the isometric system; and that they are often in the form of octahedrons helps the argument considerably, because the pyramid is just one half of that form. And then Dr. Escher asks: "Is it too fantastic to say that one of the meanings of being buried in a pyramid would be existence for eternity in the center of a crystal of the highest order?"

Sure enough, that is the *vajra*. (The Sanskrit word for the diamond body, and it also means a thunderbolt.) The hardness and finished state of the crystal would symbolize the eternally lasting condition of the Self, which is a body, or an essence, or a being, which is supposed to be beyond time, beyond all categories of spatial or temporal existence. The quality of eternity is of course inevitable in a nonspatial and nontemporal condition because things change and vanish only in time; the idea of a beginning and an end is necessarily derived from the idea of time; if there is no time nothing can begin nor can anything end. In Taoism—as you have read in *The Secret of the Golden Flower*—the everlasting body of the Self is called the diamond body and is represented as a crystal. That

is the *lapis philosophorum*, the *elixir vitae*, the *quinta-essentia*, the *tinctura magna* of alchemy. And patients in analysis, not knowing of these ideas, naively represent such a crystal in their unconscious drawings.

Dr. Escher has also brought us a very interesting Chinese Buddhistic painting. I cannot tell you much about it because I am not a specialist in these matters. I can only say that in this assembly of gods there is the so-called Red Teacher and the Yellow Teacher, which are designations coming from Lamaistic Buddhism. Mahayana Buddhism, the great school that spread to China, was largely affiliated or identical with Lamaistic Buddhism, so the Dalai Lama or the Teshu Lama of Tibet would be the ruler of that Chinese branch. We see here also the typical hell of Mahayana Buddhism, with the scales where the merits and demerits of the soul are weighed; and here are the souls being tortured by demons in every conceivable horrible way, blood is pouring out like wine. Now up in this sphere of serenity in the clouds, the heavenly abode, the Yellow Teacher would be the original teacher of Mahayana Buddhism, and the Red Teacher would stand for a sort of reformation, and you see, quite unlike our religious mentality, the two are peacefully together here. Of course we would make a great difference between the Catholic and the Protestant.

Very much the same situation existed there, only the first Buddhist teaching in China was by Buddhist emissaries whose religion had already undergone a certain transformation in the sense of the Mahayana, due to the fact that the original condition was no longer prevailing or no longer important. Buddha was himself a great reformer: he preached against the background of a pantheon of about two million gods, the deities of the Hindu systems, and as everybody was already convinced of the existence of gods and their tremendous importance, Buddha stressed the importance of man. In the first texts of the Hinayana school, the pure Buddhist school, Buddha ranked amongst the gods, and the gods came to his birth and watched his death. But the teaching was that even the gods had to be born as men in order to be redeemed as gods. To be born as a god was no particular advantage, anybody could be born as a god, the only difference being that the gods lived very much longer and could do very much more. But one would be in an equally miserable and unredeemed condition, whether ruling over the whole world as a god, or ruling as the father of a little household in which one lived for fifty or sixty years, having no competence and no power whatever. The human condition had a better chance of changing into a different state, because unless a god was reborn as a human being, he had to be a very authoritative person with no possibility for a whole eon of changing into a

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higher condition on his way to *nirvana*. Now that original state of things disappeared when Buddhism began to spread in India; the gods then became unimportant, people forgot about them, just as in a very Protestant country you no longer think about what it means to protest. For you are raising a protest against what? So when Protestantism is not in opposition to Catholicism it becomes terribly empty and objectless, only when up against the background of Catholicism—the many saints and images, and confession and absolution and the means of grace—does Protestantism make sense. In the same way, early Buddhism soon wiped out the importance of the gods until the time came when there were none. Then man again realized his need of gods and began to have revelations. And then came the Mahayana teachers in about the eighth century, prophets arose to whom the gods were revealed, and the idea of the Bodhisattvas and masculine and feminine gods came into existence as the special divinities of Mahayana Buddhism. Naturally they took those gods partly from the Hinduistic sphere and partly from the Bon religion, a very primitive religion of Tibet; so a particular brand of Mahayana Buddhism developed in Tibet which included those primitive elements.

That the Yellow Teacher is bright and fair in color, and the Red Teacher very dark, obviously meant the difference between two principles, light and dark, white and black, etc. The dark red principle represents the chthonic primitive element of the local religion, it is typically Bon, while the celestial principle would be yellow, the color of the heavenly sun. Therefore it is the color of the Chinese Emperor who is the son of heaven. So the yellow would indicate a sort of Yang teaching, and the dark red a Yin teaching. The Red Teacher in this painting is holding something which looks like a jade weapon, and the only jade weapon I know of is the famous magic dagger that is occasionally made of jade, which is considered in China to be the *ne plus ultra* of precious substances; those little jade figures were thought to be far more wonderful than emeralds, for instance. And the magic dagger is sometimes the equivalent of the thunderbolt, the *vajra*, the diamond wedge. But this instrument is not a symbol of the Self, it is rather a symbol of magic effect; it would be what the north Californian Indians call the icicle of the medicine man. The medicine man always has a pouch, in which he is supposed to carry a number of icicles, cold, pointed objects like hard crystal, like the *vajra*, which he can send out as arrows. He directs it, he aims at a man and shoots the icicle into his back, for instance, causing illness or death. We would call it the witch's shot. The Indians are terribly afraid of the medicine man because they know he carries those weapons. This magic dagger is such an instrument that can be sent out

by the one who knows the magic incantation, the right ritual to produce far-reaching effects.

That sort of thing curiously enough happens empirically to people who deny the Self, who don't want to individuate, who reverse the natural process of individuation. In Christianity it would be those who deny the Lord, who reverse the sacred mysteries and put the cross upside down in the ground, who stick a knife into the bread of the communion, which means murdering Christ since the bread is the body of Christ. They perform mock masses, denying the truth with every word; instead of a blessing they utter a curse; and they reverse the Paternoster in a peculiar way, exactly like the elves who say: "Our Father, that art *not* in heaven"—just that peculiar twist. Now those people who deny their own individuation—which means denying their own existence for the sake of an evil effect, giving in to hatred to such an extent that they curse themselves, surrendering their own lives to their own hatred—those people have a magic effect, they can do peculiar things; it is just as if icicles were darting out of their magic pouch and wounding other people. How that is done I don't know, but it is a known fact; exceedingly strange things happen then, which you can never prove to be rationally or causally connected; you can never convince anybody of their existence, yet they do exist in an uncanny way. So this dagger would mean the infernal denial of the Self. For when the Self is denied, when individuation is given up for the sake of evil effect, then the *vajra* substance, the diamond substance of the Self, becomes the icicle, a thunderbolt which has an equally destructive effect upon the Self of other people; it alienates people instead of attracting them. You see, there is a magic effect of the good things which lead one on and suggest the right way, and that of evil things which suggest the wrong way; the one is called white magic and the other is black magic. The Yellow Teacher would be the white magician, and the red one with the thunderbolt the black magician. The Yellow Teacher has nothing in his hands, there is no *vajra* because he himself is the *vajra*; the diamond body is in his bosom, in his heart.

Of course in the East things are not valued as we value them; we use our judgment and qualify things according to our moral values; we would say that this exceedingly benevolent and jovial being was the good man, and that the other one was bad, he looks like a devil indeed. But in the East that is not so; you see they are sitting at the same table, they get along together and probably converse with one another. There is nothing like our moral discrimination, it is the darkness and the light, the day and the night, and day and night go along together as in nature, the Yin and Yang always cooperate in a very friendly way; instead of being

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infernally opposites, which makes them most unwieldy, the two are together. Therefore the oriental would never suppose that because you were a saint you would necessarily be moral; a saint can be a most immoral creature and do the most immoral things, but he is nevertheless a saint, and he is a somewhat dangerous being, you have to be very careful—he is the *summum bonum*, almost the god himself. In the stories of Madame David-Neel¹ about her travels in India and Tibet, there are very interesting accounts of the saints. Their very peculiar morality is expressed in the fact that these two fellows are sitting quietly together, and the Red Teacher is assisted by hellish demons, and the Yellow Teacher by a very friendly person, presumably his acolyte or a pupil or disciple.

Now we will return to our text. I assume that you may not have understood the pyramid completely, and as it is exceedingly typical, you must tolerate more discussion of the subject. The situation is that our patient has left her animus and the figure of the Self behind, and is going down, down, from a sort of immaterial world of visions, to the earth, her tangible reality in New York. That the way she is coming down is very long means that it is by no means simple; there are many traps and difficulties on that way of readjustment after analysis. You see, the readjustment can be a relatively simple affair, or it can be extremely complicated. Naturally if you are able to do it unconsciously, you think it is simple, you might be a bit nervous but you would not realize any particular difficulty; you just do it, it happens; it is always in a way compensatory. But if you look into the psychology of the situation, you see that it is exceedingly complicated; to do a thing quite consciously, with effort and a complete realization of what you are doing, is not easy. If it were a conscious readjustment she would probably experience many difficulties, she would realize fear and nervousness and all sorts of hindrances. But here it is a matter of unconscious readjustment, so there is the danger of losing all the values she has gained, for only the conscious retains the values; nature has no values.

You may find a marvellous diamond, for instance; yes, provided you value it and have it polished, it will be of great value and beauty. But if you think it is a stone like any other stone, nature will never prevent you from throwing away a diamond, nor will nature ever produce a particular golden setting round it; if you throw it into the river, it will be carried away and ground to dust in the course of time. Or perhaps somebody else will find it and if that person values it, it will be preserved; but

¹ See above, 25 Jan. 1933, n. 5.

nature never preserves. If you leave a thing to the unconscious, its values will disappear, they cannot be held by the unconscious. That is why consciousness was produced; it is as if nature herself realized that it had apparently become necessary for *somebody* to realize what was going on, damn it.

It is not unlike the present state of things in Germany. I don't want to talk politics, but I can tell you one very interesting psychological item: when I was in Germany I was consulted by some leading Nazis who wanted to keep me there, one of them actually said he should arrest me so that I would be forced to remain. But why? I said, "I am no politician, I am a psychologist, what have I to do with your enterprise?" And he replied: "Exactly, you are a psychologist, you are outside of the whole thing, so you are the man who could tell us what we are doing." You see they don't know. I marveled at that fellow, I think that is fine, it could almost convince one that there is something in it. To say: We don't know what we are doing, is remarkable; if they say they know, well, who knows? Nobody knows. That man did exactly what the creator has done. The creator must be a very great person, I suppose, so he created animals with enormous necks and snouts and horns and teeth and claws, he tried every possible stunt under the sun, small animals, big animals, giants, the most horrible grotesque objects you could imagine, most terrible beasts. Then once he really asked himself: "Now what is that?" And then he came to consciousness in order to know what it all meant, and man had to invent some tale about it. Man was just like myself, a perfectly innocent psychologist who knows nothing of the job of the creator but is able to say: "You have created this animal." So man named every animal to the Lord, he introduced the whole of God's creation to the Creator, who did not know he had created horses and donkeys and monkeys and human beings till man named them to him: "This is a poplar tree which you have created, and this is a donkey, and this is a snake, and that is a camel." And the Lord said: "Now that is wonderful! I did not know that I had made snakes." It is like the *bourgeois gentilhomme* who was being educated and his teacher told him that he spoke prose and the poets spoke poesy.² He was astonished and went home and asked his wife if she knew what he was speaking. "Well, French, I suppose." "Not at all, I am speaking prose." That is the great discovery which is the beginning of consciousness; with a bit of consciousness you begin to name things and then they are objectified. So man was necessary. And what

² Jean Baptiste Poquelin Molière (1622–73) wrote this of a man who tried to be a gentleman in his play, *Le Bourgeois Gentilhomme* (Paris, 1670).

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that fellow in Germany wanted was that I should name things; you thereby have it in the hollow of your hand apparently. In antiquity also it was considered very important to know the names of things; and it is a great part of our scientific education that students are told what things are called; then they think they know something, but they only know the names of things.

Well, this going back to New York, the unconscious readjustment, is as a matter of fact tremendously complicated, because all the things one has already named, that one has grasped and lifted out of the chaos, drop back; they lose their names and seem to melt away, they transform into that seething mass and disappear and are regenerated again in a different form. That is the unconscious adaptation. The patient herself undergoes a peculiar transformation and adapts as a different being. What she had become is lost, the diamond disappears, it remains perhaps a pale memory but she is changed. That is illustrated by the unconscious way in which primitives adapt, they are simply melted, transformed into something else; therefore they can become anything quite easily, they only need to put on a ghost mask and a ghost dress and dance the ghost dance and they are ghosts, the ancestors of the Alcheringa times; they lose their identity by an unconscious process of readjustment. Here we see this process. The center and the goal of her development have been the intuition of the Self, and that now vanishes because she ought to readjust to her earth. Instead of holding onto the Self consciously, she loses the Self, she gets into the melting pot, and both she and the image of the Self become transformed, everything becomes transformed because the situation is different.

You can observe this in your own life. In a certain place, in a certain gathering, you are a certain person; you leave that place and get into different circumstances and you are an entirely different person, you lose all your former convictions and create new convictions and values in your new environment, and it is all a matter of unconscious readjustment. That happens even when a thing has been very positively in existence before. For instance, the image of the Self has a positive existence in the form of a living woman, and now it transforms into her own burial mound, the pyramid being in a way the same symbol, but it is now materialized in stone. It is not the living king, it is his divine or royal tomb that flashes like a diamond; yet that is the state of duration, the state of the long life.

Arabs still have that conviction about their tombs. I was looking at the tombs of the caliphs of old Cairo—they are really sort of like funeral chapels—with a fairly well-educated Arab, and I admired very much

their Gothic style. He saw that I appreciated it and asked: "What do you think about these houses?" I said: "I marvel at their beauty, and the extraordinary art and skill and the great emotion put into these buildings." Then he said: "Europeans usually think only of dollars, automobiles, hotels, railways; but do you build a house in a place which you know you will soon leave? Or in a place where you know that you will remain the longest time?" "Yes," I said, "you are wise, and we are most certainly fools." But evidently fools are wanted in the world too. You see, that is the way the East still thinks, and the way old Egypt thought, they built their houses for the longest time. There are no worldly buildings left in Egypt because they were all of dried mud; the foundations of the palace of Amenhotep IV³ are still there but otherwise nothing, everything is gone. But the tombs and the temples were made more permanent, in recognition of the fact that they were then representing the *vajra* sphere, the sphere of the everlasting things.

Mrs. Fierz has just called my attention to the fact that the symbolism of the Great Pyramid has always been an object of much speculation, as I suppose you know, and books in all languages have been written about it. It is supposed to contain all the mysteries of the world, the sum total of the secret knowledge of old Egypt. For instance, halfway up the side of the pyramid is an entrance to a shaft which points towards the position of the polar star in the years when the pyramid was built, about 2900–2700 B.C.⁴ Then there is a sarcophagus in which the old pharaoh was probably buried. That is uncertain, however, because thieves broke in long ago and robbed it, and now they say that this sarcophagus was the original measure for the grain in Egypt, even containing the measures which are still valid in our days, the English gallon, for instance. Then the measurements of every space and every angle are all based on symbolic numbers. The Greek number $\pi = 3.141592$ (it is used in mathematics for various different purposes, all having something to do with the circumference of the circle) and that was used in their measurements also. Another peculiar fact is that the pyramid stands upon that degree of longitude which covers the most of land and the least of sea; all other degrees of longitude cover more sea than land. Human fantasy has always played over it, and I quite understand that, it is oppressively mysterious. The impression of those dark chambers inside the pyramid, with the knowledge that there are millions of tons of weight on top of you,

³ More commonly known as Akhenaten; see above, 25 Oct. 1933, n. 2.

⁴ According to present archaeological opinion, the Great Pyramid of Cheops was built around 2680 B.C. Jung visited Egypt in spring 1933. See *MDR*, chap. IX.

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stimulates fantasy like anything. But the point is that the pyramid is still an object of speculation—whether valid or not is another question—it is still filled with mystery, and from that one can conclude as to its mana character. It is a symbol, as it has always been and will always remain, for a real symbol cannot be exhausted. So much for the objective symbolic character of the pyramid.

Now in connection with our text, I said that the pyramid represents the Self in its transformation, as the real pyramid represents the king in his transformation; when he has left the world of the living and transcended the horizon, when he has entered the barge of the sun and gone traveling on in the land of the hereafter, he is then the pyramid. It is as if that were his equivalent in the land of the living. So when the Self disappears, and the individual, our patient, leaves that world of the left hand and approaches the world of the right hand, the first thing she meets is the pyramid, the tomb of the Self. New York seems to be that tomb.

As a matter of fact there is something in this idea; that the skyscrapers were invented in America is by no means mere chance, they belong somehow to that country. For example, the Indians of the southwest of America attained such a high degree of civilization that they built towns, and the pyramidal skyline of those Pueblos—scattered low houses in the periphery, sloping up toward the center where they are heaped up six stories high—is like the skyline of a modern American city. The outline of all the big American cities—New York, Chicago, Cleveland, St. Louis—is just an exaggeration of that, they are all heaped up in the center. Another peculiar thing that a European notices in America is the fire escapes, iron ladders going down the outsides of the houses, and that too is like the Pueblos, where they have no stairs, only ladders outside leading from terrace to terrace; they climb up the outside of the houses. The old Aztec and Mayan temples are also on the pyramidal principle, sort of mounds, with very steep steps outside leading up to the top, and on the roof is the temple itself, with the sacred altars and so on; they are like the Step Pyramid of Saqqara.

Those temples were also the burial mounds of the gods; and the living gods were supposed to be imprisoned in the temples. This was literally true; in antiquity they used to chain the image of Melkarth or Jupiter Ammon with heavy chains in order to prevent him from escaping and depriving them of his assistance; they actually fettered the images of the gods in a panic of fear lest they might leave them. Then there was the idea that one should not make an image of the god, because one thus had power over him; one might depreciate him, kill him, he might even become an object of laughter; if the painter were not very skillful he

would make a ridiculous picture of him. So any objects which designate the god or which are said to be the habitations of the divine presence threaten the gods with destruction. If the old Germans had had a god without abode or form, the Christian missionaries would have had a hell of a time to destroy him; but they could reach him in his sacred stones and doles and signs, so they could overthrow the idea. If the god is a spirit, invisible, intangible, absolutely shapeless, nothing can be done against him. I often questioned my Swahili friends, hoping that they had primitive ideas about the shape of Allah, but they were very positive that he was shapeless. That was also true of the nocturnal evil principle; they said the nocturnal god was brown and dwelt in the earth, but they were quite positive that he had no shape; the most they would say about him was that he was like the wind, a puff of cold air. So a temple, particularly in a religion where there are images, icons, etc., is always a sort of burial place for the gods because the gods are then stone, which becomes an argument against them. The Christian missionaries could always argue that the heathen god was helpless; he was simply a piece of stone or wood, man-made, they could knock him off his pedestal and nothing would happen; he had no power whatever and could not defend himself. It is great wisdom therefore when a religion prescribes that the god shall be an ineffable mystery with no shape at all.

The pyramid is most certainly a heap of stones, yet it is exceedingly imposing, so one can assume that it contains all sorts of mysteries if you are inclined to believe in mysteries. But many people are not, and they think the pyramid is just a heavy heap of stones and very old stones at that, the only miracle being that it has lasted so long. And so New York might be the abode of demons and gods; you could imagine all sorts of mysteries about New York, but you would not because you would be so impressed with the technique of the whole thing. You cannot help thinking of the number of tons of concrete and steel, and what it would cost to live in the thirtieth story, and how long it would take to come down by the stairs to the ground floor if the lift didn't work—such things. There the aspect of the most precious substance, the *vajra* body, changes into something made by man which is not everlasting—not even the pyramids will last forever—but relatively old, and made of very hard and good material which will stand many centuries. But it has become matter. Thus, when the most precious thing inside vanishes, it turns into the most imposing thing outside, the most imposing monuments of human achievement, enormous cities, tremendous palaces and towers. The great Self of the Babylonian Lord expressed itself in the city of Babylon, with the great tower of Nimrud and the temple of Baal, with its thick

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walls and its hundred gates of enormous dimensions. That is the material expression of the greatest thing. We see the same phenomenon in the Catholic church; the grandeur of St. Peter's and the splendor of the Pope is the exterior representation of the most precious thing within. But the most precious thing is buried in it; when it has reached such a collective expression, it is then just the collective expression, and all the magic or divine power in the *vajra* has gone over into the power of the collective. And that is just what I mean by the unconscious readjustment. Our patient loses the precious substance, and then the precious substance is New York, the great tomb; instead of the living king, it is the pyramid, his tomb. This means a sort of murder, a sacrificial killing, and the next sentence in her text is:

I saw a knife from which dripped blood. On another side was carved the split face of a man, on the third side a man was lying face downward on the ground beating off the green things that grew all about him. I returned to the knife. Blood still dripped from it and the stream of blood covered my feet.

This sacrificial killing is the slaughter of the things within.

Mr. Baumann: Does the pyramid appear instead of all the things she has experienced in analysis becoming real? All those forms full of life and blood and fruit? Is it that in going back to reality she has to make a kind of abstract concentrated symbol for it, which includes everything?

Dr. Jung: If it does!

Mr. Baumann: It doesn't really in a living concrete way, only in an abstract, mathematical form, I should say. Instead of living beings, it turned out to be a pyramid where very external things are condensed into a geometrical form.

Dr. Jung: Yes, and that is in a way a perfectly inevitable process. When somebody has had an intense inner experience, he will quite instinctively try to make a record of it, to put it into expression, a sort of formula that in an abbreviated way will remind him of the original experience; he will put a stone upon the ground at least to remind him that here such and such a thing happened. You see, if such things went on happening all the time, one would not need records, but they are very rare. And it often happens that the original meaning of such a memorial is lost and only a sort of superstition remains, one does not know what it meant. The Eastern mandalas are now looked upon with superstitious wonder, they have become ritual instruments for certain effects; yet they were most certainly mere confessions, mere records originally. As in the Middle Ages, mandalas were produced without any particular tradition;

mandalas were made quite naturally because people wanted to represent a most baffling inner experience, the experience of God. Numbers of examples have survived. When St. Augustine was seeking the most suitable formula to express the essence of God's being, he said that God was a great circle whose circumference was nowhere and whose center was everywhere. Out of such natural formulas, the mandala has arisen. Those people in the Middle Ages had a tendency to keep such records of their experiences. Hildegard von Bingen made a number in her book about the divine mysteries; and Jakob Boehme made a mandala.⁵ And in the time of the *Theologia Deutsch*, in the early fifteenth century, the mystics, influenced by the teaching of Master Eckhart and the tradition of the mysteries of the Brethren of the Free Spirit, also made mandalas.⁶ When they were new, they were confessions of one person's conviction, attempts at formulating an immediate experience. Later on they became magic formulas, and people thought it might perhaps be helpful to make such drawings; so they imitated them, assuming that whatever happened to the saint might happen to them. And so an old Rishi living as a hermit somewhere in the Himalayas was also much concerned with these most baffling experiences that occurred inside and drew those forms upon rocks or wood, and then he put paint onto them, and his disciples said: "Now look at what the old man is doing, that is his secret, he is trying to make records of things he should not forget," when he was really only trying to clarify his mind. Then when he died they copied his work in their notebooks, and thought they had the secret when they made circles too.⁷ So mandalas were just the attempts of old speculative philosophers to express their own dark experiences. You see it is almost inevitable that certain experiences should become solidified, materialized.

Therefore in all times when a religion is at its best, there is a great art;

⁵ Both were German mystics; for Hildegard von Bingen, see above, 23 Nov. 1932, n. 3; for Jakob Boehme, see above, 2 Nov. 1932, n. 4.

⁶ *Theologia Deutsch* or *Theologia Germanica* was a German ascetic and mystical movement influenced by Martin Luther, as well as an anonymous treatise written c. 1400 (tr. S. Winkworth, ed. W. R. Trask, New York, 1949). Jung cites it in CW 9 ii, par. 144, and CW 14, par. 886. For Meister Eckhart, see above, 3 Dec. 1930, n. 3. The Brethren of the Free Spirit was an eleventh-century ascetic and mystical movement whose members believed in direct revelation rather than in church teachings. Jung refers to them and cites some of their sayings in CW 9 ii, pars. 139 and n., 235; CW 14, par. 646; and CW 18, par. 1530.

⁷ Jung repeated this parable in a talk at the Eranos Conference in 1939 and in "Concerning Rebirth" (CW 9 i, par. 233). See James Yandell, *The Imitation of Jung: An Exploration of the Meaning of "Jungian"* (St. Louis, 1977), pp. 17ff. for a contemporary application of Jung's fable.

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a new style of art always needs a great religious experience in order to be really beautiful. And when a religion is declining, the art undergoes a very marked degeneration. The worldly art of the late centuries of imperial Rome visibly declined. Study the proportions of a building of the third or fourth century A.D., the famous Roman gateway in Verona, for example, the Porto Gallieni; there you see the lack of proportion right away, the beauty has gone. They first lost the abstract beauty and became more specific. Therefore the most conspicuous Roman art, besides their buildings, are the portrait busts in sculpture, which are very specific, very material. You can see them by the hundreds in the museums still, and you can read the character of those Philistines very clearly. Abstract art went by the board completely, and you only find bad imitations, copies of old masters. But at the same time, mind you, that this degeneration of the pagan culture was taking place, a new style was coming up with its own particular beauty and proportion, the art of the early Christians, the Byzantine art of Ravenna. That was a new expression, and the more it developed, the more the spirit became embodied in beauty, in the beauty of painting and architecture and sculpture. And then in the Reformation all that was denied; they burned up the monasteries and they destroyed the most wonderful and precious art, the most beautiful stained glass, in a violent attempt to assert life against the *caput mortuum*⁸ it had heaped up around itself.

If I should be cursed by living to be two hundred, I am quite certain I should burn up everything I possessed and kill everybody around me; what one heaps up is so horrible. I can imagine myself being perfectly comfortable as a caveman, but in time I would have lived beyond all the stuff I had accumulated, the bones of all the animals I had eaten, the piles of shells if I lived by the sea. I would be sitting at the bottom of a huge conglomeration that had heaped up round me, and almost unable to live because of the insupportable stench, I would be buried under it. I suppose that is the reason why places have been suddenly depopulated. The inhabitants are simply buried in their own refuse; they probably built places over the water just in order that the water might carry it away. Primitive villages are suffocated in dirt, you read of it in descriptions of Eskimo huts—unheard of, like the lair of a hyena. We would clear out in no time. And so we accumulate all sorts of psychological refuse, our best ideas become mechanical, they take on shape and become tangible and dangerous. You read them in books and find them everywhere, wherever you go you find your ideas until you get sick of

⁸ "Death's head."

them, until you change your name. That is the reason why, if I lived to be so old, I would kill everybody and burn up all my books and everything. People from time to time get into a sort of fever just because they are buried completely. Think how horrible it would be if we should discover the perfect religion. We would have marvellous temples of enormous size and beauty, and they would be just so forever, there would be no hope for mankind to escape out of those courts and colonnades, and we could never invent anything more beautiful than our old conceptions. Or think of the heights of wisdom that would not allow the ghost of a chance at anything further. That would be catastrophic, it would lead to the suicide of humanity.

Mrs. Baumann: When you read that vision before, you spoke of the blood dropping from the knife as being sentimentality, as if she were sorry for herself. Would it be because she had to make a sacrifice? Or how does that fit in?

Dr. Jung: It happens that it really is a sacrifice here. The pyramid, being the tomb of the Self, means the sacrifice of the Self. But here it is the sacrifice of the animus. In that sentimentality something new begins; we shall soon see that something will come up instead of the animus. Instead of the Self, you can say the whole stone and steel mound of New York appears. And what is the most apt equivalent for the animus?

Miss Wolff: If it is in the same line of concretization, it would be a real man.

Dr. Jung: Exactly. When the animus is buried his tomb is a living man, he walks about with a living man. That is what one feels. When somebody has an animus projection upon me, I feel as if I were a tomb with a corpse inside, a peculiar dead weight; I am like one of those tombs Jesus speaks of, with all sorts of vermin inside. And moreover decidedly a corpse myself, one doesn't feel one's own life. A real animus projection is murderous, because one becomes the place where the animus is buried; he is buried like the eggs of a wasp in the body of a caterpillar, and when the young hatch out, they eat the caterpillar from within, which is very obnoxious.

LECTURE VIII

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Dr. Jung:

We have further contributions to the diamond symbolism today. We said last time that the diamond was a carbon crystal, and Dr. Escher now says that it crystallizes in the cubic system, one of the simple forms being a double pyramid, the same above and below. So the pyramid is really an analogy to the diamond, we were not far from the truth when we drew that parallel. Then the word diamond—*diamant* in German and French—derives from the Greek *adamas*, which means the untamable or the invincible one, and that fits in beautifully with the symbolic meaning of the diamond. Also it has peculiar magic qualities. You know magic qualities have always been attributed to precious stones; the amethyst is a protection against drunkenness, for instance, and the diamond has the power of averting insanity and avoiding poison. In the Middle Ages it was known as the *pietra della reconciliazione*, the stone of reconciliation, the peacemaker between husband and wife, a very good idea, and then after sixty years they celebrate the diamond wedding.

Dr. Escher: They have diamond engagement rings in England.

Dr. Jung: Yes, engagement rings are apotropaic charms against a too controversial marriage!

Now I want to mention another point. I suppose you have read in the Swiss newspapers that attack upon my scientific sincerity, and the fellow thought he was particularly clever in suggesting that I had not criticized race psychology before the date of the National Socialist regime. But it happens that in 1918 I published an article which I will translate to you, as it is a rather good diagnosis of the present political conditions. I had only dim recollections of it, but it really does suggest what is actually happening in Germany.

Christianity has divided the Germanic people into their inferior and superior halves. Through the repression of the dark side, it succeeded in domesticating the bright side and making it able to

achieve culture. The lower half is still waiting for redemption and for a second domestication. Until that happens it remains associated with the remnants of the dark ages in the collective unconscious, and this means a peculiar increasing animation of the collective unconscious. In the same measure as the unconditioned authority of the Christian *Weltanschauung* vanishes, the 'blond beast' (the term used by Nietzsche for the fair Teutonic barbarian) will make himself conspicuous, he will writhe in his subterranean prison and threaten us with an outburst, with the most devastating consequences. This phenomenon is a psychological revolution in each individual but it can appear also as a social phenomenon.¹

You see, that is the psychology of what is actually going on, not only in Germany but in more than half the world. Switzerland for the time being is a sort of bastion of the Western world, surrounded on three sides by that kind of revolution; only our French border still retains the old classical civilization; the three others are already attacked by a great mental upheaval, and it remains to be seen what the ultimate results will be.

Now we will go on with our text. We were speaking last time of the sacrificed animus whose remains were on three sides of the pyramid. There was the split face of a man, and the man lying face downward on the ground, and a knife from which blood was dripping. Those are the three symptoms of a slaughter which has taken place, obviously the slaughter of the animus that was left behind. And the Self that was left behind turned into matter, into a pyramid.

Mrs. Baumann: Does it mean then that the animus and the Self are buried together in the pyramid?

Dr. Jung: Yes. It is quite certain that it is the dead and buried Self that appears in the pyramid, as the dead pharaoh appears in the form of the pyramid. That is the last one sees of him because his mummy is walled up inside; the old Egyptians gave a human shape to the sarcophagus itself, the head and face and arms indicating as nearly as possible the shape of the king, and then they built that outward sign over him. Evidently the animus does not enter the pyramid-shrine altogether, because those remains of him are still outside, but there is apparently very little life left in them, so we may assume that his life also is buried within the pyramid. When the kind of relation to the Self which the patient has had

¹ "The Role of the Unconscious"; orig. published as "Ueber das Unbewusste," *Schweizerland: Monatshefte für Schweizer Art und Arbeit* IV (9): 464-72; (II-12): 548-58 (1918); revised and retranslated in CW 10, pars. 17ff.

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is given up, the Self then disappears in the unconscious, it is buried, and if the unconscious also recedes, then the animus is given up too, because the animus is the bridge between oneself and the unconscious. So the bridge is also obliterated. It is as if one had crossed a river and were walking on the other side, leaving the river and the bridge and the bank all behind.

I asked, you remember, what would become of the sacrifice, in what form the animus would reappear, and I might also have asked in what form the Self would reappear. The part of the vision which follows is occupied with this question: What will become of the animus, and what will become of the Self, when they are left behind, when they only appear indirectly? The answer may elucidate a more important problem. You see it is something like the question of Plato's *eidola*, those eternal ideas which he supposed to be preserved in heavenly places in their original forms, waiting for their concretization or incarnation, when they would appear and impress themselves upon matter. So every object in this world—a chair, a human being, a house—has its *eidolon*, its original image in heaven, and that is the *real* object. In the Middle Ages this kind of philosophy was called realism, meaning something quite different from what we call realism. It was then realism, in contradistinction to nominalism, which was just the opposite point of view, that ideas were only words, concepts, and not the real and only substance. In the Platonic philosophy the real being, the real essence, is the *eidolon* in heaven, and what we see here is a mere appearance. This chair, for example, is a degenerate imitation of the idea of a chair, as the human being is merely a degenerated, concretized form of the *eidolon*, the heavenly man, who was at once divided into two, man and woman, into such miserable individuals as you see everywhere. So the heavenly chair is split up into thousands of funny models, like the two hundred easy chairs which Rockefeller stores in his drawing rooms. The *eidola* are archetypal images which really do exist in a heavenly place, they exist in the collective unconscious, and they come to life and incarnate in every human being. You see, it is a sort of psychological myth, it is a psychological process which happens in the development of every individual; these eternal ideas come into action and then, as described here, the original divinity of the ideas is sacrificed.

The first suffering in human life, for instance, is the discovery that the father and mother are not the one hermaphroditic god. From that is derived the so-called castration complex of which you have heard in Freudian literature. When the characteristics of the male sex are severed from the mother, who was the goddess, the perfect being, both male and

female, when the child discovers that the mother is just a woman, nothing but a one-sided human being, the castration has then taken place, and that is a sort of sacrifice. It is the loss of the original divinity. The child is born with eternal ideas and lives first in the collective unconscious where the ruling figures are the dominants of the collective unconscious, and whatever happens outside—say a dog or the parents or other children—are by no means just what they appear to us. On the contrary, they have the halo of divinity, they are magical and marvellous. Many of us have such memories, and there are certain things which have still the magic halo of perfect significance or perfect charm, the golden halo. Then subsequently, experience destroys those halos of the early days, and each time it is a sort of blood sacrifice.

Now whenever you come again into that sphere of the eternal images, say in analysis or through certain experiences, such a sacrifice will take place each time you return again to real life; the beautiful things are destroyed and you feel as if you were just damned. A classical case in German literature is the effect which reading Kant's *Critique of Pure Reason* made upon Kleist.² That was supposed to be a most revolutionary book in those days, although Kant simply said that there were certain things about which man cannot possibly know, that a man cannot know about the nature of God, for instance. We cannot even say whether God exists, because according to its own definition that is so much beyond man that it is impossible for him to know anything about it. This is so self-evident to us that we would not be upset by reading the *Critique of Pure Reason*, which is as a matter of fact pretty simple, so simple that we are always expecting to find something more complicated behind it. The very formulated way in which it was written looks exceedingly difficult, but that kind of writing was necessary then, it needed a most accurate logical statement in order to make a problem visible. Still in 1772 books were written about natural science in which it was thought necessary to prove that God had created the world in seven days. Science was in those days only a means to prove the existence of God, and they were forced to the most astonishing conclusions. Here in Zurich, a natural history was written by the famous Scheuchzer, which was very highly considered, and the whole book was to prove that there had really been a great flood in which everything was destroyed. He found a lot of petrified shells and God knows what, on mountains four or five thousand feet up, which he

² Kant: see above, 22 Nov. 1933, n. 3. Heinrich Kleist (1777–1811) was a German Romantic poet, novelist, and dramatist whose play, *Das Käthchen von Heilbronn, oder Die Feuerprobe* (1808), presented a psychologically acute portrayal of somnambulism. Kleist killed himself in a double suicide with his lover, a fellow Romantic, the musician Henriette Vogel.

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considered a proof that the flood had reached that height. Unfortunately he also found petrified fishes and said the flood must have been so great that even the fish died. He also found a huge fossilized salamander of a species which is extinct now except in Japan, and he thought that was the skeleton of a human being, one of the witnesses of the great flood. He made a verse about it:

*Betrübtes Beingerüst von einem alten Sünder
Erweiche Stein und Herz der heut'gen Bosheit Kinder.*³

That was the time in which Kant wrote, so he needed to make use of extraordinary language and most accurate and logical conclusions which seem to us quite syllogistic. And Kleist, who was a poet and philosopher, read his book, and then wrote a letter saying that his only ideal, his highest belief had been destroyed, that he had lost everything, and then he shot himself. He had lived in the magical world of childhood in which the whole Middle Ages lived, until he became conscious through reading Kant that man after all is confined in this world and can suggest nothing about a world which is not his own; he can know nothing beyond himself because he is locked into his own mental categories. This is perfectly obvious to us, but for a whole century afterwards people returned to the same old idea, that they could jump over the borderline of space and time and make assertions about things which man can never really know; they could not give up the paradise of childhood. For Kleist this was such a sacrifice that he preferred to end his existence. That happens in many human lives when the belief in human perfection or authority or the religious faith is destroyed; people simply cannot stand the sacrifice of the infantile paradise, they fall ill or die. For they think because one can make no definite statements about certain matters that they do not exist; you see, they make the same mistake again. Whether I say God is, or God is not, is all the same, I cannot make God and I cannot make him disappear, what I say is simply irrelevant. Whether I say Mount Everest is or is not, is quite futile; Mount Everest is or it is not and what I say makes no difference. But such people still think when somebody says it is not, then it is not. So when we think those were childhood ideas which we have left behind because we don't believe them any longer, it is just as childish as when we assumed that they were true because we then thought they were true.

³ Johann Jakob Scheuchzer (1672–1733), Swiss medical doctor, professor of mathematics, traveler, and naturalist; his keen observations of marine life in mountain rocks led to these fanciful conclusions.

The process we are watching here is exactly the same as the development out of childhood, when the child comes down out of its own golden world and discovers the so-called real world. And the further development, inasmuch as the child begins to think, is of course always a descent; in growing, the child falls into the mire of the world, there is most certainly a sort of continuous sacrifice of the vision of beauty that prevailed in the beginning of life. Later on, one loses it and forgets it altogether. Only long afterwards, perhaps in the second half of life, does one discover that certain experiences have a meaning, a sort of secret meaning, which one has not been aware of before. Therefore old people often begin to read history to discover how things came about, as it suddenly dawns on them that they mean something. At first they were *in* things, everything was self-evident, as the early surroundings are self-evident to the child, who only discovers things on the way down into this life. The old person is on the way up again. So the old person discovers meaning, and the child discovers material existence, and the qualities of things—tastes and smells and colors. You remember they have that amazing magical charm which is later on lost completely.

The descent into the world, whether it is at the beginning of the existence of the human being, or whether it happens in the course of life after a phase of life in the unconscious, is always characterized by sacrifice. Therefore people, when they are leaving analysis for a while often cling to certain things which they had better not cling to. You know, one of the ordinary prejudices of people who have gone through a period of analysis is to think that the relation to the world and people consists in psychologizing things, they think that everything ought to be analyzed; whether they are going to a concert or taking a trip, they must have a dream about it. But we analyze dreams not in order to learn about particular matters, but to learn about the relationship of the unconscious to these matters, namely, to learn whether certain conscious developments coincide with the collective unconscious, or what the reasons are for certain disturbances in the conscious. It is not meant that you should live your whole life in a sort of superstitious dread of what the dream says about things, so that you cannot move unless the dream tells you to, that you must wait for a dream to tell you when to balance your household account, for instance. I have seen the most amazing things in that line. "But why the devil don't you do it?" "I have had no dream about it." Such nonsense! It is the same thing, you see, one clings to certain ideas and is completely lost without them. That does not mean, however, that one should throw the whole thing out of the window, that would be quite wrong, for there are plenty of circumstances in life where one had better

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consider the dream, really problematical situations where the dream is needed. But whether you should scrub your floor or buy a pair of new shoes when you need them are not problems.

People who upon leaving cling to the analytical style, insisting upon everything being discussed and analyzed, become exceedingly clumsy and boring. This must be sacrificed, it is quite clear; this style is good for analysis but not for life. And then it looks like a terrible sacrifice, inasmuch as people are inclined to think they have then entirely lost contact with the unconscious. You must be able to lose contact, you can never gain anything new without losing something. So risk losing the unconscious. You see it is quite ridiculous—to put it mildly—to be afraid that you could lose your unconscious; that clings to you so tightly that you may be just glad if you can sometimes cherish the illusion of having lost it. The unconscious clings to you so tightly that you cannot get rid of it; no fear of losing contact with it, that is all illusion. But it looks like that; the transition from a psychological atmosphere into the collective atmosphere of the world is a most painful procedure, no doubt, and a painful contrast, and therefore it is quite justified to symbolize it by a lot of sacrificial blood.

Now our patient notices that green things are growing all around that animus figure, which means that he will be swallowed up, dissolved by nature, and she feels the necessity of freeing him, protecting him from complete dissolution in nature. This shows that there is something about the animus figure which should not be lost even if he no longer functions as a bridge to the unconscious; he must still exist—it is something which has to reappear. You see, if the animus or the anima could disappear completely, there would probably be no reason whatever for any sort of psychology, for only through disturbances, through certain shocks, do you become aware of having a soul. If everything were smooth you would never discover it, it would be so self-evident that you would remain entirely unconscious of it. Moreover there would not be the slightest need.

Dr. Escher: I believe Kleist killed a woman at the same time that he killed himself. Perhaps there is some mystical conception in putting the anima to death.

Dr. Jung: Exactly, and that is related to the problem which we are discussing here. The animus and the anima are unconscious factors which can never completely disappear from discussion; wherever you are, in whatever condition you are, they remain a problem. I could even go as far as to say that without the anima and animus there would be no object, no other human being, because you perceive differences only through that which is a likeness to the differences in yourself. For in-

stance, you do not perceive beauty because beauty is in the object; not everybody would see the beauty, it is by no means sure that a picture is beautiful in itself. Some people call it beautiful, and others call it very ugly, so opinions are divided and we can never say it is beautiful in itself; there can only be a certain consensus of opinion about it. Also, although the majority of people may say it is beautiful, we are not quite sure whether they really find it so or whether they are affected by the opinion of others. You see horrible things in a modern art exhibition, but you read an article in the paper saying they are most marvellous, and you see people standing about, gazing at them and apparently finding them most charming, and—well, they are authorities and you are just nothing. But those people are afraid of saying something wrong too, you meet them in the street afterwards and ask how it was, and they admit that as a matter of fact they *don't* like those pictures, they consider them crazy and morbid and ugly, quite impossible. So what is the majority in such matters? You cannot see beauty unless you have beauty in yourself, as you cannot see ugliness without having something ugly in yourself. And you cannot perceive a difference which is not a difference in yourself. You must have the possibility in your psychological system in order to perceive anything either parallel or different outside.

The condition of perceiving or establishing differences is given by the fact of having two different standpoints inside. One is your conscious standpoint. You say: "I like this." But then a voice says: "I don't like it." Make that experiment, try it, it is a sort of dialectical method of finding out about your partner, your own differences. Choose a somewhat controversial object, a modern art exhibition, or the standpoint of your wife, or of your husband, and ask yourself what you think or feel about it. And when you find that you have a certain opinion, stand for it, back it up. For usually people withdraw from an opinion, they are all afraid of a standpoint; it is awkward because you have a certain obligation afterwards, you are quoted as saying it. It is not necessary that anybody else listens to this experiment, you can do it for yourself in the quiet of your room. Say, I think so-and-so, and then listen, just cock your ears to hear whether you hear another opinion. Instantly up it comes: "Oh no, I think otherwise." Then you ask whose voice that may be and naturally you think it is another idea of your own. But there you are mistaken, there you become inconsistent. You have stated your opinion before, you have made your statement according to your best knowledge, and you backed it up; and when a voice says just the contrary, you simply don't stand for that contrary opinion; that is a strange opinion which somebody else has uttered. And there you have the anima or animus.

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It is quite simple, you are always having such discussions quite unconsciously. For instance, you are in a certain dilemma, you are uncertain whether you should sign a certain contract, but you sum up all the pros and cons and finally a moment comes when it seems decided: "Oh well, I am going to sign the damned thing." But then there is another point you must think of first, and you come to the conclusion that the contract cannot be signed. That is all played out as you walk up and down and occasionally you are heard to mutter: "No, I shall *not* sign that thing." You talk to yourself as if you were two people. Now if you put yourself resolutely on one side, the other side is the anima or the animus. This possibility of a dialectical method or a contradictory process is given by the fact that you can never get rid of the other point of view, what we would call an anima or animus point of view, which simply expresses that duality of sex, or the opposites, which are always within us. We hate it, but it is nevertheless true. You cannot get rid of the opposites by saying the other side does not exist. It does exist; it exists first of all in yourself, you are split from the beginning, because the hermaphroditic image of man, the *eidolon* or the primordial being, was split when you were born. You are outside, but inside you still have the recollection of the two, of man and woman, this side and that, the opposites.

So a person who commits suicide very often kills somebody else at the same time, as Kleist did; double suicides are frequent. And if it is not actually done in reality, it is often done symbolically; that is, the suicide is committed under the most violent protest from the other side, often leading to the so-called *automatisme téléologique*, automatic actions which counteract the conscious actions. I remember a case where a man was trying to kill himself and was prevented by hearing the voice of his mother saying: "If you do that I will strangle you!" Another case was the man who tried to throw himself into the moat of the citadel of Spandau; a sentinel who was watching him shouted: "If you jump in I shall shoot!" So he ran away. That was *automatisme téléologique*, complete nonsense you see. Then a man who suffered from general paralysis was about to take a leap from a low open window in the fourth story, and just at the moment when he jumped onto the window sill, he said there was such a loud explosion outside that he was thrown back into the room, he said a physical force threw him back. I know another man, a dentist with a certain amount of anatomical and physiological knowledge, who tried to commit suicide by inhaling gas, and then found himself on the floor of the room with a frightful headache and remembered what had happened. He had locked the windows and door and turned on the gas and begun to inhale it, when he suddenly felt a most powerful hand gripping

his chest and swinging him back into the corner of the room, where he fell against the wall and lay unconscious. You see the gas was above and he was on the floor in the purer air, and somewhere probably the gas could escape, so he was not poisoned. I told him that was a hallucination, but he was absolutely convinced that it was true and that one could see the finger marks. He opened his shirt and there was nothing to be seen, but he still swore they had been there, and told me how deep the marks were. The man was by no means crazy, he was simply in a desperate situation financially and otherwise, and had always played with the idea of committing suicide—he always carried a bottle of poison in case things should go wrong. That again was *automatisme téléologique*, he was most determined to put an end to his life but the voice pushed him away, and because he did not know of that other voice which wanted to live, he thought it was a miracle. It is simply a power on the other side of which you can never be rid, there is no analysis nor any earthly means by which you could cut off the opposite. That is the meaning of those remains of the animus which are still outside the pyramid.

Now Miss Hannah asks: "When you say it is absurd to be afraid of losing the unconscious, do you include, as being absurd, to be afraid of losing the Self, or not?"

The Self is a different consideration of course, it is not just the unconscious; the unconscious is always there, but the Self is not necessarily there. The Self is an archetypal form in the unconscious, and you can get out of reach of it despite the fact that you are always contained in it; you can lose the consciousness of being contained, you can go astray. Even if you never get away from the unconscious, you can still go astray, just as easily as you can go astray in the world. If you have lost your way on this earth, you are still on the earth, you are still contained by our planet; and so it is with the unconscious. With the Self it is different; then everything depends upon whether you remain conscious of the relation to the Self. Inasmuch as you lose consciousness of the relation you are lost, but of course you cannot say you have lost the Self, you have lost consciousness of the relationship. The point is not the possibility of losing the Self, but losing the consciousness of the Self.

Miss Hannah: What I really meant was, is one not really afraid of losing the Self when one talks of being afraid of the unconscious?

Dr. Jung: Exactly, that is really the fear. But you cannot lose the Self because you are forever contained in it; you can, however, lose the consciousness of being contained. It is a question of consciousness; it is all-important that you have the consciousness of the relationship. For as far as one can make out, the purpose of the development of the human

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mind is to widen out, to increase, to intensify consciousness. When you look back into the ages, you see that what has happened since is an intensification, a widening out of consciousness. We call that culture and—always assuming that there is a purpose in human development or in the history of the mind—that is obviously the thing people were after. What is increase of knowledge, what is science, what is exploration, research? One aspect is the widening out of consciousness. Another aspect is of course values but that is also a matter of consciousness, for how can you perceive values, how can you attribute and apply values, without consciousness? It needs a particular consciousness to have a realization of values and to apply them at all; without consciousness there are no values, there are only natural facts. So in either case, whether you look at the development of man from a merely mental side, or from an ethical side, it always means an intensification of consciousness—it is always the question of the great light, more light, illumination, clarification. Even religions prefer that characterization; religion formerly was a source of enlightenment, an illumination. In the beginning of the Evangel of St. John, he speaks of the light that shineth forth in the darkness, and of the “true Light which lighteth everyman.”⁴ And when Buddha steps into the lotus three days after his birth, the light of the *dharmakāya*⁵ fills the universe as he pronounces the first words of the law. And there was the light phenomenon when Moses descended from Sinai. Light is always a symbol of consciousness; light enables you to see, light helps your vision, and that seems to be the purpose. Surely, then, the most important thing is consciousness, without which there is nothing. So it is always a matter of the consciousness of relationship to the Self, for according to definition we are all in the hands of God, whether we are conscious of it or not.

Religious people believe that even the greatest sinners, even the atheists, are in the hands of God, and that the dumb animals, knowing nothing of God, are also moved by him; they are chosen by God to do certain things, as we dumb animals are chosen for certain purposes; we don’t know why or what for, we simply have to perform them without knowing, we are contained in the hands of God. That is the religious way of putting it. The psychological way would be that we accept a certain psychological principle which is supposed to be more comprehensive than con-

⁴ John 1:9.

⁵ *Dharmakāya*, or the Truth Body, is the innate, nondual, radiant essence of pure mind that is beyond conceptual thought: “that which is . . . profound, clear emptiness, unproduced and without inherent existence.” Khenpo Konchog Gyaltsen and Katherine Rogers, *The Garland of Mahamudra Practice* (Ithaca, N.Y., 1986).

sciousness: that is to say, a psyche which covers both conscious and unconscious, the whole thing. There is an enormous area of unconscious contents of which we know nothing, which only in time can come to consciousness, and the totality is expressed by the Self, by the greater thing in which we are contained. That can never be lost, but you can lose consciousness of it, as in religious language you can lose consciousness of being led by God. The mystics speak of being removed from the presence of God, and that is a definite psychological condition which we would call the remoteness from the Self. That remoteness expresses itself in the complete meaninglessness of life. The more you approach that totality expressed by the concept of Self, the more life has meaning; you then do not even ask whether your life has meaning or not, you feel it, you are convinced of it, as you are convinced of your own existence. But when you question whether life has any sense at all, you are what the mystics would call *Gottesferne*.⁶

Those remains of the animus in the vision are still visible, then, because you cannot get rid of the animus, which means that you cannot get rid of your own opposite, the other voice; just as you can never get rid of mankind, or of the object, it is always there, whatever it is. So our patient has to do something about it and she says:

I seized the knife and where the knife had been, appeared a human hand with blood dripping from the finger. With the knife I cut off the hand.

Evidently the hand comes out of the pyramid—bad symbolism you see. The living being to which that hand belonged is the animus. Cutting off the hand is a great mutilation, so she mutilates whatever life is left in the form of the animus. Now she says:

Then I struck the pyramid with the knife. It crumbled away and I saw, standing where it had been, a man.

There he comes! The pyramid is the visible sign of the Self that once has been, or the king who once has lived, and she now destroys the pyramid. It is obviously a magic act of destruction, and she does it with the knife. That means what?

Miss Hannah: With the logos.

Dr. Jung: Logos is too beautiful, too ecclesiastical. I should say it was the intellect, the discriminating mind, an acute mind, sharp like a knife; she cuts in with her mind, and so she destroys the pyramid. That is what

⁶ "Far from God."

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we do; we have destroyed those things with our minds so they now mean nothing to us except historical remains. And we have developed an almost morbid mania for preserving remains, as a compensation for their lack of meaning; we do not understand them, and instead we have a sort of historic sentimentality and preserve them indiscriminately. Certain archaeological collections are really ridiculous, they preserve old poles and God knows what. There is a collection in Switzerland which contains the most absurd things; they did not know what they were, but I knew, having a good power of fantasy and having had the subject suggested by one of my old teachers. You see, those things were connected with a serious question, as I learned when I went to Africa. Suppose you come to the desert and nothing grows there but cactus and you have a human need, what can you do? That was a great question in antiquity; they had no paper you see. An old professor of Latin used always to put that question to us boys: what do you think they did about it in antiquity? Did they use newspaper? But there was no paper, only papyrus, and that was an exceedingly expensive substance which had to be fetched from Egypt and paid for very heavily. Linen? That was also expensive. Leaves? But in a town or in the desert there were no leaves. What did they do then? So he said they always carried a little bag filled with gravel; ordinary people had just ordinary gravel and the rich people had marble. Of course that was his joke, but they did have little sticks for that purpose. There is a place in Zurich where there were Roman barracks, half a legion was stationed there, and in the outlets for the drainage, they found any number of those little sticks and didn't know what they were. And those things were preserved, along with old drainage pipes and old bottles and God knows what nonsense, in a museum two thousand years afterwards just because they were old.

Who among the living is capable of having more than sentiment in an old temple? Yes, it is aesthetic, it is beautiful, but do you understand what an antique god meant? How is it possible that they came to the conclusion that there was such a being as Apollo, or Ceres? Of course we can be sentimental about it, but it is very rarely really experienced. Old Wotan has now been resuscitated, but what is Wotan to us? He was experienced once, but it is now only historical sentimentality. Our intellect, our discrimination, has killed all those things. When the Christian missionaries cut down the oaks of Wotan and destroyed the poles or sacred idols, it was their discriminating minds which said it was impossible for a divine presence to be present in such man-made figures, in such clumsy dirty idols smeared with blood; their mental knife cut them down and they were obliterated, they crumbled away.

So here the old king is gone, he is obsolete, and that is done with the knife. This means that the idea of the Self is obliterated, sacrificed, and instead appears a man. The man is first of all the animus because he embodies the remains of the animus, and now the animus is projected onto a real man. So the real man is the representative of the other voice, and that has been so from the beginning of the world. To a woman a man is that other voice, as a woman since the beginning of the world is a man's other voice—a real woman, mind you, his wife or some other woman. This man appears instead of the pyramid, so he is instead of the Self obviously, he embodies the Self; he incorporates not only the animus but the Self too, and that also is a truth since the beginning of the world. The Self is always on the other side to begin with; for a woman it is in a man and for a man it is in a woman. This explains a lot of course. You see when somebody else contains all my most valuable possessions, it is a dangerous role; I don't envy that other fellow who contains my possessions, they give him a hell of a time, I am sure. The text continues [plate 38]: "His feet and hands grew into the earth and were formless."

Mrs. Sigg: Like roots.

Dr. Jung: Yes, he takes root, he becomes one with the earth, as it were. So he is in danger of becoming nothing but an earthbound being. That comes from the fact that the patient is occupied all the time with the descent into the world, and the man she meets there is the same, her opposite is also growing into the earth and becoming formless. He said:

"You have liberated me from the pyramid. Can you now give me my limbs? Can you free them and shape them?" I answered: "Wait." I went away from him and sat alone wondering how I could free the man. At length I arose and said to him: "I must sever you from the earth." He cried out: "If you cut me off I will bleed to death."

You see, the idea here is that something ought to be done about it. That man is about to grow into the earth, in which case he would be completely lamed, he would become a tree perhaps, unable to move from the spot. And she seems to feel a certain responsibility about it, that it should be prevented. What is the danger?

Mrs. Sigg: It might be that it is her task to use her hands and feet, to be independent.

Dr. Jung: Yes, but you take it out of that projection; we must now deal with it as being in the projection. She projects something of her Self, her most valuable possession, into the man, so her possessions are threatened with growing into the earth, disappearing there perhaps. You see when she is no longer in contact with the animus as a psychological function, and no

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longer with the Self as a psychological fact, they are then out of her hands; they are projected and appear in a material body, and there is the danger that they will be caught by the power of the earth and lost. The question is then whether they would not disappear altogether into a sort of complete unconsciousness. That is always the danger. When you are in the condition of the beginning of life, in an adolescent condition of mind, you are not in possession of the animus—or the anima in a man's case—and you have no consciousness of the Self, because they are both projected. You are then nothing but a sort of thin skin of consciousness, and so are liable to become possessed by someone who seems to contain those values. You fall under the influence of the apparent proprietor of your treasures, and that is a sort of magic influence.

Now the more you fall under that fascination, the more you become immovable and the things around you become immovable too, because you are then not your own master. Your treasures are outside and you are like a cockchafer⁷ on a string,—as when children fix a string to the leg of a cockchafer and let it fly, but it can only fly as far as the string goes. You are in prison, you are utterly unfree. That is why people are afraid of each other, they fear that somebody could put them into prison; people often have a tremendous fear of attaching themselves. They fear the loss not only of their mental freedom, but of their moral and spiritual freedom, as if the very soul were threatened. It seems to be a most horrible danger, so they often prefer to keep entirely aloof. But if you can accept the fact of being caught, you are of course imprisoned, but on the other hand, you have a chance to come into possession of your treasure. There is no other way; you will never come into possession of your treasure if you keep aloof, if you run about like a wild dog. Yet innumerable people are so afraid of attachment that they prefer to remain unconscious and to live the life of wild dogs—the fear is sometimes just too much on account of that danger of growing into the earth.

You know there is an old saying that a treasure which is hidden in the ground rises to the surface on the ninth day of the ninth month of the ninth year, and if you are on the spot then it is yours. But if you are not on the spot, the treasure descends with a noise like thunder into the earth, into unfathomable depths. Then slowly it rises again. That is the way of nature, and so it is with all treasures; they get into the unconscious where they are subject to the laws, the peculiar slow rhythm of the unconscious, which through certain periods of time bring things up to the surface, and later they disappear again.

⁷ A European scarablike beetle.

LECTURE IX

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Dr. Jung:

Here is a question by Mrs. Bailward: "When you see somebody for the first time, can you see them as they really are? Or do you see only what is in yourself, and have to regain your projection by testing it against reality?"

You never see people exactly as they are, you always project something. It would mean that you had absolute knowledge otherwise. You are always prejudiced by your own point of view. For the perceiving individual is not just a standard article; he has naturally a limited understanding due to preexisting conditions, and these premises will always be operative in any act of supposition or perception. So you never escape a sort of projection, there is always a certain amount of prejudice or premise, because you can only understand by what you are, by what you have. Of course that is not what is usually called projection, but it functions in exactly the same way. The ordinary idea of projection is that you find a part of your personal psychology in somebody else and assume that it belongs there, whereas it is really a prejudice in yourself of which you are unconscious; yet it colors your vision, your every act of cognition. Your understanding is merely an approximation of understanding, it can never be complete.

Then we have a question by Mrs. Crowley: "Would you discuss a little further the symbolism of the number nine in relation to the restoration of the buried treasure? I believe there is a legend in Pindar—Walter Pater speaks of it—that Persephone restores every nine years the souls of those who ill-treated her."¹

I don't know, but it would be the same idea probably—it is typically a period of pregnancy. The treasure which grows up from the depths dur-

¹ Pindar (522–c. 442 B.C.), Greek lyric poet who studied under Corinna and Mytis, the celebrated female poets of Boeotia. Walter Pater (1839–1894), British aesthete, essayist, and critic associated with the Pre-Raphaelite movement; he mentions the Pindar legend in his posthumously published *Greek Studies* (1895).

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ing nine years, nine months, and nine nights would be a sort of rebirth of the treasure. It has the qualities of the psychological treasure naturally, which is always symbolized by a child about to be born, and that takes nine months. The unconscious generally follows such rules. For example, nine months before something important is going to happen, there is a chance that one may foresee it or dream of it. Or nine months after some decisive move has been made, it is quite possible that something happens as the result of the first movement. Nine months after you enter analysis, or nine months after any important decision, something else of importance may occur, even if it is only a dream. I have seen that very often. And people often have dreams of a child nine years or nine months old. Or suddenly a birth takes place and if you reckon back nine months, you find that something happened then which would be analogous to a conception. Sometimes it is quite definitely ten months minus three days; I remember a case where it was exactly that date.

Mrs. Crowley: Where does the particular legend that you told us come from?

Dr. Jung: Oh, that is German folklore.

We were speaking last time of that man who was growing into the earth, and our patient's idea was obviously to detach him from the earth in which he was caught. In the scene before, she found the remains of a human sacrifice—the animus was sacrificed. And I told you in that connection that it was impossible for us to contain the whole of our psychology within ourselves; it is quite inevitable that certain parts will always be projected. That is the reason why we need other human beings, why we need objects; life makes no sense if completely detached, we are only complete in a community or in a relationship. There is no possibility of individuation on the top of Mount Everest where you are sure that nobody will ever bother you. Individuation always means relationship. Of course having a relationship does not mean that you are individuated, for relationship can also dismember you; you can be split into many parts, dissolved, if you don't hold onto yourself. But inasmuch as it forces you to cling to yourself, relationship is even the instigator of individuation. So collectivity is the worst poison if you dissolve in it; but if you can hold on to yourself while still keeping in touch with it, that is the ideal condition. If you cut yourself off from collectivity completely, it is as bad as if you were submerged by it, only instead of going under in collective mankind, you then go under in the collective unconscious, where you are just as much dissolved as in a crowd. To be in the lap of a crowd or of an institution or an assembly is the same as being in the collective unconscious, that is the visible side of it; to know what the

collective unconscious looks like from the outside, go to church or to a political meeting or any big gathering; that crowd of men, beasts, and things is the collective unconscious looked at from the outside. So when you run away from it you dive into it, and when you remain with it you also dive into it—if you want to drown yourself; but if you can hold on to yourself, the inside as well as the outside of the collective unconscious will help you to individuate. Individuation is impossible without relationship.

Mrs. Crowley: Would you hold that to be the case in the East where there is a different milieu?

Dr. Jung: Oh yes, that is the same all over the world.

Mrs. Crowley: But how would you account for the yogins, for example? They went alone into the forests.

Dr. Jung: Yes, they go into the collective unconscious with great pleasure. That is just the important argument against Eastern psychology, they simply go into it—as if into *nirvana*—and I don't consider that to be real individuation. You see they pass through the *zone* of individuation in which they have lived and had their successes, and then suddenly they give up their worldly aspirations and begin the wood-life, as people did here in the Middle Ages. It happened even very recently that a well-known politician here suddenly left his worldly life and went into a monastery. Of course it is an age-old custom in the East. When a man has arrived at forty-five, let us say, having lived a full life, having been perhaps a minister at the court of his rajah, he then withdraws and goes into the woods and becomes a saint; inasmuch as he was dissolved in the world before, he then dissolves into the unconscious. That is always a way. But Buddha designated those two ways as errors; he said there was a middle path, meaning the path of individuation, which does not remove people from the world. Even those saintly hermits who live in the jungle or on the slopes of the Himalayas are not what Buddha understood to be saints; his idea was that a Buddhist saint would live not only one life, but many long lives on this earth among other human beings, until they attained to a more or less perfect condition. He himself did not remove himself from the world in order to become one of those hermits in the mountains, he remained in the world with crowds of people, he went on teaching his disciples.

The saint who removes himself from the world, then, is merely a repetition of the old Indian custom, but it means complete withdrawal; instead of being a drunkard one is an abstainer, which is not ideal. First you lose yourself in the meanness of ordinary successful existence, and then in the exaltations of a spiritual life; in both cases it is seeking plea-

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sure, first in the sensuality of all concrete things, and then in the delights of ecstasy, so it is hedonism all along the way. Naturally, on that way from the most sensual existence to a most spiritual existence, people encounter all the stations on the way of individuation, they rise from *muladhara* to *ajna*; it is as if they lived first on the ground floor, then slowly reached the first story, and so on up to the sixth where they evaporate through the roof. But the idea of individuation is that as long as you are in the flesh you are in the flesh, and there is no evaporating through the roof; you remain in the body and you suffer from it. We have learned that from Christianity, and therefore I don't want to imitate Eastern ways; Christianity contains tremendous values and we must retain them, we cannot give them up, though we have to make certain changes because that way has become absurd in many forms—for instance, the mistake that one should seek suffering, that it is beautiful to suffer; it looks like something so it is a sort of surrogate for life. But one would be a fool to seek suffering; there is suffering enough, we don't need to seek it; that is masochism, a hidden form of hedonism. The Eastern way is extreme indulgence, from the most concrete sensuality to the most absurd spirituality, where the body is completely denied. Look at those fakirs who sleep on pointed nails, or starve themselves, working out their spiritual stunts; that has no value whatever, you can see the same thing in a museum of abnormalities, it is just that. Those fakirs in India are by no means holy, one could call them spiritual tricksters.

If the idea of individuation should penetrate to the East, they would be forced to accept the suffering of banality, the suffering of the middle path. The teaching of Buddha is very clearly the middle path, he even used that word; he brought this reformation to the East. That doesn't mean that one is on the one side a dirty ordinary beast and on the other a disembodied spirit; one is both and therefore neither, and that was his idea. It is a doctrine of extraordinary humanity. The Christian teaching is the same. Christ saw that you cannot possibly walk on the middle path without suffering and so he spoke of the suffering, because the whole world was hedonistic then, enjoying a dissolute kind of life, even seeking pleasure in inflicting cruelty upon other people, as well as in spiritual delights. But people didn't understand, they invented the idea that you must seek suffering; they even created bodily suffering for themselves, they went as far as actual flagellation, beating themselves. As if there were not enough sufferings! If you live the ordinary life as an ordinary individual—which you are, mind you—you will have the full share, you need not seek any more. To be convinced that you ought to suffer more is, as I said, a sort of masochism, an artificial perverted hedonism. It is

merit enough if you can stand the human life in the body; if you can stand that, you have stood everything you possibly can, and anything else is an excuse, it is veiled hedonism.

So the fact that we discover the symbols of individuation in the Eastern philosophy does not prove that way to be the right one for us; their intuitions may be quite true but it is not meant that *we* should rise to the topmost *chakra*; we are only somewhere *in* the *chakras*. If you find yourself in a certain *chakra*, which means a sort of psychological mood, live it, and it will provide all the pleasure and all the pain you can possibly wish for. Let us assume that we find ourselves generally in *anahata*, though even that is not necessarily generally true; or at least on the way to it; only a very good Christian is in *anahata*, most people are in *manipura* really or somewhere in between the two. Then that is our truth for the time being, those are our ideals and convictions, and if you live it there is individuation enough. If you go beyond to *vishuddha* it is only artificial, because you get out of this world in which you ought to live. As you know, the definition and the meaning of *vishuddha* denies your conscious ego existence, because in *vishuddha* you are thought by God. In *anahata* you think God or you behold him, but in *vishuddha* God beholds *you*, you are nothing but the thought of God. Now if anybody is bold enough to assert himself as being nothing but the thought of God, he must be a pretty grand fellow. I doubt whether any living being could be that—except in thought. It is even important that as long as he is a human being he retains his freedom. You see, the *anahata* stage is by no means finished, we still have a great task to fulfill in the psychology of *anahata*; even to have reached the level where you can say: "I am angry, I am sad, I am in a bad mood," takes the better part of any human existence.

Now we will go back to our vision. The man whose limbs were growing into the earth is a derivative of that sacrificed animus. We said that he must necessarily reappear in the form of a real man, just as when the anima is sacrificed, when there is nothing left but bloody remains of her former existence, she then appears in a real woman. So this is a man in the flesh, an ordinary human being, who is perhaps so unconscious that he cannot detach his vision from the earth. That would be quite characteristic, for a very young man must necessarily have his aims within the visible world, in position, money, family, etc. Then he says if she cuts him off he will bleed to death, which means that his blood, his life substance is entirely connected with things on the earth, and he does not want to be cut off, he wants to remain attached. The vision continues:

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With the knife I cut him away from the ground. He fell forward on his face, blood poured out of his severed arms and legs. I was afraid. I mixed earth with his blood and fashioned feet and hands for the bleeding stumps. Then he stood erect and he lifted his hands up and fire sprang forth from them and from his lips. He walked forward. Shadowy forms rose up from the earth and followed him. He stopped. I said to him: "Give, that they may live. I must continue to descend." Veils came down and shut him from my sight. I stood alone.

Well, the rest of this vision could be described as one of those famous plots, one of the most precious devices of the female mind. You see, the feminine mind is not as a rule fully occupied, and so—like Penelope when her old man was traveling around on the Mediterranean—women spin webs, they weave plots, which are apt to be so inept that they must be undone and a new one begun every day. This is not a devaluation of the mind of woman; a man's mind is very much the same if it is unoccupied. Moreover, men have an anima who has her own special devices. But the unconscious mind of any woman is forever weaving plots, and they are usually of a very immoral kind from the standpoint of respectability. Therefore every natural woman prefers to keep these things in the dark, and she is quite incapable of telling the exact truth for even two hours, not to mention twenty-four, because all that must remain hidden. So usually women are very innocent and know nothing about these plots, but they are there and of course in analysis they are trained to become aware of them.

This particular fantasy is very grand, one of the best; she fashions feet and hands for the man, action and standpoint, and he stands erect and becomes of course a prophet and a miracle worker, the word of God pours out of his lips like liquid fire. It is like the fantasy of any ordinary woman when pregnant with an ordinary child; she nurses the fantasy that the child is probably a Messiah or anyway a very great man. But the plot has obviously not hit the mark in this case because in the end she again stood alone. One detects a sort of missionary spirit in it also, which is always a bit dangerous, for it adds a particular zest to the whole enterprise. The missionary spirit is absolutely wrong in our times. We have no great saints any longer, and it is not a particular asset to be considered a great saint, because we know it is wrong, it is excessive and therefore it is not helpful; it leads to the wrong kind of hedonism and projection, everybody getting rid of his own burden, not in favor of himself but at

the expense of his neighbor. Therefore many necessary tasks remain undone, everybody leaves the task and the responsibility to somebody else; they cast all their troubles upon the great saint, the living God. And that is nowadays the state; if anyone cannot help himself, the state must look after him. It is impossible for things to go on in this way, it simply leads to a catastrophe, because everybody clings to everybody else and nobody tries to help himself.

So the first attempt of our patient at coping with that lower world consists of merely weaving a plot. There is no actual effect upon the world. Such plays of fantasy have the character of anticipatory gestures, as if practicing with a situation; for the time being that would be the guiding idea. But it comes to an end. She realizes that she has not arrived at reality, so she is put to the problem of again going down. And the veils shut her out, and she is alone as she was before.

The beginning of the next fantasy is a continuation of this one. She says:

I stood alone surrounded by veils. (In complete isolation and moreover covered up by veils that shroud her vision.) I looked up and saw the many steps which I had taken. I looked down—and saw steps leading down and down.

What do these many steps leading down indicate?

Miss Hannah: That she is a very long way off reality.

Dr. Jung: Exactly, she is still somewhere in heaven, or in the world of images. So she says: "I began to descend in darkness."

Mrs. Sigg: She does not understand where she is going.

Dr. Jung: Yes, she is in the dark about the way. She would not be up in the air if she had realized why she was going down; as a matter of fact, she probably doesn't even realize that she is up in the air. On the contrary, she thinks she is particularly real and probably considers her plot as the most practical hypothesis and is quite astonished when it does not work. Then she says: "I came upon a dark opening in the rocks." What does that mean? It is sometimes very useful to go into every detail of the images in dreams. Put yourself into that situation, suppose you only see steps leading down into an unaccountable and unfathomable darkness, and then come suddenly to a hole in the rock.

Mrs. Bailward: It might be a refuge.

Dr. Jung: Not necessarily; it might also be a snake hole.

Dr. Reichstein: It means a particular new thing will come because it is a new level.

Dr. Jung: Well, that sort of entrance always designates a definite place,

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perhaps a man-made place into which one can enter. We can be sure there is a definite fact or adventure behind it, or that she is at least approaching a definite situation. She continues: "Strewn all about were ugly shapeless human forms. I stood upon the steps." Here again are shapeless human forms lying about. What does that suggest?

Mrs. Sigg: There might be a connection with the shadows to whom the man had to give life.

Dr. Jung: It is very probable that those shadows would always be changing into different shapes, just as one's real shadow is shapeless. I don't mean the psychological shadow, though of course it is also true of that, but the physical shadow is distorted, it changes its form all the time. So the natural condition of a shadow is shapelessness, indistinctness. And that all these inanimate indefinite figures are lying on the ground would denote what? You see, her task is to individuate, and she cannot do it on top of Mount Everest, and the descent from Mount Everest is pretty long. In coming down she naturally approaches the abodes of man, and there she will find human beings with whom she should enter into a certain relationship. Now inasmuch as she has not established that relationship, the human beings to her are inanimate and ugly, devoid of libido, shapeless forms. She has not yet been able to create her own world through relatedness. You see, the world, inasmuch as you don't shape it or participate in it, is ugly and shapeless and shadowy to you, a shadowy Hades. Look at the perception of the world which lunatics have, for instance, particularly in the beginning of schizophrenia, when the libido leaves the world almost completely and so brings about a tremendous inrush from the unconscious. One of the first symptoms, they all say, is that their eyes lose the vision of the glamor and splendor of the world and everything looks terribly ugly; other people have a distorted appearance, they look like specters or demons, or they have the skulls of the dead. That is because their feeling is withdrawn.

Not long ago I had a case, a girl of about twenty-one, who had always been a great lover of nature; she loved skiing, and could well appreciate the beauty of the sunshine and the snow on the mountains. And now the only symptom she complained of—and she was quite alarmed by the fact—was that all that was no longer beautiful to her; she saw that they were the same as before but she did not react to them in the same way. Instead of the perception of the beauty of nature, she was all the time assailed by the fear that people were plotting against her. She was worried about the looks and remarks of people, what Mrs. So-and-So said, etc. She was in doubt whether people really didn't put their heads together and make disagreeable remarks about her. It was as if she heard

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certain exclamations in the street when she passed by—she was not quite certain but it might well be so, and the people who lived on the lower floor made such funny faces at her. That is the beginning of persecution ideas. In such a condition one doesn't realize that instead of loving people, one hates them; and because one doesn't realize, one projects the idea of hatred into other people and assumes that they hate and are persecuting oneself. When a man says nobody loves him, it is invariably the case of a person who hates everybody else; naturally nobody loves him because he responds with hatred. So this more or less complete withdrawal of libido from the world causes an inanimate and ugly state of things, which is expressed here. Instead of an agreeable family or a circle of friends, this woman steps down into a dark gruesome place filled with the remains of former lives, a real Hades. She says:

I thought: "I cannot step down in this circle. It is too ugly, too shapeless, too formless." As I hesitated I saw white snakes issue from the bodies of the human creatures that lay upon the ground.

What about these white snakes?

Mrs. Fierz: In fairy tales white snakes are sort of royal snakes, very noble, so perhaps the life in them is better than she thought.

Dr. Jung: Suppose you are in a cave with the floor littered with corpses and suddenly white snakes creep out of them, I doubt whether you would have those associations. What would you do?

Mrs. Fierz: Run away!

Mrs. Brunner: In fairy tales white snakes sometimes take revenge on human beings.

Dr. Jung: So the white snakes are rather questionable.

Mrs. Baumann: They make me think of things that have never seen the light of day.

Dr. Jung: Yes, things that are buried in the ground have no color, like potato sprouts in the cellar; they are rather disgusting. Or they might be like the worms that issue from corpses, which is also an unappetizing idea. One cannot help shuddering at the thought of those white creeping things. And she says: "The snakes with awful touch of velvet writhed around me." The velvet touch of those disgusting worms is surely not pleasant; so this is almost like a personified disgust or fear. Yet the important fact is that though we thought that all life was withdrawn from the corpses, that they were perfectly inanimate, they now develop a certain life. That life which comes out of them needs some consideration. Snakes figure largely in folklore in all countries, and they usually represent the souls of the dead, they are spirit snakes. In Africa it is understood that the

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medicine man has demon snakes that know everything and tell him secrets, and they also defend his life, he is always followed by them; they live round his hut and everybody is afraid of them. That is like the soul serpent of Aesculapius, the great doctor. If you see a snake upon the grave of a dead man you know it is his soul. The old Greek heroes were supposed to have snake souls. There was a snake cellar under the Erechtheum on the Acropolis at Athens, of which one can still see traces, and it was said that Erechtheus, that hero of old, lived down there in the form of a snake. Also Cecrops, the founder of the Acropolis, was supposed to live in the form of a serpent in the rock, he took on the metaphysical form of a serpent. Then you remember we spoke of the long ribbon or serpent that expressed the duration of time, the metaphysical form of the life of man; if you understand time as an extension, then life is one long serpent. So the snake also has the quality of a soul being.

Now you can withdraw all life from the world or from human beings, you can consider the whole of humanity as a heap of corpses, but you cannot do away with the fact that they are in life, they do contain humanity and they contain souls which may come after you. Therefore, as I said, one gets the idea of persecution. You see, on account of the fact that she has withdrawn all life from those bodies, she is apparently completely detached; she is living flesh, she has an ego consciousness, yet she denies life to those bodies, and therefore the life in them persecutes her. For in every human being, in every animal, in everything that exists, there is this claim; there is a peculiar life, and whether you want it or not, it seizes you and takes something out of you. In schizophrenia, people not only have the idea of persecution by human beings, they are also persecuted by objects, by furniture, for instance. This chair, which to me is an inanimate object, is not inanimate to my unconscious; it has a soul which speaks to me, and in cases of schizophrenia it would become alive and have a voice. If I were like the great seer Swedenborg² and were alone in this room for a while, the voices in this table would talk to me, everything in the room would contain spirits. He did not say exactly that because he did not know it, but he said it was funny that the voices he heard always referred to objects in the room and seemed to be associated with them; so when the atmosphere in the room became stuffy on account of too many remarks being made in reference to certain books

² Emanuel Swedenborg (1688–1772), Swedish scientist, religious philosopher, and mystic who had numerous parapsychological experiences. Jung considered some of Swedenborg's ideas on correspondences as precursors to his own concept of synchronicity; see "Synchronicity: An Acausal Connecting Principle" (1952), CW 8, par. 924; *Dream Analysis*, p. 287; also see CW 1, index, s.v. for Jung's early interest in Swedenborg.

and pictures, etc., he simply left the room and went into another. And there everything was quiet for a certain length of time, and then apparently the spirits became acquainted with the objects in that room too. But as long as they had nothing to refer to—when he was surrounded by unknown objects—they could not speak to him.

So when one is in a room for a time with certain people or objects, one becomes acquainted with them, they become habitual, and one establishes a sort of rapport with them even when they are inanimate things; and it is not a one-sided relationship because they answer—it is as if they were talking to one. Therefore those cases of schizophrenia do the most peculiar things with objects; they must touch them, for instance. They feel with their fingers round a table or a window casing, every line must be touched and it must be continued over the whole, because the other lines are hurt when they have not been touched; a voice speaks out of the other side saying: "You are cruel, we want to be touched too." And that must be done because objects have a claim. So if one is a bit too much in rapport with objects, one is exhausted by them. One could almost say that every man who passes you in the street, and every taxi, every bus, carries something away from you because it has a claim; and it has a certain fatiguing effect on account of that peculiar *participation mystique*. It is this that makes the primitives say: "My canoe is living, but your canoe is dead."—because the one with which he is in connection is filled with life, presumably his own. But those cases where libido is completely withdrawn show that it is not entirely their own life, it is also the life peculiar to the objects; they are something in themselves as human beings are something in themselves. If the schizophrenic were surrounded by a completely dead world he might be quite satisfied. But it does not remain like that, and the life in objects comes after him, and he has no claim when that other claim begins. So here our patient's complete isolation does not help. She is surrounded by a type of soul serpent, the peculiar dark life in other human beings, and they creep at her with an awful velvety touch.

This may remind you of certain curious appearances in parapsychology; one sees such snakelike forms coming out of people's bodies. Ectoplasm is exactly like whitish worms; when photographed it looks like that, most gruesome, and it has the touch of a reptile. Quite independently of each other, people have described the strange feeling it gave them; they said one could only compare it to the touch of a reptile's skin, soft and yet tight, no bones in it, like rubber. Flournoy³ once de-

³ Théodore Flournoy (1854–1920), French physician and experimental psychologist trained by Wundt. When he was past forty, Flournoy attended séances and embarked on a

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scribed to me a hand he had touched: it was not exactly like a hand, there were only three fingers, like hard sausages, and it was not a human touch, there were no bones in it, yet it was hard and elastic. He took hold of it and it gradually melted in his grasp; that impressed him the most, the fact that it actually melted, changed its quality, becoming thinner and thinner until finally there was nothing left. These are strange phenomena which we cannot explain.

Many years before I ever heard of ectoplasm, before the war, a patient had a very peculiar dream. It was a borderline case of schizophrenia where there was a high degree of libido withdrawal, and then these phenomena of duplication, or abnormal life of dead things, can occur in the individual. But instead of projecting this duplication of life into objects, in her dream it came out of her own body; she dreamt that a whitish mass, like foam, issued from her neck, and gradually formed into a face which was as if plastered or stuck onto that foamy mass, exactly like the photographs in the books by Schrenck-Notzing.⁴ She had never seen such things, because they were then not known. But in the same week I got the first publication of the kind. I could only understand that dream psychologically, I did not think it had anything to do with parapsychology, but it struck me very much. I thought it must be typical because I had seen similar things in dreams before. In the work of artists who are on the borderline, Picasso for instance, you see these peculiar figures with the duplication of forms, a head, perhaps, sticking out in the wrong place; that is the same phenomena—a snake could stick out of the figure just as well.

As a matter of fact it happens in cases of schizophrenia that the snake being, the Kundalini, which is really a great mystery, can be exteriorized in that ectoplasmic way in the form of rods. I observed it in a schizophrenic peasant woman in about 1906 when nobody had the faintest idea of such things. She told me that in the beginning of her illness a

five-year study of the medium, Helene Smith, who in many respects resembled Jung's cousin, Helene Preiswerk, and may have inspired Jung's doctoral thesis on her. Flournoy had studied the fantasies of Miss Frank Miller ("Some Instances of Subconscious Creative Imagination," 1906) and published a translation of them in French which Jung used as the basis of *Psychology of the Unconscious* (CW B), later revised as *Symbols of Transformation*, CW 5. (See Appendix, CW 6, pp. 446–62; see also above, Introduction, n. 1.)

⁴ Albert Freiherr von Schrenck-Notzing, German psychiatrist, student of Bernheim, and member of the Nancy School, who studied hypnosis, multiple personality, criminology, and parapsychological phenomena. In the early 1920s Jung, Eugen Bleuler, and von Schrenck-Notzing conducted a series of mediumistic experiments together, using the Austrian medium Rudi Schneider. See CW 18, par. 798 and n.; see also Ellenberger, *Discovery of the Unconscious*, index, s.v.

snake had suddenly crept up her back and right over her head to her forehead, where it split open—opened its mouth, in other words. A few years later I became acquainted with that Mithraic figure, the lion-headed god encoiled by the snake, which comes over his head in just the same position as in her delusion. This is a sort of psychological exteriorization of that snake being, the life proper to the body, which appears when something is wrong, as when too much libido is withdrawn from the surroundings. Then, as I said, it can appear in dreams. I remember another woman who was also peculiarly shut in, who dreamt that she was standing under a tree, and a wind came up and shook the tree, and thousands and thousands of caterpillars fell down upon her and in no time ate up her clothes, so that she was quite naked and covered with caterpillars.

To dream of being covered with worms or snails or slugs is the same thing: it is always a matter of people who have withdrawn too much from the surroundings, who are not aware that there are other human beings outside of themselves living in their own right. Those are utterly subjective people centered in their own egocentricity, not noticing that other people live too who have a right to be as egotistical as they are. In their dreams the souls of objects fall upon them in a most disgusting way, in the form of those ectoplasmic things—velvety, slippery, mucous things. And when such people return to reality, they first develop desires along those lines, against which of course they have the greatest resistances; they have sex fantasies about other people which are just as disgusting as those slugs. That is the price they pay for the libido they have withdrawn, or were never able to give to others.

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The discussion of these visions was not continued because my audience preferred to have a seminar about Nietzsche's *Zarathustra*. The reason for this new interest was presumably the growing political tension in Europe. If we had followed up our case, we would have seen the gradual readjustment of the patient to a definite external reality into which the whole experience of the unconscious had to be fitted. As is the rule, the world of inner images recedes and assumes again that remote and often almost invisible place, which it held before it had burst forth under the pressure of seemingly insoluble problems. First it was like an inundation, and when the waters receded they left a fertile deposit in which that life could thrive, which before had seemed to be impossible. Such an experience of the unconscious leaves—if nothing else—a definite and everlasting mark upon the inner man, an awareness of the deep recesses of the soul, which never vanishes.¹

C. G. Jung

¹ Added to the new ed. of 1939–41. This is the only part of the Visions Seminar that comes directly from Jung's pen.

APPENDIX: DELETIONS*

Volume Three

Lecture V, paragraphs 145, 146

Lecture VII—entire (explained in p. 412, n. 1 of this edition)

Volume Four

Lecture II, paragraphs 36–37

Lecture III, paragraphs 59–61

Lecture IV, paragraph 105

Volume Five

Lecture III, paragraph 68

Volume Six

Lecture II, paragraphs 40, 41

Lecture III, paragraphs 78, 83

Volume Seven

Lecture II, paragraph 41

Lecture III, paragraph 64

Volume Eight

Lecture VI, paragraph 141

Volume Nine

Lecture V, paragraphs 100, [104, including note], 105

Lecture VIII, paragraph 163

Volume Ten

Lecture I, paragraphs 8–9, 20

Lecture III, paragraphs 65, 68

Lecture V, paragraph 113

Lecture VI, paragraphs 131, 140

Lecture VIII, paragraph 166

Lecture X, paragraph 224

*Keyed to the multigraph volume, lecture, and paragraph number from which material has been deleted for this edition. Most deletions are of repetitions.

APPENDIX: DELETIONS

Volume Eleven

- Lecture II, paragraph 34
- Lecture IV, paragraph 80
- Lecture V, paragraph 111
- Lecture VII, paragraph 137
- Lecture VIII, paragraph 160

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